

School of Music (Graduate Studies)

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The mission of the School of Music for the Master of Music in Vocal Performance is to prepare students for lives of significance and service through professions in music including performing and teaching.

Program Description

In a student centered learning environment led by a professional faculty and enhanced by our location in a major metropolitan area, we nurture a high degree of competence in order to prepare our students for the rigorous and multi-faceted career demands of a professional singer.

The design of the curriculum provides an advanced educational experience in both the theory and practice of vocal performance and pedagogy. This includes intensive studies in vocal technique, music history, analysis, performance practice, pedagogy, and ensemble performance including choral and opera. It provides a career seminar to bridge the gap between the school environment and the professional world.

Objectives

To elicit significant and positive outcomes that are required for success in professional singing careers, the curriculum offers a two-fold approach that merges academics and performance. In breadth and depth it is designed to elicit the knowledge and skills that are relevant to the specific demands of singing careers, including work in solo, opera, choral and teaching settings. Ongoing assessment of student development and programmatic impact will ensure successful outcomes. Therefore, through this program, the student will be equipped to develop the following:

- Demonstrated understanding of the history, styles, and performance practices of vocal literature, enlightened by lecture research, and score analysis, and modeled with guided listening and in-class coaching of the genre under study
- Skillful vocal technique enhanced with a grounding in supportive academic studies resulting in authoritative and artistic interpretation and performance of vocal music from varying periods and styles
- Demonstrated understanding of the anatomy and physiology of singing leading to pedagogical methods that can successfully address the wide variety of vocal problems encountered in the teaching studio
- Applied competence in ensemble work including part-song, opera and oratorio

Entrance Requirements

The MMVP requires the completion of a bachelor's degree with an accumulation of at least 120 sh of credits and an audition appropriate to a graduate performance degree. An undergraduate cumulative grade point average should be at least a 3.0 on a 4.0 scale, unless the talent portion of the audition warrants accepting less than that on a provisional basis. Provisional acceptance limits the first year enrollment to no more than 8 sh, during which success must be demonstrated before full acceptance is granted. Transfer credits up to 12 semester hours, may be accepted, if they have been completed in the last seven years.

The MMVP is designed to serve students with music degrees, although other degrees may be accepted. Students without a bachelor's degree in music but who pass the audition will be required to take specific undergraduate music courses as prerequisites to the MMVP coursework. These will be determined by advisement, taking into consideration previous training and music entrance test results.

Prerequisites and Exams

Any course listed below which has not been completed or in which the student has not passed the entrance test is considered a deficiency and must be made up as early in the program as possible. The completion of some deficiencies may be required for enrollment in certain MMVP classes. Until all deficiencies are successfully completed, the student is considered provisionally accepted.

- Languages: A minimum of one year of German, French or Italian language study
- Theory: Two years of undergraduate theory with demonstrated competency
- Aural Skills: Two years of undergraduate study with demonstrated competency
- Music History: Eight semester credits or 3 semesters, whichever is more, including the Baroque, Classical and Romantic periods

All students must take entrance tests in Aural Skills. Proficiency comparable to NPU's Level III, fluency in sight singing of diatonic melodies with small and large skips and including complex rhythmic elements, must be demonstrated in a comprehensive test. Proficiency must be attained before the degree can be completed. This may mean continued registrations in an Aural Skills class or AMUS 5005 (Applied Theory/Sight Singing Tutorial) for one credit (by advisement) depending on test results. The test can be taken no more than once a semester.

Students who have studied Lyric Diction in one or more languages, and who feel they are proficient at a master's level (including the IPA), may take a placement test to determine if they can pass out of parts for the Lyric Diction requirement.

Entrance tests in Music History, Theory and language studies may be required if previous coursework in these areas was completed more than five years before or if grades received for this work were not at the B level or higher.

A competency test in Analysis may be required if a previously taken analysis course is proposed to substitute for the required Applications in Musical Analysis, MUS 5300. If a student has taken an analysis course and proposes to substitute the course for the required Applications in Musical Analysis, MUS 5300, the student must take a competency test in analysis.

All students must write an essay on site during orientation week.

ESL

Students should attain a score of 600 on the TOEFL. Some courses may be undertaken with a TOEFL score of 550, depending on the academic and performance background of the student. A writing assessment, for students with English as a second language, may be made early in the first semester. Students who are not proficient in English writing skills should enroll, by advisement, in either WRIT 5000 (a writing course for graduate students), in individual tutoring sessions arranged through the Writing Center, or in some other appropriate mode. It should be done at the beginning of the MMVP program and continue until competency is reached.

Admission, Financial Aid, and Registration

Admission Requirements

- Completed application with application fee of \$30
- Three recommendations
- Official transcripts from all previously attended institutions
- Audition/Interview/On site short essay

- Optional FAFSA form for financial aid apart from that offered by the School of Music

Financial Aid

Tuition reductions on a percentage basis may be granted on the basis of previous academic work, vocal audition/interview and recommendations. Some awards may be offered in the form of Assistantships and require several hours of work per week within the School of Music. Awards are only granted for officially accepted students with full-time enrollment in at least the first year, the residency year. However, the reduction (percentage based) may continue for up to 3 years beyond the residency year with either full or part-time enrollments. Assistantship requirements remain intact as long as the tuition reduction continues.

Registration

Registration can be accomplished in person or online after the following have been processed:

- All the admission requirements are met (see above)
- An NPU letter of acceptance has been sent to the student along with a contract
- The student must return a signed contract and a \$200 tuition deposit by the due date given, in order to confirm the student's acceptance and to hold a place for him/her in the program. This deposit is non-refundable within 12 weeks of the beginning of the first semester of study.

After accepting and making the tuition deposit, the student should do the following:

- Contact the Supervisor of the MMVP for consultation and registration approval.
- Create a North Park computer account. Using your student identification number provided to you by the Music Recruiter, go to <https://www.northpark.edu/Account-Management.aspx> and follow the prompts.
- Once your account is set up, you may log into WebAdvisor and register for classes. Visit <http://www.northpark.edu>, click on "My North Park" and then "WebAdvisor".

Student at Large Registrations

Students may register for classes in the Master of Music of Vocal Performance without officially applying. However, an informal audition may be required to assess readiness for the master's level. The standard tuition rates will apply. At a later point in time, the student may initiate a formal application/audition process to determine official candidacy.

To initiate a Student at Large registration, an application and fee (\$30) must be submitted. Registration can then be completed in consultation with the supervisor of the MMVP program. Recommendations are not required at this time, but will be required if and when a formal application/audition is initiated. The application fee for this formal application will be waived.

Student at Large registrations which do not include applied voice are limited to a total of 3 credits. Registrations which include applied voice allow a total of 6 credits but with the following stipulations:

Applied study for credit requires the registration of concurrent and equal number of credits in classroom course registrations. For example, to take 3 credits of voice would require 3 credits of a Survey Course, Analysis, Bibliography, etc. or some such combination, taken in the same semester as the voice lessons.

Student at Large students must plan carefully so that there are enough remaining requirements to constitute a year of residency, two consecutive semesters, minimum of 8 credits each.

Credits are potentially transferable as they are documented on official transcripts. If official entrance into the NPU program commences within 5 years of all Student at Large registrations, all Student at Large coursework with a minimum of 3.0 grade will apply to the MMVP pending official acceptance into the program. Applied work may also apply, but must meet a level of attainment consistent with advanced placement in the program, to be determined at the official audition.

Being accepted as a student at large does not guarantee acceptance as an official candidate for the MMVP.

Continuing Requirements

Residency

One year (two consecutive semesters) of fulltime enrollment (a minimum of 8 credits per semester) is required to establish residency and to be eligible for aid/assistantships in the first year. Beyond that, the student may choose to make part-time enrollments of their choice and number. After the initial year of residency, aid/assistantship awards may continue for five more years even with part-time enrollments as long as assistantship duties continue to be fulfilled. The program must be finished within 6 years.

Employment

During full-time enrollments of 8 credits or more, students must limit work outside of school.

The student must submit a work schedule to the MMVP Supervisor if such work is to consume more than 15 hours per week for assistantship holders or 20 hours per week for students without an assistantship. Work schedules must be flexible enough not to interfere with commitments required of the MMVP program or the quality of time put into study and practice.

Academics

All students must maintain a B average in order to continue in the program. No D's are accepted.

Students need to gain faculty approval to register for more than 10 credits in a single semester.

A 3.9 GPA is required to graduate with distinction.

Reviews

Ongoing assessments of the work of MMVP students are made through juries, exams, papers, and performances as detailed in this Handbook. Ongoing mentorship of students includes a general review by the School of Music faculty at the end of each semester to confirm that appropriate development is occurring. Issues addressed in the review will include progress in terms of vocal technique, interpretation and presentation, but will focus on areas such as work ethic, preparedness, dependability, attitude, and performance history at NPU. These are all qualities that will affect success in professional careers for singers and it is to the students' advantage to be aware of any problem areas. If problems surface, the student will be so advised in order to better address them.

Master of Music in Vocal Performance (M.M.)

Program Requirements

Students in the M.M. program must complete 36 semester hours. This curriculum represents a two-year program assuming that all requirements have been met before beginning it. Deficiencies which need to be made up might require extra time.

Major Area:

12 sh

Applied Music:

AMUS 5200: Applied Voice (2 sh) Must be taken for 3 semesters

AMUS 6200: Applied Voice: Recital (2 sh)

Attendance at a minimum of three voice classes per semester is required and performance is required in at least one of these classes. Performance on the General Recital is required at least once per semester. Applied work during the course of opera role preparation will be focused on that work, along with Survey repertoire.

Opera Workshop:

MUS 5450: Opera Workshop..... 2 sh

MUS 5455: Opera Production..... 2 sh

Subsequent registrations: The student may add this course for 0 credits and will be graded on a P/F basis with the same expectations of participation.

Ensemble Requirement (Two Years):

MUS 5800: University Choir..... 0 sh

MUS 5890: Chamber Singers..... 0 sh

Two years of ensemble participation is required, with the following options:

1. One year of full participation in either University Choir or Chamber Singers subject to audition and openings. Touring and/or short run-outs may be on the schedule. Solo work for the Chamber Singers or the University Choir is by audition/assignment.
2. Additional ensemble work in either University Choir, Chamber Singers, or Opera Workshop.
 - Choral Work (University Choir MUS 5800 or Chamber Singers MUS 5890) Supplemental participation over a year totaling 15 weeks and 4 concerts with instructor's consent.
 - Opera Workshop (MUS 5450) or Opera Production (MUS 5455) One semester or two quads in a full production or in scenes, for zero credit, in addition to the current 4 sh Opera requirement, with instructor's consent

Subsequent registrations: The student may add this course for 0 credits and will be graded on a P/F basis with the same expectations of participation.

Other Studies in Music: 20 sh (same format as Major Area on previous page)

Performer's survey: The History of vocal repertoire and performance styles

One-semester lecture courses, meeting 150 minutes per week on the historical development of a particular genre. Assigned readings, theoretical analysis, score analysis, and listening, in two 50 minute lecture classes, form the basis for establishing the position of each genre's development

in the history of Western classical music. The causative influences on that development will be explored as well as the resultant effects on other musical forms.

Through the study of the history, literature and theory that distinguish various periods and forms, appropriate performance practices and styles for each genre will be delineated. The lab, one 50 minute session per week, will offer individual coaching in a master class setting on works which are concurrently under study in the classroom. The objective is to integrate historical scholarship with the creation of informed and artistic realizations of the genres under study.

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

Music Analysis:

MUS 5300: Applications in Musical Analysis 2 sh

Vocal Pedagogy:

MUS 5401: Vocal Pedagogy I..... 1 sh

MUS 5402: Vocal Pedagogy II..... 1 sh

MUS 5500: Vocal Pedagogy Clinical 1 sh

MUS 5510: Vocal Pedagogy Clinical..... 1 sh

Diction

MUS 5421: Lyric Diction: IPA and Latin..... 1 sh

Two additional Diction courses from:

MUS 5422: Lyric Diction: Spanish 1 sh

MUS 5423: Lyric Diction: Italian 1 sh

MUS 5424: Lyric Diction: German 1 sh

MUS 5425: Lyric Diction: French..... 1 sh

Other Required Classes:

MUS 5000: Bibliography 1 sh

MUS 5650: Master Classes in Vocal Performance..... 1 sh

Electives: 4 sh

Electives complement the core courses in the major area and in other studies. They provide the individual student with options to customize his or her master's program

AMUS 5600 Interpretive Performance Studies 2 sh

COMM 2330 Acting..... 4 sh

COMM 3230 Acting II: Special Topics 2 sh

MUS 5700 Career Seminar 1 sh

MUS/AMUS Any course excluding those fulfilling entrance and program requirements.

Comprehensive:

In addition to the MMVP coursework requirements, all MMVP students are required to complete five comprehensive projects before a diploma is awarded. Comprehensive projects are representative of the work done in the following courses: MUS 5401/02 Vocal Pedagogy, MUS 5001 Art Song Survey, MUS 5002 Opera Survey, MUS 5003 Cantata/Oratorio/Mass Survey, and MUS 5300 Applications in Analysis. Project guidelines vary and are determined by the instructor of each course. Students are

responsible for obtaining these guidelines. Projects can be completed at any time during the course of the degree program, but must be completed and submitted no later than the middle of the final semester of study. All projects must receive a grade of B or higher and may be returned for revisions, if needed.

Private coaching is limited to 2 sh, may only be selected in combination with the Music Bibliography Course and Career Seminar.

Music

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.

5001 **Performer's Survey I: Art Song (+lab) (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. 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.

5002 **Performer's Survey II: Opera (+lab) (3 sh)**

The origins of opera, beginning in the late 16th century. 17th 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.

5003 **Performer's Survey III: Oratorio/ Cantata/Mass (+lab) (3 sh)**

Detailing the rise of the cantata out of the 16th century monadic style and the madrigal, this course follows the development of the cantata beginning with the 17th century cantata da camera and cantata de 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 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.

5004 **Performer's Survey I: Baroque/Classical: Instrument/Piano Keyboard Genres (3 sh)**

After a brief summary of the origins of instrumental music, this class will focus on instrument + keyboard repertoire in the Baroque and Classical periods. From the development of figured bass through the works of Haydn, Mozart and the early works of Beethoven, the class will foster a system of analysis for performance preparation that involves melody, harmony, rhythm, performance practice and style. The objective of the course is twofold: to foster a broad knowledge of many works for instruments and keyboard and to develop detailed knowledge of select pieces. 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.

5005 **Performer's Survey II: Romantic: Instrument/Piano Keyboard Genres (3 sh)**

This class will focus on instrument + keyboard repertoire in the Romantic Period. Beginning with the study of Beethoven and continuing through the post-romantic era, the class will foster a system of analysis for performance preparation that involves melody, harmony, rhythm, performance practice and style. The objective of the course is twofold: to foster a broad knowledge of many works for instruments and keyboard and to develop detailed knowledge of select pieces. 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.

5006 **Performer's Survey III: 20th Century to the Present: Instrument/Piano Keyboard Genres (3 sh)**

This class will focus on instrument + keyboard repertoire in the Modern Period. Beginning with the study of Debussy to the modern day, the class will foster a system of analysis for performance preparation that involves melody, harmony, rhythm, performance practice and style. The objective of the course is twofold: to foster a broad knowledge of many works for instruments and keyboard and to develop detailed knowledge of select pieces. 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.

5100 **Student Recital (0 sh)**

Practicum in performance on weekly student recitals and attendance at evening recitals. Attendance at a minimum of 9 student recitals and 4 evening performances is required each semester in order to receive a Pass on the transcript. Periodic performance, above and beyond the undergraduate requirement, is expected to be at the graduate level of presentation. Specific requirements are delineated in the Student Handbook.

5300 **Applications in Musical Analysis (2 sh)**

A practical application of music theory and analysis skills aimed at exploring the factors that give unity and coherence to musical masterpieces. The course will survey important analytic methods and techniques and apply them to a designated repertoire, to be determined in part by the performance repertoire of the class, and in part by representation of important works in various musical genres.

5310 **Chamber/Duo Instrumental Repertoire (3 or 4 sh)**

Lecture/Performance class emphasizing collaborative techniques, knowledge of performance practice, and analytical skills needed

to perform standard Baroque, Classical, Romantic, and Modern literature for piano (keyboard) and other instruments. Assigned readings, theoretical analysis, score analysis, and listening, in two fifty minute lecture classes. The lab, a weekly fifty minute class will offer an opportunity for the application of relevant elements through coached student performances in a master class setting. As this class is offered in tandem with the vocal coaching track, the additional credit will allow greater depth and focus for the instrumental track major. It will be in the form of an additional fifty minute class every week or fifty minute class every other week.

5401 Vocal Pedagogy I (1 sh)

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

5402 Vocal Pedagogy II (1 sh)

A continuation of the work of MUS 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. Prerequisite: MUS 5401.

5420 Lyric Diction I (2 sh)

An overview of the sounds of English, Latin, Italian, and Spanish languages 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.

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 prerequisite for all other diction courses.

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. Prerequisite MUS 5421.

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. Prerequisite MUS 5421.

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. Prerequisite MUS 5421.

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. Prerequisite MUS 5421.

5430 Lyric Diction II (2 sh)

An overview of the sounds of German and French languages and rules for pronunciation using the International Phonetic Alphabet. A review of Italian rules focused on vocal performance. Previous language study is desirable but not necessary. A supplement to traditional language study for the unique needs of singers, focusing on those languages commonly encountered in solo and choral works. Includes lecture, written tests, assignments and in class performances. Prerequisite: MUS 5420.

5440 Vocal Literature I (2 sh)

Lecture/Performance class emphasizing collaborative techniques, performance practice knowledge and analytical skills needed to perform standard literature for piano and voice. Assigned readings, theoretical analysis, score analysis, and listening, in two fifty minute lecture classes. The lab, a weekly fifty minute class will offer an opportunity for the application of relevant elements through coached student performances in a master class setting.

5445 Vocal Literature Lab II (1 sh)

Lecture/Performance class emphasizing collaborative techniques, performance practice knowledge and analytical skills needed to perform standard literature for piano and voice. Assigned readings, theoretical analysis, score analysis, and listening, in two fifty minute lecture classes. The lab, a weekly fifty minute class will offer an opportunity for the application of relevant elements through coached student performances in a master class setting.

5450 Opera Workshop (0 or 1 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.

5455 Opera Workshop: Full Production (0 or 1 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.

5500 Vocal Pedagogy Clinical (1 sh)

Each student will teach 3 students per week (thirty minute lessons) or one voice class (fifty minute class) for two semesters. Supervisors will observe at least twice in each semester and critique the teaching in private consultation with master's candidate. Prerequisite: MUS 5401, 5402.

5510 Vocal Pedagogy Clinical (1 sh)

Each student will teach 3 students per week (thirty minute lessons) or one voice class (fifty minute class) for two semesters. Supervisors will observe at least twice in each semester and critique the teaching

in private consultation with master's candidate. Prerequisite: MUS 5401, 5402.

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 at least once, and meet all research requirements as put forth by the clinician. The class schedule will be posted before registration and may involve evening or weekend hours. Auditors are welcome but may not perform in class.

5700 Career Seminar (1 sh)

This seminar will focus on the professional packaging needed in a singing career, including topics such as the audition process, setting up a teaching studio, writing resumes, management of business aspects and assessment of professional opportunities.

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.

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.

5910 Independent Study in Graduate Music (1-4 sh)