

THE SCHOOL OF MUSIC AT NORTH PARK UNIVERSITY

FOCUSED ON A SINGER'S CAREER

Master of Music in Vocal Performance

A fresh approach to career development in a supportive yet challenging environment. Located in Chicago, North Park offers all of the resources of a park-like setting in a world-class city.



Focus on the important

**NORTH PARK
UNIVERSITY**
CHICAGO

3225 West Foster Avenue
Chicago, Illinois 60625-4895
www.northpark.edu

“Good singers are
what we look for,
but what matters most is
that they get better
while here.”



Congratulations on taking the first step toward a Master’s Degree in Vocal Performance! Your interest in furthering your musical career says a lot about you. Whether you are a recent graduate of a bachelor’s degree program or have been out “in the world” for awhile, you are motivated by a continuing and expanding love of singing. You want to explore your potential and further your career. This is the mission of the School of Music at North Park University. As teachers, we not only recognize what exists now, but seek to know *what could be*. Good singers are what we look for, but what matters most is that they get better while here.

You’ll find our curriculum fresh and relevant! You will see that we not only want you to sing better, but to sing more knowledgeably and more artistically. It will be clear to you that this program is challenging. I urge you to visit North Park and experience the nurturing and personable environment in which you will be studying. Meet the professors, explore the facilities, and visit with the students. Your own experience is worth a thousand words!

We have a lovely campus in the middle of a thriving international city for the arts. However, we know that you do not take the campus or the city with you when you leave. You don’t take away the bricks and mortar. You don’t take away the faculty or their careers. You only take away the skills you have developed, the knowledge you have worked to attain, and the confidence that a supportive but challenging environment can offer. You take away experiences from the campus and from the city that will prepare you for a singer’s career in its many phases. This is what the Master of Music in Vocal Performance was designed for.

I urge you to review the enclosed materials and compare them with other programs you are considering. If the North Park University master’s program is interesting to you, I will look forward to hearing from you in the near future.

Sincerely,

Dr. Karen Bauer

Supervisor of the Master of Music in Vocal Performance

Dr. Karen Bauer is in her 29th year of teaching at North Park University. While teaching applied voice has always been her main focus, she served a seven-year term as director of the School of Music, directed the opera and Chamber Singers, and taught voice-related courses such as Vocal Literature, Vocal Pedagogy, and Vocal Diction. Bauer is committed to her work on vocal technique with singers of all levels, seeing it as the essence of a free and expressive instrument. Her methods have proven themselves to clarify the process and elicit significant progress with an eye toward competitiveness in the professional markets. She is sought after as a masterclass teacher, most recently in Korean universities and at the Opera Festival di Roma in Italy, and numerous American universities. Bauer has held various posts in the National Association of Teachers of Singing including the presidency of the Chicago Chapter. Many of her students have entered careers in opera and teaching in the United States and Europe. Two of her articles on the Baroque cantata are scheduled for publication in the NATS Journal of Singing in 2007.

THE SINGER'S CAREER

and the

Master of Music in Vocal Performance

A singing career is a work of many pieces.
Beautiful singing is the centerpiece.

An array of skills complete the picture,
the skills of **actor, interpreter, historian,
ensemble member, and teacher.**

The Master of Music in Vocal Performance
at North Park University offers you a unique,
integrated approach to your career development
in a supportive yet challenging environment.



Master of Music in Vocal Performance Program Goals



The **Master of Music in Vocal Performance (MMVP)** is designed to prepare you, the singer, for the realities of your market, a market which includes **opera, oratorio, and concert; ensemble singing**, both large group and chamber style; and **teaching**.

You will find each of these addressed in this program through academic courses and applied work.

Our goal for you is informed and artistic performance. To that end, the academic and performance studies have been intentionally integrated. This integrated format will assist you in making meaningful connections between vocal technique, history, analysis, styles, and drama. The academic underpinnings can prepare you for a doctorate if you choose to continue in that direction.

On campus you will benefit from a culture which values a holistic learning environment. For more than 100 years, quality instruction and personalized attention has been the mission of North Park. Honest advisement and mentoring will help to guide you in professional planning.

Off campus you will have the resources of the entire Chicago metropolitan area to explore and utilize. An international hub of music activity, Chicago provides North Park with a pool of professionally active teachers who will be your professors. You will be able to continue the singing jobs you are already engaged in or audition for new ones, as you are ready. Professional contacts can be made, competitions are plentiful, and many major opera companies come to Chicago for auditions.

A singer's career requires significant and competitive development as a singer, teacher, and artist. This Master of Music program, combined with North Park's mission and location provide a stimulating and nurturing environment for your development.



Master of Music in Vocal Performance Program Objectives

To prepare singers for careers in a highly competitive market, the MMVP intentionally integrates applied and academic studies. Courses in applied voice, ensemble (opera and chorus), interpretive performance, history/literature, score analysis, vocal pedagogy, and vocal diction all interrelate to mirror the experience of singers on career paths.

The curriculum is designed to support career goals by providing you with the following essential competencies:

- An understanding of the history, styles, and performance practices of vocal literature through lecture and score analysis.
- Artistic assimilation of a skillful vocal technique which can serve music from varying periods and styles.
- An informed and sound pedagogy based on detailed knowledge of the physical singing process—with supervised clinical practice—that can effectively address a gamut of vocal problems encountered in the teaching studio.
- Competence in ensemble work including part-song, opera and oratorio.

Credentials

North Park University School of Music has been a fully accredited by the North Central Accrediting Association and has been an accredited member of the National Association of Schools of Music since 1940.

Master of Music in Vocal Performance Program Courses



Major Courses (16 semester hours)

AMUS 5200 Applied Voice, 3 SH each ... 12 SH total

Continuation of 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.

MUS 5450 Opera Workshop: Scene Recital, 2 SH 2 SH

The graduate program assumes a basic set of skills and technical development at the onset but does not require it. The emphasis is on the development of acting skills for the singer-actor through lecture, discussion, and exercises, culminating in a public scene recital. Stage movement, character development, motivation, and musico-dramatic interactions will be explored. The purpose is two-fold: 1) to provide the acting tools for successful performance of specific roles in a scene recital at the end of the semester, and 2) to provide the basic principles and skills of acting which are transferable to future operatic performances. Graduate students must register for this class for credit at least once to meet the credit requirement, and will be graded using standard grades (A, B, etc.). At the student's option, subsequent registrations may be taken for 0 credit with grading on a pass/fail basis.

MUS 5455 Opera Workshop: Full Production, 2 SH (or 1 SH/1SH) 2 SH

The one semester (or two-quad) class requires concurrent or previous registration in MUS 5450 (Opera Workshop: Scene Recital). It is expected that graduate students will take leading and supporting roles in the opera. The dramatic and musical skills developed in scene recital work will be called upon in intensive preparation for perfor-

mance of a complete opera. The level of performance for graduate students should foretell professionalism in the musical preparation, blocking stage, and final performance. Graduate students must register for this class for credit at least once to meet the requirement, and will be graded using standard grades (A, B, etc.). Performance of a major role will take the place of a voice jury during the semester of the performance. At the student's option, subsequent registrations may be taken for 0 credit with grading on a pass/fail basis.

Ensemble

1. One year of full participation in University Choir plus one year of supplementary participation. Supplementary participation consists of three weeks of preparation and performance for fall, winter and spring concerts, totaling approximately four concerts and nine weeks. Solo work for the University Choir is by audition/assignment in either year.

– or –

2. Two years of full participation in Chamber Singers subject to audition and openings. Ensemble members must be able to tour if that is on the calendar for that year: tours vary, averaging 10 days. Solo work for the Chamber Singers or the University Choir is by audition/assignment in either year.

MUS 5800 University Choir 0 SH

The University Choir is an auditioned group of choristers, performing in one of two choirs, determined by audition. Emphasis is placed on performance, with major appearances annually on and off campus, and with national and foreign tours periodically. The University Choir performs a varied repertoire of sacred and secular music. Grading will be a pass/fail basis, with a minimal expectation of A work being the basis for a pass.

MUS 5890 Chamber Singers 0 SH

The Chamber Singers is a small, select group of singers (approximately 15) chosen by audition that performs music from



many diverse styles and periods. Fall, winter, and spring concerts are presented both on and off campus. Major tours occur every second or third year. This group seeks to function as an ensemble 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.

Other Studies in Music (14 semester hours)

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 form the basis of 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 the 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, meeting 50 minutes 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

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.

PERSPECTIVES

“My time at North Park has been extremely formative for me as a musician as well as an individual. At North Park I was presented with an opportunity to work with some of the best musicians available in Chicago. I have walked away from my time at North Park with an improved sense of musicality and a clearer sense of where I see myself going in the future.”

— Jessica Oliver

North Park MMVP Class of 2006

Chicago native Jessie Oliver completed her bachelor's degree from North Park and, just recently, her master's degree. While at North Park she sang the roles of Mother Marie in Dialogues of the Carmelites, Marcellina in Le Nozze di Figaro, and Baba in The Medium, and sang for master classes coached by Helen Doese and Robert McDonald. Also during those years of study, Jessie participated in the Oberlin in Italy summer program where she performed the role of Principessa in Suor Angelica and coached with famed La Scala coach Enza Ferrari.

MUS 5002 Performer's Survey II: Opera 3 SH

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

Master of Music in Vocal Performance Program Courses



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 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.

PERSPECTIVES

While searching for a graduate program in Voice Performance in the Chicago area, a friend suggested I look into North Park University. I had already been working as professional singer for nearly 20 years, so it was important for me to find a program that was both challenging and convenient enough to fit into my busy schedule. North Park's new Master of Music in Voice Performance degree was a perfect fit. What I found was a program focused on providing a wide spectrum of challenging coursework, integrated performance opportunities, and a dedicated faculty of working professionals eager to impart their invaluable real world experience.

— John Concepcion

North Park MMVP Class of 2006

John Concepcion has been singing professionally for 20 years, appearing with opera companies in Chicago, Santa Fe, Tulsa, Cleveland, Hawaii, Portland and Des Moines. Equally in demand on the concert stage, he has appeared with the Chicago Symphony Orchestra, Grant Park Symphony, Milwaukee Symphony, Minnesota Orchestra, Hawaii Symphony and Kalamazoo Symphony. Currently a full-time chorus member of both the Lyric Opera of Chicago and Grant Park Music Festival, John also maintains a busy private voice studio in the Chicago area.

MUS 5300 Applications in Musical Analysis 2 SH

This course is 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 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.

MUS 5500/5510 Vocal Pedagogy Clinical, 1 SH/1 SH 2 SH

Each student will teach 3 students per week (½ hour lessons) or one voice class (50 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: 1 year of Vocal Pedagogy.

Elective Courses (5 semester hours)

The following electives provide the individual with options to customize the master’s program:

MUS 3000 Music Bibliography 2 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.

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.

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.

One of the following with the instructor’s consent:

COMM 2330 Acting I 4 SH

Establishes the foundation of acting technique through the genre of “realism.” Prerequisite: COMM 2140, or instructor’s consent.

COMM 2530 Acting II: Special topics 2 SH

Extends acting techniques learned in Acting I with a focus on Shakespeare and other classical styles, improvisation, and stage combat. Prerequisite: COMM 2340, or instructor’s consent.

Program total: 35 semester hours

This curriculum represents a two-year program, separate and apart from any deficiencies which need to be made up. With deficiencies, the student should expect the degree to take longer than two years.

Grades

In order to continue in the program, the student must maintain a B average.

Comprehensive exams

In the final semester of study, students will be required to take comprehensive exams by the middle of the last semester of coursework. Directions for these should be requested by the end of the previous semester.

Residency

Residency of two consecutive semesters of full-time enrollment (minimum of 8 credits per semester) is required of the program and for aid/assistantship eligibility. After the initial year of residency, aid/assistantship awards may continue for three more years with part-time enrollments.

Master of Music in Vocal Performance

Admission, Financial Aid, and Faculty

Admission requirements to the MMVP program

- Completed application
- Three letters of recommendation
- Official transcripts from all previously attended institutions
- Audition/Interview

Note: Students who have less than a 3.0 GPA who show strong potential for success may be provisionally accepted.

Entrance Requirements

The MMVP program is designed to serve students who already have a bachelor's degree in music (at least 120 sh) although other degrees may be accepted. Students without a bachelor's degree in music will be required to take specific undergraduate music courses by advisement as determined by entrance testing and previous training. 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. Previous graduate study must average a 3.0 unless there are ameliorating circumstances. Provisional acceptance limits the first year enrollment to no more than 8 sh, during which predictable 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 expectations for matriculating master's students are as follows:

Languages: A minimum of one year of German, French or Italian language study

Theory: Two years of undergraduate theory with demonstrated competency as determined by an entrance exam.

Aural Skills: Two years of undergraduate study with demonstrated competency (North Park's Level III) as determined by an entrance exam. Proficiency and fluency is expected in sight-singing of diatonic melodies with small and large skips and including complex rhythmic elements.

Music History: Two years of undergraduate study.

Lyric Diction: Italian, French and German with demonstrated accuracy in an entrance exam in transliterating song texts into IPA and in orally reciting those texts

Vocal Pedagogy: A minimum of one semester with demonstrated understanding of the physiology of singing and introductory knowledge of methodology via an entrance exam

- All students will be required to take entrance tests in Aural Skills. Proficiency must be demonstrated through a comprehensive test which must be passed before the degree can be completed. This may mean continued registrations in an Aural Skills class or private tutoring. The test can be taken no more than once a semester.
- All students must take an entrance test in Lyric Diction if they have had diction courses and wish to test out of diction courses at North Park. Students may forego the test if they choose to take or re-take diction at North Park.
- Students with previous studies in Vocal Pedagogy must take the entrance test in that area unless they choose to take the full two-semester sequence at North Park rather than test out of the first semester. Taking both courses at North Park is a distinct advantage since they offer direct preparation to the Pedagogy Clinical the following year. This option is therefore highly recommended.
- 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 to be counted in lieu of the required Applications in Musical Analysis, MUS 5300.
- A writing assessment, for students with English as a second language, will be made early in the first semester. Students who are not proficient in English writing skills should enroll, by advisement, in ACSR 5000, a writing course for graduate students, in individual tutoring sessions arranged through the Writing Center, or some other appropriate study plan. It should be done at the beginning of the program and continue until competency is reached.

Any of the courses listed above which have not been completed or in which the student has not passed the entrance test are considered deficiencies 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 provisionally accepted into the program.

During full-time enrollments of eight credits or more, students must limit work outside of school. The student should submit a work schedule to the MMVP supervisor if such work is to be more than ten hours per week for assistantship holders or 15 hours per week for students without an assistantship.

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



Financial Aid

The School of Music offers graduate students assistantships and scholarships. Early application is advisable, as funds are limited. Further, students may be eligible for Federal Stafford Loans. For more information, please contact **Joe Lill** at (773) 244-5634 or jlill@northpark.edu.

For more information

For more information about the MMVP program, please visit the web site at www.northpark.edu/acad/music.

You may also contact:

Joe Lill, *Music Admission Coordinator*, at (773) 244-5634 or jlill@northpark.edu

– or –

Dr. Karen Bauer, *Supervisor of MMVP program*, at (773) 244-5626 or kbauer@northpark.edu.

Faculty

A well-integrated program like North Park's MMVP is only the starting point for singers on a career path. At North Park the faculty are essential elements in the success of the program. They are carefully chosen for the quality of their professional experience, and also for their ability to relate well to students at all levels. They see their work with students as a mission.

The school's position in a major metropolitan area provides a wealth of qualified professionals, eager to teach as well as perform, and who are experienced at making that crossover successfully. Our goal is *significant improvement* for all students of all levels, be they just out of undergraduate training or well on the path of professionalism.

The benefits of being in Chicago are immeasurable, but so are the benefits of working in the more intimate setting of the School of Music at North Park University. This environment provides the best of both worlds for developing as a singer. Singing is a personal and holistic experience and needs personal attention to flourish. The size of the School of Music, along with the quality of instruction, offers the best possibility for realizing each student's potential.

Your faculty will be crucial in your pursuit of a singer's career. The faculty must be committed to the art of teaching as much as to the art of performing.

For a complete listing of faculty, please see the web site at www.northpark.edu/acad/music or ask for a faculty brochure.

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About North Park University

Founded in 1891 by first generation Swedish Americans of The Evangelical Covenant Church, North Park University boasts a more than 100-year tradition of educating students for service and leadership. Repeatedly selected by *U.S. News & World Report* as one of the top universities with masters programs in the Midwest, North Park enjoys a wide reputation for academic excellence. North Park is accredited by the North Central Association of Colleges and Schools. The University's greatest educational resource is its more than 100 full-time faculty members, who are highly competent teachers and respected scholars in a variety of disciplines. Complementing the full-time faculty are part-time faculty who specialize in diverse fields, including music, journalism, advertising, business, law, education, and health sciences. North Park's campus is strategically located on the northwest side of Chicago, easily accessible by public transportation and major expressways. Campus parking is available.

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