

UNIVERSITY OF COLORADO, BOULDER,  
COLLEGE OF MUSIC

**MASTER OF MUSIC**

**Major Field: VOICE PERFORMANCE**

Program Supervisor: Professor Peterson

	<i>credit hours</i>
<b>CATEGORY I — REQUIREMENTS IN MAJOR AREA: VOICE PERFORMANCE</b>	
<b>Applied Voice Instruction</b> (PMUS 5726) <i>2 or 3 cr.</i>	10
<b>Thesis</b> (TMUS 6956 and TMUS 6957) Two Recitals	4
<b>Ensemble</b> (1 hr. Opera Performance (PMUS 5157), 1 hr. in either University Singers, University Choir, Early Music Ensemble, or Opera Performance	2
<i>subtotal:</i>	16
<b>CATEGORY II — OTHER REQUIREMENTS IN MUSIC</b>	
<b>Introduction to Music Bibliography and Research</b> (MUSC 5708)	2
<b>Music Theory elective</b> (MUSC 5 __ 1)	3
<b>Musicology elective</b> (MUSC 5 __ 2)	3
<b>Vocal Pedagogy</b> (MUSC 5444, MUSC 5454, MUSC 5484)	4
<b>Electives</b> — in Vocal Literature and/or Opera/Theatre	4
<b>French Song Literature</b> (MUSC 5464)	
<b>German Song Literature</b> (MUSC 5564)	
<b>Opera Theatre</b> (PMUS 5137 or PMUS 5147)	
<b>Vocal Repertoire Coaching</b> (PMUS 5497)	
<i>subtotal:</i>	16
<b>Total (minimum):</b>	<b>32</b>

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**FOR ALL VOICE APPLICANTS**

**AUDITIONS**

It is strongly recommended that the student present a personal audition on campus. All graduate auditionees within a two-hour radius of Boulder must perform a live, on-campus audition. Audition dates (available from the Graduate Music Office (303/492-2207)) are generally held on the first and third Mondays of each month during the academic year, on Saturdays during January and February (check published dates) and during the Graduate Voice Competition (late January or early February). Audition material must be memorized. If an audio recording is submitted, it must be of high quality; it is important that the voice be clearly audible over the accompaniment. Recordings of inferior quality may negatively influence consideration for admission and scholarships. Video tapes are acceptable, only when submitted with a high quality audio recording. Please announce your name and selections on the recording.

Repertoire of varying languages and styles should be presented. A comprehensive list of previously studied repertoire must be submitted with the recording or at the time of the personal audition.

**PIANO REQUIREMENT**

The Voice Faculty recognizes the piano as an important studio teaching aid. All individuals who hold a Master of Music degree in voice 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. The determined level of study, if any, will be based upon the results of the examination. 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. Conversely, if the student can demonstrate satisfactory keyboard proficiency upon entrance, no piano instruction will be required.

**PROFICIENCIES** in addition to those required in all Master of Music programs are: 1) college-level study for a full year each of two languages, either French, German, or Italian; or petition the Voice Faculty to accept two full years of study of one language or to accept study of languages other than those listed; 2) competency in English, French, German, and Italian diction; 3) piano proficiency; and 4) a senior recital at the undergraduate level.

(Work undertaken to remove deficiencies may not be used to meet degree requirements.)

**PRELIMINARY EXAMINATIONS**

In addition to guidelines for preparation found in the Graduate Studies in Music Handbook titled "Preliminary Examinations for Master's Degree Students," the following resource materials are suggested for study for the major-field portion of the exam for voice students.

GENERAL:	Donald Grout, <i>The History of Western Music</i>
OPERA:	Donald Grout, <i>A Short History of Opera</i> ; Robert Donington, <i>The Opera</i>
ART SONG:	Anneliese Landau, <i>The Lied: The Unfolding of Its Style</i> "Lieder" and "Mélodie" in <i>New Grove Dictionary</i> Fritz Noske, <i>French Song from Berlioz to Duparc</i>
DICTION:	John Moriarty, <i>Diction</i> ; Dorothy Uris, <i>To Sing in English</i>
PEDAGOGY:	William Vennard, <i>Singing: The Mechanism and the Technique</i>

**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).