DEGREE PLAN

UNIVERSITY OF COLORADO, BOULDER
COLLEGE OF MUSIC

MASTER OF MUSIC

Major Field: VOICE
with an emphasis in CHORAL CONDUCTING

Program Supervisor: Prof. Patrick Mason

credit hours

CATEGORY I — REQUIREMENTS IN MAJOR AREA: VOICE PERFORMANCE

Applied Voice Instruction* (PMUS 5726)  var. 2 or 3 cr.  10
Thesis (TMUS 6956)  Recital  2

subtotal: 12

CATEGORY II — OTHER REQUIREMENTS IN MUSIC

Symposium in Choral Music (MUSC 5156)  2
Intermediate Conducting (PMUS 5536)  var. 2-4 cr.
(to be taken concurrently with Thesis Practicum where possible)  3
Thesis (TMUS 6957)  Choral Conducting Practicum  2
Introduction to Music Bibliography and Research (MUSC 5708)  2
History of Choral Literature (MUSC 5762)
  course offered only once every two years  3
History of Opera (MUSC 5772)  offered fall semesters  3

subtotal: 15

ELECTIVES (Maximum 2 credits allowed for ensemble)  subtotal: 3

Total (minimum): 30

*Note: Participation in a choral ensemble is required each semester of residence;
  credit is attached to applied study

Please see separate General M.M. Degree Guidelines document for essential additional information.

June 2015  jc
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.

(Petition 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.

| 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* |
| DICTION: | Fritz Noske, *French Song from Berlioz to Duparc* |
| PEDAGOGY: | John Moriarty, *Diction*; Dorothy Uris, *To Sing in English* |
| | 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).