

UNIVERSITY OF COLORADO, BOULDER  
COLLEGE OF MUSIC

**DOCTOR OF MUSICAL ARTS**

**Major Field: THE LITERATURE AND PERFORMANCE OF CHORAL MUSIC**

Program Supervisors: Professors Conlon and Kaptein

*credit hours*

**REQUIREMENTS (minimum)**

- I. ACADEMIC REQUIREMENTS** (Preliminary exam requirements in musicology and theory must be completed prior to registration for 5000-level or higher courses in the respective academic disciplines).

**Musicology course work** - The Doctor of Musical Arts degree requires six credits of graduate-level course work in musicology in addition to MUSC 6822 (below). Graduate-level course work from a master's degree may apply. 0-6

**Advanced Studies in Musicology** (MUSC 6822). *Prerequisite:* Introduction to Music Bibliography and Research (MUSC 5708) or equivalent. With instructor's permission, Seminar in Musicology (MUSC 7822 or MUSC 7832) may be substituted. 3

**Music Theory course work** – The Doctor of Musical Arts program requires six credits of graduate-level course work in music theory in addition to MUSC 6801 (below). Graduate-level course work from a master's degree may apply. 0-6

**Advanced Topics in Theory** (MUSC 6801). Seminar in Theory (MUSC 7801) may be substituted. *Prerequisites* for MUSC 6801: 3

1) Introduction to Music Bibliography and Research (MUSC 5708) or equivalent

2) Six credits of graduate-level course work in theory, as above.

3) Any other prerequisite specific to the course topic as established by the instructor.

Prerequisites for MUSC 7801 are the same as for MUSC 6801 as well as permission of the instructor.

*subtotal:* 6-18

**II. MAJOR AREA**

**Symposia in Choral Music** (MUSC 5156) 2 cr. (during three semesters of residence) 4  
Out of these symposia come the Repertoire List (the basis for the Comprehensive Examination), basic preparation for dissertation projects

**Applied Choral Conducting** (PMUS 6536) 2 or 3 cr. (during the first two semesters of residence) 6

**Support courses** as needed to complete adequately the dissertation projects  
(History of Choral Literature, Vocal Pedagogy, etc.)

*subtotal:* 10

**III. DISSERTATION PROJECTS and DOCUMENTS**

**Dissertation Project 1** (TMUS 8219) Conducting Practicum 3

**Dissertation Project 2** (TMUS 8229) Conducting Practicum 3

<b>Dissertation Project 3</b> (TMUS 8239)	3
Projects in arranging, editing, realizing <i>basso continuo</i> , transcribing mensural notation, all for publication-ready materials; conducting examinations; score-reading practica.	
<b>Dissertation Project 5</b> (TMUS 8259) Research-Lecture	3
Original research resulting in a paper and a public lecture. The paper generated in TMUS 8259 will normally be a minimum of 30 pages in length.	
<b>Dissertation Documents:</b>	6
<b><u>Plan I</u></b>	
<b>Dissertation Document 1</b> (TMUS 8279) <i>1 cr.</i> Related to TMUS 8219	
A voice recital, a voice-pedagogy project, or a bibliographic project may substitute for a one-hour document.	
<b>Dissertation Document 2</b> (TMUS 8289) <i>1 cr.</i> Related to TMUS 8229	
See Dissertation Document 1.	
<b>Major Document</b> (TMUS 8329) <i>4 cr.</i>	
Original research resulting in a major written document similar to a thesis in scope, depth, and format. The document will usually be at least 60 pages in length.	
<b><u>Plan II</u></b>	
<b>Major Document</b> (TMUS 8329) <i>6 cr.</i>	
For definition, see Plan I	
	subtotal: <hr style="display: inline-block; width: 50px; border: 0.5px solid black; vertical-align: middle;"/> 18
	<b>Total:</b> 34-46

The applicant with specialization in choral music should have had extensive training and experience in the field before beginning the D.Mus.A. program. Before completing the degree, the candidate must demonstrate superior skill, scholarship, and accomplishment.

General procedure for the program in choral music follow those described for all performance areas. Different or additional procedures for those with concentration in choral music are given below.

Auditions. Applicants may audition with one of CU's choirs, may interview on campus or at a divisional or national convention or like event where several CU choral faculty members are present, and/or may submit video tapes of choral performances s/he has prepared and conducted.

Language Requirement. Either French or German should be used for the required research language unless anticipated dissertation projects dictate substitution of a different language. Students in choral music should also have some reading knowledge as well as control of diction in French, German, Italian, and liturgical Latin.

Course Requirements. Academic contact should be made with each faculty member to be on the student's advisory committee prior to the Comprehensive Examination. The student may desire faculty assistance through course work in preparing for the examination or may elect to take courses to support the writing of dissertation documents. All choral-music faculty committees will include Professors Conlon and Kaptein, a member of the Musicology and/or Theory Faculties, and two other professors (see Graduate Studies Handbook regarding the outside member). Each student is expected to participate in the Symposium in Choral Music and in University Singers or University Choir each semester of residence.

Dissertation Requirements. Dissertation projects for those in choral music consist of: conducting two concerts; presenting a lecture-demonstration relevant to choral techniques or literature; and showing craftsmanship in arranging, editing, and continuo realizing and completing projects/examinations in conducting and score reading. Dissertation projects must be documented with sound or video tapes and/or written theses.

The two conducting practica must demonstrate: ability to program creatively and to prepare and present concerts of high artistic calibre; facility in the execution of the various period styles and forms; understanding of the materials and techniques applicable both to chamber and to larger vocal ensembles; and capacity to work effectively with instrumental groups when used with voices. When possible the student will be assigned as conductor of one of the University choral organizations in order to help fulfill the performance requirements and to facilitate evaluation by advisors. Otherwise, the performing ensemble may be any appropriate school, church, or community choral group with which the student can present the required programs. A faculty advisor will work with the student in planning and executing the recital; whenever possible the required semester of Applied Conducting should correspond with the semester a recital is undertaken.

If one of the programs takes place off campus, procedures approved by the Graduate Studies Committee and published in the Graduate Studies Handbook should be consulted.

The Research-Lecture must show creative approach and scholarly solution to a problem related to choral literature, techniques, and/or performance. The study should result in an original contribution to the choral field. The lecture is to take place on campus.

The student must solve assigned problems in three craft areas essential to a practicing choral conductor: editing, continuo realization, and arranging. In addition, eight score-reading projects are to be completed, showing progressive facility in reading choral and choral-orchestral scores representing a variety of style periods at the keyboard.

Repertoire List. The repertoire list should be a composite of major contributions to vocal music for ensemble performance from the *Ars nova* to the present. It should be comprehensive in the sense of including works from the large number of composers who contributed to the development of music generally. Study in depth of two specific areas or composers' works is also required. At the Comprehensive Examination, the candidate in choral music should be prepared to discuss materials from her/his repertoire list in detail and to demonstrate scholarly research in and musical understanding of the two specific areas.

Dissertation Project 3, Part 1. Editing, Realizing, and Arranging Practica. The purposes of the practica are: to demonstrate theoretical understanding and stylistic awareness of the various periods; to cultivate criteria for judgments of pre-existing editions, realizations, and arrangements; and to present practical and creative contributions to the available choral repertoire.

Forty-five to fifty minutes of materials are to be submitted, which will demonstrate the student's investigation and practical application regarding the three areas. Relevant preparatory study should include: mensural notation, thoroughbass, performance practices, scoring and arranging, composition, and contemporary theory and analysis.

Works are to be submitted as a single document, 8 1/2 x 11, with a one- or two-page introduction to each composition that states the student's intentions and procedures regarding that portion of the work. The customary title page, approval sheet, and listing of contents are necessary.

*Editions.* Editing should include accurate transcription, editorial indications with valid historical perspective, and other helps desirable in performance editions. Minimum editions should include:

1. Two Renaissance compositions
2. The Baroque compositions under "Realizations" below

*Realizations.* Realizations should demonstrate proper stylistic characteristics of:

1. The early Baroque (cumulative)
2. The middle Baroque (harmonic)
3. The late Baroque (contrapuntal)
4. Baroque recitative

*Arrangements.* These should include folk songs, carols, etc., preferably with harmonic structures that are not obvious or preconceived, in arrangements of contemporary nature. A variety of voicings, with and without instrumental parts, should be present. Choral compositions by the candidate may substitute for arrangements only if Applied Composition was taken with one of the CU composition professors.

The Advisory Committee may request an informal public presentation of the materials or may suggest incorporation of parts of the project in other dissertation projects.

Dissertation Project 3, Part 2. Conducting Examinations. The purpose of the examinations in conducting is to check facility in the mechanics of conducting and to assure success with Dissertation Projects 1 and 2 (Conducting Practica). Mastery of the conducting excerpts should: aid in right/left-handed independence, identify ways to communicate effectively the structural and expressive ideas found in music, and expand the student's vocabulary of gesture. The examinations should be completed in the Symposium in Choral Music conducting masterclasses during the first semester of residence.

1. Victoria—Missa O quam gloriosum est regnum, Chester edition, or Byrd—"Haec dies," Oxford edition
2. W.A. Mozart—"Kyrie," Mass in C Minor, Kalmus edition
3. Felix Mendelssohn—#s 16-20, Elijah, Kalmus edition
4. Brahms—Mvt. 3, Ein deutsches Requiem, Kalmus edition
5. Britten—Rejoice in the Lamb, Boosey and Hawkes

Dissertation Project 3, Part 3. Score-Reading Practica. The purpose of the practica are to check facility in visual and aural hearing through score reading at the keyboard. Eight assignments are to be completed, which will demonstrate musical insight, analytical techniques, and progressive accomplishment in reading score at the keyboard. The student must be able to discuss the whole of the work, its history, applicable performance practices, and conducting problems.

1. J.S. Bach—"Herr, ich glaube, hilf mir Schwachen" from BWV 78, Gesellschaft edition
2. Palestrina—"Sicut cervus desiderat ad fontes aquarum" from old CW (collected works)
3. F.J. Haydn—"Credo in unum Deum," Missa in angustiis, Peters edition
4. Schoenberg—"De profundis" (mm. 23-41)
5. J.S. Bach—"Wir eilen mit schwachen, doch emsigen Schritten" from BWV 78, Gesellschaft edition
6. W.A. Mozart—"Kyrie," Missa brevis in F, from old CW
7. Stravinski—"Sensus spei," Threni, (mm. 194-245)
8. Brahms—"Denn alles Fleisch es ist wie Gras," Ein deutsches Requiem (mm. 42-126)

Repertoire Project. A repertoire list of about 150 compositions is the body of choral music on which the literature aspects of the Comprehensive Examination will be based. It is not a formal document but a study list; nevertheless, it should be presented in a manner indicative of scholarly investigation and in a format similar to that given on the following page. The materials should survey the history of choral music, allow the tracing of developmental processes or of formal structures, and show in-depth investigation of two "areas of specialization."

For each composition listed in the paper, at least two editions should be shown. The first (which should be given in parentheses) should be the most authoritative critical edition of the work, usually from the collected works or monuments editions, such as the Denkmaler der deutscher Tonkunst or Musica Britannica. Critical editions should be cited in full bibliographic format. (For examples, see a style guide such as Helm and Luper's Words and Music or Turabian's A Manual for Writers.) Unless you must use the same set more than three or four times, do not use abbreviations with references to a list of full citations at the end.

The other edition for each piece [which should be placed in square brackets] should cite the best performing or practical edition available. Give the publisher's name in full and the order number. Be sure to include the name of the editor and the date of publication.

Titles should be shown in the original language and according to the format for capitalization in Helm and Luper's Words and Music. Small-scale works and portions of larger works are usually given in quotation marks, larger and composite works in italics. Compositions less than twenty minutes in length should appear in entirety; for those longer, a twenty-minute excerpt may be used for the detailed study, though understanding of the whole is necessary.

Accepted College of Music format for title page and approval sheet should be followed. Since the repertoire list is a major basis of the Comprehensive Examination, all five Advisory Committee members must approve.

Example:

Baroque Period

I. Sacred Music

A. Motets and Sacred Concertos

Bach, Johann Sebastian (1685-1750)

Jesu meine Freude (BWV 227)

(Neue Ausgabe sämtlicher Werke. Editors from Johann Sebastian Bach-Institut, Göttingen, and Bach-Archiv, Leipzig. Series 3, I, 77-104, ed. Konrad Ameln. Kassel: Bärenreiter-Verlag, 1954.)

[C. F. Peters Corporation, #6103, ed. Walter E. Buszin, 1962]

Praetorius, Michael (1571-1621)

"Singt ihr lieben Christen all"

(Gesamtausgabe der musikalischen Werke von Michael Praetorius. General editors, Freidrich Blume and others. Teil V, 178-182, ed. Friedrich Blume and Hans Költzsch. Wolfenbüttel: Georg Kallmeyer-Verlag, 1937.)

[Hänssler-Verlag, #HE-1.426, ed. Trubel, 1989]