

MASTER OF MUSIC

Major Field: VOICE PERFORMANCE & PEDAGOGY

DEGREE PLAN

credit hours

CATEGORY I — REQUIREMENTS IN MAJOR AREA: VOICE PERFORMANCE

Applied Voice Instruction (PMUS 5726) <i>2 cr per semester</i>	8
Thesis (TMUS 6956) *See below for details <i>2 cr each</i>	2
Ensemble	2
Opera Theatre Practicum (PMUS 5157)	
1 from the following list:	
Chamber Singers (EMUS 5217)	
Early Music Ensemble (EMUS 5367)	
an additional 1 cr of Opera Theatre Practicum (PMUS 5157)	
<i>subtotal:</i>	12

CATEGORY II — OTHER REQUIREMENTS IN MUSIC

Introduction to Music Bibliography and Research (MUSC 5708)	2
Music Theory elective (MUSC 5 __ 1)	3
Musicology or Ethnomusicology elective (MUSC 5 __ 2)	3
Thesis (TMUS 6957) Research Paper	2
Vocal Pedagogy (MUSC 5444)	2
Graduate Seminar in Vocal Pedagogy (MUSC 5484)	2
Vocal Literature 1: French Song & Oratorio/Concert Solo (MUSC 5464) <i>spring sem. only</i>	2
<u>or</u> Vocal Literature 2: German, British & American (MUSC 5564) <i>fall sem. only</i>	
Electives**:	4
Vocal Repertoire Coaching (PMUS 5497)	
Opera Theatre 1 (PMUS 5137) <i>fall sem. only</i>	
Opera Theatre 2 (PMUS 5147) <i>spring sem. only</i>	
**may also take an additional Vocal Literature course to fulfill requirement	

subtotal: 20
Total 32

*TMUS 6956 must be a full-length recital

Please see [M.M. Degree Guidelines](#) document for essential additional information.

Oct 2023 MB

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, Italian or Spanish; 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. **The language requirements must be met before the end of the second semester of study.** (Work undertaken to remove deficiencies may not be used to meet degree requirements.) International students can petition to have their native language meet the proficiency requirement of one of the two required languages.

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: Robert Donington, *The Opera*; Donald Grout, *A Short History of Opera*
ART SONG: Carol Kimball, *Song: A Guide to Art Song Style and Literature*; Denis Stevens, *A History of Song*; Articles on "Lieder" and "Mélodie" in Grove Music Online
DICTION: John Moriarty, *Diction*; Thomas Grubb, *Singing in French*; Evelina Coloni, *Singer's Italian*; Madeleine Marshall, *The Singer's Manual of English Diction*; Lanzrein and Cross, *A Singer's Guide to German Diction*
PEDAGOGY: Stark, *Bel Canto: A History of Vocal Pedagogy*; Scott McCoy, *The Voice: An Inside View*

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 complete list will total 100 songs and arias, with no category omitted. In each group, typical composers are listed, but others are 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).