

School of Music (Graduate Studies)

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There are two graduate programs in music: The Master of Music in Vocal Performance, and the Master of Music in Collaborative Piano (Vocal Coaching). The mission of the Music graduate program is to prepare students for lives of significance and service through professions in music including performing and teaching.

Entrance Requirements

The graduate programs in music require 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. However, if the talent portion of the audition warrants it, a student with less than a 3.0 may be accepted provisionally. Provisional acceptance limits the first year enrollment to no more than 8 sh per semester, during which success must be demonstrated before full acceptance is granted. Full acceptance will be determined by the director of the specific program at the end of the first year.

The degrees are 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 graduate coursework. The particular courses to be taken 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 graduate classes.

- **Theory:** Two years of undergraduate theory with demonstrated competency. A competency test in Musical 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.
- **Aural Skills:** Two years of undergraduate study with demonstrated competency; All students must take entrance tests in Aural Skills. Proficiency comparable to North Park'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. Efforts to pass the proficiency may mean continued registrations in an Aural Skills class or AMUS 5005 (Applied Theory/Sight Singing Tutorial) by advisement, depending on test results. The test can be taken no more than once a semester.
- **Music History:** One year minimum including the Baroque, Classical and Romantic periods.

A minimum of one year of German, French, or Italian language study is required. 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 one or more sections of the Lyric Diction requirement.

All students must write an essay on site during orientation week. Students who do not demonstrate writing skill commensurate with graduate study will be required to take WRIT 5000, a 1 sh course offered by the Writing Center. The course must be done in the first or second semester of the graduate program.

In addition, entrance tests in may be required if previous coursework in a particular area cited above was completed more than five years before or if grades received for this work were not at the B level or higher.

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. This should be done at the beginning of the graduate 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 five years beyond the residency year with either full or part-time enrollments. Assistantship requirements continue for two years, with completion of at least 26 semester hours of courses required for the degree; or for three years if fewer than 26 semester hours were completed.

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 director of the specific program for consultation and registration approval.
- Create a North Park computer account. Using your student identification number provided to you by the School of Music Recruiter/Director of Operations, go to <https://www.northpark.edu/Account-Management.aspx> and follow the prompts.
- Once your account is set up, and you have been cleared by the director of the specific program, 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 graduate classes in the School of Music without officially applying. However, an informal audition will 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) and transcripts must be submitted. Registration must then be completed by advisement with the director of the specific program. Recommendations are not required at the time of registration, but will be required if and when a formal application/audition is initiated. The application fee for this formal application will be waived.

Applied study for credit requires concurrent registration of academic coursework with a total registration of no more than five semester hours of credit. 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 semester hours each.

Student at large credits are potentially transferable as they are documented on official transcripts. If official entrance into the North Park program commences within five years of all Student at Large registrations, all Student at Large coursework with a minimum of 3.0 grade will apply to the graduate program pending official acceptance into the program. Applied registrations 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 graduate program.

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. The program must be finished within six (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 director of the specific program 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 graduate 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 grades of D or below are accepted.

Students need to gain faculty approval from the director of the specific program 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 progress of graduate students are made through juries, exams, papers, and performances as detailed in the Graduate Handbook, and monitored by the director of the specific program. Issues addressed in the ongoing assessments will include progress in all aspects of the program, including work ethic, preparedness, dependability, attitude, and performance history at North Park.

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

Program Requirements

Students in the M.M.V.P. 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.

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. The course of study includes intensive studies in vocal technique, music history, analysis, performance practice, pedagogy, and ensemble performance including choral and opera. The curriculum also provides coursework and experiences 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. 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 techniques enhanced with 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

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 Requirement: One year minimum requirement (2 sh + 2 sh), more per scholarship requirements

MUS 5450: Opera Workshop (2 sh)

MUS 5455: Opera Production (2 sh)

Choral Requirement: One year minimum requirement (0sh), more per scholarship requirements

MUS 5800: University Choir (0 sh)

MUS 5890: Chamber Singers (0 sh)

1. Additional Opera/Choral Requirement:
 - Either MUS 5450 Opera Workshop and/or MUS 5455 Opera Production(MUS 5455) (0sh), one year (2 semesters) beyond the 4 sh requirement. With instructor's consent; see course descriptions.
 - OR MUS 5800 University Choir (0 sh) or MUS 5890 Chamber Singers (0 sh), one year (2 semesters) beyond the requirement. See course description.
2. The above opera and choral requirements are minimums. Tuition reduction and assistant agreements may require more for opera and choral registrations.

Other Studies in Music: 22 sh

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 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 5100: Performance Practica (4 semesters required) (0 sh)

MUS 5650: Master Classes in Vocal Performance (1 sh)

AMUS 5600: Interpretive Performance Studies (2 sh) (taken the semester prior to the semester of the final recital)

Electives: 2 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 5190: Applied Conducting (1 or 2 sh)

AMUS 5600: Interpretive Performance Studies (2 sh) (in addition to the requirement

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

MUS 5422: Lyric Diction: Spanish (1 sh)

MUS 5700: Career Seminar (1 sh)

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

Comprehensive Projects:

In addition to the M.M.V.P. coursework requirements, all M.M.V.P. 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. See the Graduate Handbook for complete details including deadlines, All projects must receive a grade of B or higher.

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 (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 course offers an opportunity for the application of relevant elements through coached student performances in a master class setting.

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

The origins of opera, beginning in the late 16th century. Opera of the 17th century 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 course offers 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 (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 course offers an opportunity for the application of relevant elements through coached student performances in a master class setting.

5100 Performance Practica (0 sh)

Students registered for this course are required to attend and participate in various performance-related assemblies including, but not limited to, recitals and/or studio classes, specified in each semester's syllabus.

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 sh)

Lecture/Performance class emphasizing collaborative techniques, knowledge of performance practice, and analytical skills needed to perform standard keyboard repertory in combination with other instruments from all historical periods. The course offers an opportunity for the application of relevant elements through coached student performances in a master class setting.

5401 Vocal Pedagogy I (1 sh)

Physiology of the voice and pedagogical methods for teaching singing. Mentored clinical teaching with in-class observation and critique. Tests cover text and lectures. Expectations and requirements for graduate students are higher than for undergraduates who may be enrolled in the class, in teaching, and on tests.

5402 Vocal Pedagogy II (1 sh)

A continuation of the work of MUS 5401 Vocal Pedagogy I: Physiology of the voice and pedagogical methods for teaching singing. Mentored clinical teaching with in-class observation and critique. Tests cover text and lectures. Research paper on a voice related topic, either in the area of voice science or pedagogy. More emphasis on clinical teaching. Expectations and requirements for graduate students are higher than for the undergraduates in teaching, on tests, and in research. Prerequisite: MUS 5401.

5421 Lyric Diction: Latin and English (1 sh)

An overview of the sounds of Latin and English and foundational rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. This course is a prerequisite for all other diction courses.

5422 Lyric Diction: Spanish (1 sh)

An overview of the sounds of Spanish and the basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

5423 Lyric Diction: Italian (1 sh)

An overview of the sounds of Italian and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

5424 Lyric Diction: German (1 sh)

An overview of the sounds of German and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

5425 Lyric Diction: French (1 sh)

An overview of the sounds of French and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the

unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

5450 Opera Workshop (0-2 sh)

For experienced singers selected through auditions by 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. Scenes may be performed in a foreign language or in English.

5455 Opera Production (0-2 sh)

For a select group of experienced singers cast through auditions by 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 in English. Chamber operas will be accompanied by piano or an instrumental ensemble, and full-length operas will be with orchestra. Prerequisite: MUS 5450.

5500 Vocal Pedagogy Clinical I (1 sh)

The first semester of a two-semester clinical teaching experience. Each student will teach 3 students per week (thirty minute lessons) or by advisement, one voice class (fifty minute class). A course supervisor observes all lessons at least twice in the semester and, in private consultation, critiques the student's teaching. Prerequisite: MUS 5401, 5402.

5510 Vocal Pedagogy Clinical II (1 sh)

The second semester of a year-long clinical teaching experience. Each student teaches 3 students per week (thirty minute lessons) or by advisement, one voice class (fifty minute class). A course supervisor observes all lessons at least twice in the semester and, in private consultation, critiques the student's teaching. Prerequisite: MUS 5500.

5560 Master Classes in Vocal Performance (1 sh)

The Master Class is a workshop on style and presentation of solo vocal works in art song, opera, or oratorio specifically for the purposes of preparing students for future auditions. A convincing performance is built on an authoritative interpretation as well its physical externalization. The interpretation is developed through the student's research of form, melody, harmony, text setting, and/or historical placement as appropriate. The externalization focuses on the contributions of the face, eyes, and gestures to a complete performance. The class schedule will be posted before registration and may involve evening or weekend hours. The course will address performance consideration for both singers and collaborative pianists.

5700 Career Seminar (1 sh)

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

5800 University Choir (0 sh)

Graduate choral work builds on the undergraduate experience (see MUS 0800) with a more advanced level of execution expected. Graduate students may be offered leadership roles in the ensemble, as section leaders and/or soloists.

5890 Chamber Singers (0 sh)

Graduate participation in Chamber Singers assumes a high degree of mastery of vocal skill, musicianship, and professionalism. 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. Students participate in multiple performances both on and off campus. Auditions are competitive and based on the needs of the ensemble.

5910 Independent Study in Graduate Music

Independent instruction in music at the Graduate level.

6000 Graduate Comprehensive Projects

In addition to the graduate coursework requirements, all graduate 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, 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. See the School of Music Student Handbook for complete details including deadlines. All projects must receive a grade of B or higher.

Applied Music (Graduate)

5005 Applied Theory/Sight Singing Tutorial (1 sh)

This applied class is required for graduate students who are deficient in music theory and/or sight singing as determined by a placement test during orientation. The class provides tailored instruction to prepare students to pass the competency exam.

5190 Applied Conducting (1 sh)

Students will be able to express musical ideas through effective and expressive conducting gestures. Students will learn and/or review the standard conducting patterns, baton technique, score study, rehearsal organization, and programming. They will learn a variety of repertoire with the goal of practicing and refining their choral conducting rehearsal and performance techniques. Students will also exhibit the applied understanding of vocal technique in a choral setting while rehearsing and conducting a North Park ensemble. No previous conducting study is required.

5110 Applied Piano (1 sh)

Advanced applied study in piano, with emphasis on the collaborative process with singers. In addition, there will be study of solo piano literature, as well as exposure to the collaborative process with instrumentalists.

5200 Applied Voice (1 sh)

Continuation of principles of breath control, tone development 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. (See the Music Student Handbook for jury/recital requirements.) At least one complete operatic role and one oratorio role should be studied during the master's program.

5210 Practicum: Studio/Choral/Opera Accompanying (1 sh)

Supervised practical experience in choral and opera accompanying, and studio accompanying and coaching. Students will work the choral and opera programs, voice students, and other large and small ensembles. Minimum of 30 - 60 hours per semester (varying with the kinds of accompanying tasks), and the course must be

taken for two semesters. There may be some basic exposure to the collaborative process involving the organ and/or harpsichord.

5600 Interpretive Performance Studies (1 sh)

Private coaching sessions dealing with musical and interpretive considerations in various styles of music. Aimed at artistic renderings of both music and text. Graduate students must take the course in the semester prior to the semester of the final recital; may be taken for elective credit in other semesters as well. Prerequisite: MUS 5000.

5900 Special Recital (0 sh)

Students who desire to perform recitals not required by their degree tracks should register for this course in the semester in which the recital is performed.

6001 Applied Piano: Recital (2 sh)

A capstone experience in the form of a public recital. All vocal repertoires with the exception of piano solo(s).

6002 Applied Piano: Recital (2 sh)

A second capstone experience in the form of a public recital. All instrumental repertoire with the exception of piano solo(s).

6200 Applied Voice: Recital (2 sh)

Continuation of technical and interpretive preparation through study in the applied voice studio, but directed toward the Master's Recital. Prerequisite: AMUS 5600, taken in the semester prior to the semester of the final recital