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/MassSurvey, 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.

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.

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.

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. Prerequsite 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. Prerequsite 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. Prerequsite 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. Prerequsite MUS 5421.

5450 **Opera Workshop (0-2 sh)**
For a select group of experienced singers determined by the consent of the instructor. Emphasis is on the development of singing-acting skills through lecture, discussion, and exercises in character interaction using appropriate staging techniques. A scene recital is presented at the conclusion of the course. Performances may be in a foreign language or English.

5455 **Opera Production (0-2 sh)**
For a select group of experienced singers determined by the consent of the instructor. The skills developed in scene recital work will be called upon in this intensive preparation for a complete opera production. Chamber and full-length operas will be performed in yearly alternation, and may be in a foreign language or English as appropriate. Chamber operas will be accompanied by piano or an instrumental ensemble, and full-length operas will be with orchestra.

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)**