

UNIVERSITY OF COLORADO, BOULDER
COLLEGE OF MUSIC

DOCTOR OF MUSICAL ARTS
Major Field: VOICE PERFORMANCE AND PEDAGOGY

Program Supervisors: Professors Carthy, Gustafson, Lattimore, Mason, Moteki,
C. Peterson, P. Peterson, and Simson

semester 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.

6 - 18

II. MAJOR AREA

Applied study during establishment of residence 6

Support courses as needed to complete adequately the dissertation projects (Pedagogy I, Pedagogy Seminar, Repertoire for Young Voices)

Dissertation Project 1 (TMUS 8219) Solo/Chamber Music Recital 3

Dissertation Project 2 (TMUS 8229) Solo/Chamber Music Recital 3

Dissertation Project 3 (TMUS 8239) Solo/Chamber Music Recital 3

Dissertation Project 6 (TMUS 8269) Lecture-Recital and Document 3

Performance Research Document (TMUS 8279)	Performance Research Document	3
Pedagogy Project (TMUS 8329)		3

Total: 30 - 42

Please read the *University of Colorado Catalog* carefully. The following statements supplement the Catalog in matters relevant to the voice program. Nothing that follows is intended to supersede or contradict the Catalog. Your attention is particularly directed to the following paragraphs, which apply in their entirety to your program.

- Prerequisites
- Program Requirements
- Residence Requirements
- Continuous Registration
- Degree Plan
- Language Requirement
- Course Requirements
- Dissertation

Supplementary statements that follow are related to the paragraph headings in the *Catalog*.

Credit Required. It has been our policy that the doctoral program should be highly individualized. The only specifically required courses are Introduction to Graduate Study and the seminars in theory and music history. The permanent advisory committee may make other individual requirements related to weaknesses revealed in the preliminary examinations. A minimum of 30 credit hours is required for the degree.

Preliminary Examinations. The entering student in voice must obtain a grade of A or B in the preliminary examinations in written theory, aural perception, analysis, and music history; guidelines for preparation titled "Preliminary Examinations for Graduate Students" are distributed to entering students. In addition to these exams, there is a major-field preliminary examination in voice that consists of two parts: a written diagnostic exam (see below) and a half-hour recital sung for the Voice Faculty (a majority of the Voice Faculty must be present) during the first semester of residence. At the time of the recital the student must submit a cumulative repertoire list set up in the format of the Master of Music repertoire list in order to demonstrate a broad acquaintance with the major style periods and national styles.

Each voice student enters the program under a departmental provisional state and that status remains in effect until satisfactory completion of the half-hour recital. In the interim, applied voice must be taken. If the second presentation of the half-hour recital is not satisfactory, the candidate will no longer be allowed to continue in the degree program. A period of no more than one semester will pass between the first and second half-hour recitals. Each student is required to perform his/her half-hour recital at the completion of the first semester of study.

Dissertation project recitals may not be given and comprehensive examinations may not be taken until the half-hour recital and the paper demonstrating writing proficiency have been passed. After full admission to the program, control of the student's degree plan rests with the permanent advisory committee and eventually with the examination committee.

Major-Field Preliminary Examination (Written)

The following resource materials are suggested for study for the major-field preliminary exam for voice students.

MUSIC HISTORY: Donald Grout, *The History of Western Music*

OPERA: Robert Donington, *The Opera*; Donald Grout, *A Short History of Opera*

ART SONG: Frits Noske, *French Song from Berlioz to Duparc*; Anneliese Landau, *The Lied: The Unfolding of Its Style*; the topics "lieder" and "Melodie" in the *New Grove Dictionary*

DICTION: John Moriarty, *Diction*; Thomas Grubb, *Singing in French*; Evelina Colorni, *Singer's Italian*; Madeleine Marshall, *The Singer's Manual of English Diction*

PEDAGOGY: Meredith Bunch, *Dynamics of the Singing Voice*; William Vennard, *Singing: The Mechanism and the Technique*; Barbara Doscher, *The Functional Unity of the Singing Voice*; Perkins and Kent, *Functional Anatomy of Speech, Language and Hearing*

The Student's Doctoral Committee. Please note that the permanent advisory committee may be appointed immediately after the preliminary examinations and the half-hour recital have been passed.

Language Requirement. In addition to the requirement in the D.Mus.A. program of a primary research language described in the *Catalog*, voice students must complete and pass a minimum of one year of study in each of two other foreign languages. All three languages must be completed prior to the comprehensive examinations. Language study may be completed at other accredited colleges and universities. All language study that a student may wish to apply to his/her degree program must have been undertaken within a six-year period prior to the commencement of his/her doctoral degree program.

Piano Requirement. The Voice Faculty recognizes the piano as an important studio teaching aid. All individuals who hold a Doctor of Musical Arts Degree in Vocal Performance should possess a reasonable level of proficiency at the keyboard. In order to determine that level, all entering students will be required to take a piano proficiency examination during the preliminary examination period, administered by the Piano Faculty. If the entry level of keyboard proficiency is below that which is required to enter the graduate-level piano class, additional remedial instruction at the undergraduate level will be required. If the student can demonstrate satisfactory keyboard proficiency upon entrance, no piano instruction will be required.

Comprehensive Examinations. The comprehensive examination in voice, consisting of two parts written and oral, may include:

- History (including style) of song, opera, and oratorio
- Repertoire for all voices, including program building
- Vocal pedagogy
- Basic physiology and acoustics of the voice
- International Phonetic Alphabet

These subjects may be studied by means of courses, graduate seminars, independent study with faculty guidance, or private research.

Thesis Requirements. Written projects may be prepared in accordance with Helm and Luper, *Words and Music*, or Turabian, *A Manual for Writers*. (See specific bibliography at the end of this bulletin.)

The office of the Associate Dean for Graduate Studies provides further Guidelines. All dissertation project performances are professionally recorded and kept on file in the library.

Dissertation. Many students will find it advantageous to develop a minor area, such as choral conducting, operatic directing, music history, music theory, or areas outside of music. Such a minor area should be developed with the guidance of the permanent advisory committee. Some dissertation projects may be in the minor area.

We direct the student's attention to the *Catalog* where a doctoral dissertation is described as "based upon original investigation and showing mature scholarship and critical judgment as well as familiarity with tools and methods of research" and as a "worthwhile contribution to the knowledge in the student's special field." We believe that D.Mus.A. dissertation projects, considered as a whole, should meet this standard. In a traditional plan of Ph.D. study a student uses course work and broad reading to pass the comprehensive examination and become a candidate for the Ph.D. before writing an original thesis. Naturally, many candidates, by the time they pass the comprehensive examination, have already selected a topic and begun research. Since the D.Mus.A. dissertation consists of a number of projects which are best spread out over a period of time, the Voice Faculty permits some projects to be considered before the comprehensive examination, subject to the following rules:

- 1) All music deficiencies must be satisfied before any dissertation project may be completed.
- 2) Not more than two dissertation projects in the form of public performance may be given before the comprehensive examination.
- 3) If a particular project depends heavily on skill in a particular language, the permanent advisory committee may specify what level of language study must be completed before the project is completed.
- 4) Not more than nine credits may be earned toward the doctoral dissertation before the student has passed the comprehensive examinations.
- 5) All dissertation projects must be submitted in final form and signed by three readers from the committee at least three weeks before a lecture or a project.

Final Oral Examination. After all dissertation requirements have been met, an oral examination in defense of the dissertation documents and upon related topics shall be conducted. The candidate must be registered at the time of the final examination.

The Voice Faculty also observes the following rules:

All dissertation documents must be submitted in final form and signed by three readers from the committee at least two weeks before the final orals. Committee members must respond with any required revisions at least two weeks before the due date in order to allow the candidate time to make revisions. If no revisions are required by the stated deadline, approval is implied.

Voice Jury Requirement. At the conclusion of every semester of vocal study, each student will be required to take a jury examination. For each exam, 12 songs/arias in various languages and styles must be prepared. If this minimum has been met in music publicly performed during any given semester, no examination will be required.

Dissertation Requirements. There is a total of 18 credit hours in dissertation projects, allowing a good deal of flexibility in the degree. It is up to the candidate to propose specific projects and to contract them with the permanent advisory committee after successfully completing the preliminary examinations. The following is a typical list of D.Mus.A. projects, designed to provide a balanced program. Substitutions may be made to accommodate a minor area or other special interests.

TMUS 8219-3. Solo/Chamber Music Recital

TMUS 8229-3. Solo/Chamber Music Recital

TMUS 8239-3. Solo/Chamber Music Recital

The student may wish to perform either a solo or chamber recital for TMUS 8239-3. In the event the student elects to perform a solo recital to fulfill this dissertation requirement, she/he must perform several chamber works on no less than two of the three solo recitals. The number of works to be performed will be determined by the student's permanent advisory committee before any event takes place.

TMUS 8269-3. Lecture-Recital and Document

In this project the student develops a repertoire area of personal specialization, comprising a body of music that the student can perform, teach, and lecture on with authority. The lecture-recital should be 50 minutes in length. After which, a question-and-answer session will be held. Text of the lecture must be written out, approved and signed by at least three members of the student's advisory committee, and submitted to the Graduate Music Office in bound, dissertation format.

It should be chosen around a single theme, such as:

- English song between 1640 and 1700
- The songs of Robert Franz
- New notational devices since 1960
- Latin-American composers in the 20th century

If the chosen topic requires knowledge of a foreign language, it must be student's designated research language and the language requirement must be met before the dissertation project is completed.

No more than one-third of the music studied for this project may be duplicated on the recitals listed above.

TMUS 8279-3. Performance Research Document

This document represents an explicit and orderly investigatory study which a performer is expected to make in the course of preparation for one of the three required dissertation (TMUS 8219, TMUS 8229, or TMUS 8239). Documents will differ greatly according to the interesting characteristics of the music being studied, but they will including the following as a basic minimum, to be supplemented with whatever topics arouse the performer's interest:

- 1) the immediate historical background of the music and circumstances under which it was created;
- 2) similar information about the poetic text;
- 3) literal translation of a foreign language text;
- 4) any significant features of compositional technique that are unique to the piece. (This does not necessarily imply complete harmonic analysis.) The resulting paper may resemble extensive and detailed program notes; the recital program notes should be derived from the paper.

This project must be completed and approved by at least three members of the student's advisory committee no less than three weeks prior to the recital from which the paper is derived. (See #5 under **Dissertation** above.) No exceptions to this rule will be given inasmuch as the purpose of such research is to deepen and enliven the performer's understanding of the music being performed.

TMUS 8329-3. Pedagogy Project

This project allows the students to research a specialized area of vocal pedagogy, culminating in a written document of about 35-50 pages in length. The candidate's background and specific teaching interests will determine the direction of the project and will be decided with the guidance and approval of the doctoral committee.

THE STYLE MANUALS APPROVED BY THE VOICE FACULTY ARE:

Eugene Helm and Albert T. Luper, *Words and Music* (New York: Joseph Boonin, Inc., 1971, revised ed.; Totowa, NJ: European American Music Corp., 1981)

Kate L. Turabian, *A Manual for Writers* (4th ed., Chicago: University of Chicago Press, 1973)

Approved by the Voice Faculty May 1980. Rev. 12/93, 4/95, 6/97, 6/00

REPERTOIRE REQUIREMENTS

By the time a singer receives the MM degree, the Voice Faculty expects comprehensive knowledge of a larger repertoire of songs and arias for use in future performance and teaching. To ensure a broad acquaintance with various national and historic styles, the singer will list all of her/his repertoire, including that from undergraduate study, under the categories given below. The list will be kept up to date as new music is learned. Weak categories can be strengthened by studio instruction or self-study.

The completed repertoire list will be presented at the comprehensive-final examination for perusal by the examining committee.

The completed list will total 100 songs and arias, with no category omitted. In each group typical composers are listed, but others are equally acceptable. Opera and oratorio excerpts and ensembles may be evaluated as being equal to a reasonable number of songs. No more than six pieces by any one composer may be listed.

- I. Renaissance and Baroque (1500-1750)
 - A. Italian: Monteverdi, Cesti, Scarlatti, Handel, B. Strozzi, Caccini
 - B. French: Lully, Rameau
German: Schütz, Bach
 - C. English: Purcell, Handel, Dowland, Campion
- II. Classic (1750-1830)
 - A. Austrian: Haydn, Mozart, Beethoven, L. Reichardt
 - B. French: Gluck, Marie Antoinette
Italian: Cherubini, Rossini, Colbran
English: Arne
- III. Romantic (1810-1880)
 - A. German: Schubert, Schumann, Brahms, Wagner, Liszt, Mendelssohn,
J. Lang, F. Hensel, C. Schumann
 - B. French: Berlioz, Gounod, Bizet, Chretien, Chaminade
Italian: Donizetti, Bellini, Verdi, C. Ferrari, T. Seneke
- IV. Post-Romantic (1880-1920)
 - A. German: Wolf, Mahler, Strauss, A. Mahler
 - B. French: Massenet, Fauré, Duparc, Chausson, Debussy, L. Boulanger
 - C. Italian: Puccini, Mascagni, Giordano, Respighi

- D. English/American: MacDowell, Ives, Griffes, H. A. Beach
- E. Nationalists: Tchaikovsky, Dvorak, Grieg, Granados, Falla, Turina, M. Carew, M. V. White

V. Twentieth Century

- A. German: Schoenberg, Berg, Hindemith, Webern
French: Satie, Ravel, Milhaud, Poulenc, Francaix
- B. English: Vaughan Williams, Britten
American: Barber, Menotti, Diamond, Duke, Dello Joio, R. C. Seeger,
M. Bonds, L. Larsen, F. Price, U. Moore
- C. Folk Music: Bartók, Niles, Britten, Hughes, Nin, Mompou

It is strongly recommended that students become familiar with the work of contemporary composers through performance and/or listening to records and/or work with composition students (in the latter case so that the singers may have the experience of performing vocal works written for their own voices).