UNIVERSITY OF COLORADO, BOULDER
COLLEGE OF MUSIC

# MASTER OF MUSIC

## Major Field: VOICE PERFORMANCE AND PEDAGOGY

Program Supervisor: Prof. Patrick Mason

| | *credit hours* |
|---|---|
| **CATEGORY I — REQUIREMENTS IN MAJOR AREA: VOICE PERFORMANCE** | |
| **Applied Voice Instruction** (PMUS 5726) *2 or 3 cr.* | 10 |
| **Thesis** (TMUS 6956) Recital | 2 |
| **Ensemble**<br>1 hr. Opera Theatre Practicum (PMUS 5157)<br>1 hr. in either University Singers (EMUS 5217), University Choir (EMUS 5227), Early Music Ensemble (EMUS 5367) | 2 |
| *subtotal:* | 14 |
| **CATEGORY II — OTHER REQUIREMENTS IN MUSIC** | |
| **Vocal Pedagogy** (MUSC 5444) | 2 |
| **Vocal Pedagogy Seminar** (MUSC 5484) | 2 |
| **Vocal Literature Courses**:<br>**French Song Literature** (MUSC 5464)<br>**German Song Literature** (MUSC 5564)<br>**Vocal Repertoire Coaching** (MUSC 5497)<br>**Opera Theatre** (PMUS 5137 or PMUS 5147) | 4 |
| **Thesis** (TMUS 6957) Research Paper | 2 |
| **Introduction to Music Bibliography and Research** (MUSC 5708) | 2 |
| **Music Theory elective** (MUSC 5 _ _ 1) | 3 |
| **Musicology elective** (MUSC 5 _ _ 2) | 3 |
| *subtotal:* | 18 |
| **Total** *(minimum)***:** | **32** |

***Please see separate <u>General M.M. Degree Guidelines</u> document for essential additional information.***

*June 2014 jc*

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## 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.

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**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.

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| OPERA: | Donald Grout, *A Short History of Opera*; Robert Donington, *The Opera* |
| ART SONG: | Anneliese Landau, *The Lied: The Unfolding of Its Style* |
| | "Lieder" and "Mélodie" in *New Grove Dictionary* |
| | Fritz Noske, *French Song from Berlioz to Duparc* |
| DICTION: | John Moriarty, *Diction*; Dorothy Uris, *To Sing in English* |
| PEDAGOGY: | Barbara Doscher, *The Functional Unity of the Singing Voice* |

## 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, Alma Mahler
- B. French: Massenet, Fauré, Duparc, Chausson, Debussy, L. Boulanger
- C. Italian: Puccini, Mascagni, Giordano, Respighi
- D. English/American: MacDowell, Ives, Griffes, Amy 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 recordings 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).