

DOCTOR OF MUSICAL ARTS

Major Field: VOICE PERFORMANCE & PEDAGOGY

DEGREE PLAN

REQUIREMENTS

I. ACADEMIC REQUIREMENTS. As shown below, the D.M.A. degree requires 6 credits of graduate-level course work in musicology (not counting Music Bibliography) prior to enrolling in MUSC 6822 and 6 graduate credits in music theory prior to enrolling in MUSC 6801.* These preparatory academic courses do *not* need to be officially transferred, but they must be validated in writing by the Associate Dean for Graduate Studies *before* the student enrolls in 6000-level courses. Also note that Preliminary Exam requirements in musicology and theory must be completed *prior* to registration for 5000-level or higher courses in the respective academic disciplines.

	<i>credit hours</i>
Musicology course work* in preparation for MUSC 6822	(0-6)
Advanced Studies in Musicology (MUSC 6822). Prerequisite: Introduction to Music Bibliography and Research (MUSC 5708) or equivalent.* With instructor's permission, a Ph.D. seminar in musicology (MUSC 7822 or MUSC 7832) may be substituted.	3
Music Theory course work* in preparation for MUSC 6801	(0-6)
Advanced Topics in Theory (MUSC 6801). Prerequisite: Introduction to Music Bibliography and Research (MUSC 5708) or equivalent.* With instructor's permission, a Ph.D. seminar in theory (MUSC 7801) may be substituted.	3
<i>subtotal:</i>	<u>6 - 18</u>

*Graduate-level course work from a master's degree may apply. Upon the recommendation of the area faculty, these courses may be validated in writing by the Associate Dean. In general, these credits do *not* need to be officially transferred to CU.

II. MAJOR AREA

Applied study (PMUS 6726) <i>var. 2 or 3 credits</i> during establishment of residence	6
Support courses as needed to complete the dissertation projects (As determined by advisement: MUSC 5444 Vocal Pedagogy, MUSC 5484 Graduate Seminar in Vocal Pedagogy, MUSC 5454 Repertory for Young Voices, courses in Diction, etc.)	

III. DISSERTATION PROJECTS

The TMUS Dissertation Projects usually are undertaken after successful completion of the first semester of study at CU. Students must have passed all required Preliminary Examinations or have begun enrolling in remedial coursework before they are permitted to present their first recital. If a recital or project is not completed during the same semester as registration, an IP (“In Progress”) grade is recorded. The IP grade is later replaced with the letter grade assigned by the faculty advisory committee, and the student does not need to register again for the same TMUS project.

Although the Dissertation Projects are numbered sequentially below, students are strongly encouraged to begin work on one of the non-recital projects (TMUS 8269, 8279, or 8329) during their second year in residence. For each non-recital project, the student should select one member of the faculty advisory committee to serve as the main advisor (not necessarily the committee chair), who guides the student in preparing a written prospectus, which is then submitted to the faculty advisory committee for their suggestions and approval. Before the student proceeds with the project, two members of the committee must agree to serve as first and second readers, who will guide the project to the final draft, which is then presented to the committee as a whole.

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) <i>var. 1-3 credits</i>	3
Performance Research Document	<u>3</u>
Pedagogy Project (TMUS 8329) <i>var. 2-6 credits</i>	
<i>Dissertation subtotal</i>	18

Total 30-42

For further details and essential information for all DMA students, please consult the *General DMA Degree Guidelines* at the College of Music website.

* Please read the *University of Colorado Catalog* and the *General D.M.A. Degree Guidelines* carefully. The following statements supplement both in matters relevant to the voice program. Nothing that follows is intended to supersede or contradict those documents. Your attention is particularly directed to the following paragraphs, which apply in their entirety to your program.

Prerequisites	Degree Plan
Program Requirements	Language Requirement
Residence Requirements	Course Requirements
Continuous Registration	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 MUSC 5708 and the seminars in theory (MUSC 6801) and music history (MUSC 6822). The student’s advisory committee may determine other requirements

related to individual weaknesses revealed in the preliminary examinations. A minimum of 30 credit hours is required for the degree.

Major Field Examination. In addition to the Preliminary Examinations, there is a Major Field Examination in voice that is a written diagnostic exam focused on diction. The following resource materials are suggested for study for the major field exam for voice students.

DICTION: John Moriarty, *Diction*; Thomas Grubb, *Singing in French*; Evelina Colorni, *Singer's Italian*; Madeleine Marshall, *The Singer's Manual of English Diction*; Lanzrein and Cross, *A Singer's Guide to German Diction*

Dissertation project recitals may not be given and comprehensive examinations may not be taken until the major field examination has been passed.

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 the proficiency level, all entering students are required to take a piano proficiency examination during the week prior to the first week of fall semester classes, administered by the Voice Faculty. Those who do not pass the exam must take an appropriate undergraduate-level keyboard class or self-study and retest by the end of the second semester.

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

Language Requirement. Voice students must complete and pass a minimum of one year of study in three foreign languages, or demonstrate proficiency by passing a College of Music foreign language translation examination. Currently, the College of Music offers year 1 and year 2 foreign language translation exams in French, German, Italian, and Spanish. A student can petition the Associate Dean to take a foreign language translation exam in another language. To receive approval, a proficiency exam and grader must be available, and the alternate foreign language request must be approved by the student's advisory committee. Students can petition the voice department to accept two years of study in one language as equivalent to one year of study in two foreign languages. International DMA voice students can petition the voice faculty to have their native language meet the proficiency requirement for one of the three required languages. Proficiency in all three languages must be completed prior to taking the comprehensive examination. 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.

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 must be prepared in accordance with standard Style Manuals, such as Turabian, *A Manual for Writers*. 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 faculty 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.M.A. dissertation projects, considered as a whole, should meet this standard. In a traditional Ph.D. program, 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. By the time they pass the comprehensive examination, many candidates have already selected a topic and begun research. Since the D.M.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 Preliminary Examination 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) 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 public performance.

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.M.A. projects, designed to provide a balanced program. Substitutions may be made to accommodate a minor area or other special interests.

TMUS 8219 (3 cr.) Solo/Chamber Music Recital: A major opera role may fulfill this requirement, pending voice faculty approval.

TMUS 8229 (3 cr.) Solo/Chamber Music Recital

TMUS 8239 (3 cr.) Solo/Chamber Music Recital

The student may wish to perform either a solo or chamber recital for TMUS 8239-3. In the event that 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 public performance.

TMUS 8269 (3 cr.) 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, followed by a question-and-answer session. The corresponding document must be written, approved, and signed by at least three members of the student's advisory committee, and submitted to CU Scholar.

The Lecture-Recital and Document should focus on a carefully defined 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, the foreign language must be one of the three languages selected for foreign language proficiency.

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

TMUS 8279 (3 cr). 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 recitals (TMUS 8219, TMUS 8229, or TMUS 8239). Documents will differ greatly according to the music being studied, but they will include 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) significant features of compositional technique that are characteristic of the piece. 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. 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 cr.) 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.

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, R. 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, 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, Ruth Crawford 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).