



SCHOOL OF MUSIC

GRADUATE STUDENT HANDBOOK 2008-2009
PART I: GENERAL INFORMATION

INFORMATION FOR DEGREES IN:

COMPOSITION

CHORAL AND ORCHESTRAL CONDUCTING

HISTORICAL PERFORMANCE

INSTRUMENTAL PERFORMANCE

MUSICOLOGY

MUSIC THEORY

VOCAL PERFORMANCE

INTRODUCTION

This handbook is designed as a guide to procedures, regulations, and other aspects of academic life for graduate students enrolled in the Master of Music, Doctor of Musical Arts, and Performance and Artist Diploma degree programs in the School of Music of the Boston University College of Fine Arts. Much of the information in this guide is also contained in the School of Music Graduate Bulletin, which is the official source for rules and regulations. You should familiarize yourself with this information and keep this handbook available for reference.

Part I of the Graduate Handbook contains general information about School of Music graduate programs and other aspects of student life. The section on Degree Requirements follows as Part II. The graduate programs in Music Education are covered in a separate version of the Handbook.

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COLLEGE OF FINE ARTS/SCHOOL OF MUSIC

ADMINISTRATION AND PERSONNEL

The College of Fine Arts has three schools - Music, Theatre, and Visual Arts – which share the building at 855 Commonwealth Avenue, along with facilities at 808 Commonwealth Avenue. The schools also share the common goal of providing exceptional training in a wide range of fine and performing arts and related specialties. The offices of the Dean of the College of Fine Arts and staff are located on the second floor of 855 Commonwealth Avenue in Room 230. Registration materials, student records, and an abundance of student and administrative information are located here. Student records for all of CFA are maintained by the Manager of Student Records within the Dean's Office. Each School is led by a Director and has its own support staff. The School of Music further consists of departments chaired by faculty.

The College of Fine Arts – Room 230

Walt Meissner, Dean *ad interim*
Patricia Mitro, Senior Assistant Dean for Enrollment Services
Dan MacLeod, Graduate Financial Aid Officer
Mark Krone, Graduate Admissions Manager
Alyssa Baker, Academic Counselor
Andrew Ryan, Manager of Student Records
Stephen Lau, Associate Systems Administrator – Room 206

The School of Music

André de Quadros, Director – Room 248
Mary Squiers, Executive Operations Officer – Room 246
Janice Filippi, Administrative Assistant to the Director – Room 248
Tracy Rider, Director of Admissions and Student Affairs – Room 242
Kristine Sessa, School of Music Librarian – Room 243
TBA, Faculty Secretary – Room 244
Anthony Enslow, Executive Assistant to the Director – Room 246
Casey Soward, Manager of Production and Performance – Room 240
TBA, Choral and Voice Assistant – Room 244
Oshin Gregorian, Opera Assistant – 808 Comm. Ave.
TBA, Admissions Assistant – Room 242
Eric Roberson, Scheduling Office – Room 240

School of Music Departmental Chairmen

Choral Activities: Ann Howard Jones – Room 228
Collaborative Piano: Shiela Kibbe – Room 428
Composition & Theory: Martin Amlin – Room 256
Historical Performance: Peter Sykes – Room 424
Music Education: Patrick Jones – Room 213
Musicology: Victor Coelho/Richard Bunbury – 808 Comm. Ave.
Opera Institute: Sharon Daniels – 808 Comm. Ave.
Orchestral Activities: David Hoose – Room 418
Piano: Anthony di Bonaventura (fall semester only) – Room 421
Strings & Harp: Michelle LaCourse – Room 461
Voice: Jerrold Pope – Room 459
Woodwinds, Brass, & Percussion: Don Lucas – Room 427

School of Music Faculty Designates for Graduate Studies:

Graduate Academic Coordinator: David Kopp – Room 412b
Chair, Graduate Studies Committee: Richard Cornell – Room 424

ADVISEMENT AND PROGRAM PLANNING

Faculty Advisors

Upon entering the School of Music, you will be assigned a faculty advisor, normally the chair of your department, or else a faculty member appointed by the chair. You are expected to take the initiative and keep in close touch with your faculty advisor at all times. Please consult with your advisor first in all matters pertaining to program planning, advisement, signatures for academic actions, and for planning recitals and terminal projects.

All formal requests, petitions, terminal project proposals, request for leaves and extensions, etc. **must** carry the signature of your advisor **whether or not s/he approves of the action requested**. In some cases, your advisor will make a recommendation regarding your petition to the Graduate Studies Committee. For more information on this process see below, The Graduate Studies Committee and the Petitioning Process.

School of Music Graduate Bulletin

You must obtain a current School of Music Graduate Bulletin once it becomes available during the school year. You should consult the Bulletin for the specific curriculum content and requirements of the various degree and non-degree programs offered by the College. The Bulletin published during your year of matriculation represents a contractual agreement between you and the University. For additional clarification of specific requirements, **consult your advisor first**; if further clarification is needed, consult Alyssa Baker, the Academic Counselor, in the Dean's Office (Room 230).

REGISTRATION PROCEDURES AND REQUIREMENTS

Registration

Registration for each semester normally occurs during the twelfth week of classes of the preceding semester. For the first semester of matriculation, you will register just prior to the beginning of classes. In succeeding semesters, you are required to register for courses early, since this results in a much smoother and easier process than waiting to register at the start of the semester. **Not doing so may result in late registration fees**. You will receive registration notification and information by email. Prior to meeting with your departmental advisor, be sure to pick up a registration form in the Dean's Office (Room 230). Your advisor must sign the form before you will be permitted to register. Once signed, take your form to Janice Filippi in the School of Music office (Room 248), who will issue you the advising code stickers necessary for online registration. If you are a continuing student, you must use the Student Link to complete the process. Further instructions can be found on the Student Link.

Full-Time Study

Full-time tuition for students in other schools at Boston University is based on 12 semester hours of credit each term. However, the School of Music considers three courses per semester, equaling 7-9 credit hours, to be a full-time load for graduate students. This full/part-time status is used for academic and administrative purposes, and is sufficient to fulfill residency requirements.

Students in Doctor of Musical Arts degree programs who have completed a minimum of 45 credits toward the degree will be considered full-time for the remainder of the period of the statute of limitations for completing the degree (7 years total; see *Statute of Limitations* for more information), regardless of the number of credits for which they register.

Students who have completed 45 credits, do not register for further course work, and are still working toward their degree **must** register for continuing student status and pay a continuing student fee. (See *Continuing Student Status* for more information.) Continuing student fees are not assessed during a semester in which a student has been granted a formal leave of absence.

Part-Time Study

Students in Master of Music degree programs may fulfill all requirements through part-time registration. Students in Doctor of Musical Arts programs may enroll for part-time study but must also fulfill a specific full-time residency requirement (as defined above under Full-time Study). Part-time tuition is assessed on a per-credit basis.

Withdrawal from Classes

Students may withdraw from classes at any time before the specified cutoff dates as indicated in the College of Fine Arts Calendar. Withdrawals must have the approval of both the classroom instructor and your advisor.

Normally, students are allowed to withdraw from courses, without receiving a **W** grade, any time before Friday of the fourth week of a given term. After this, and until Friday of the seventh week of the term, students who withdraw will receive a **W** grade. After this time, withdrawal is not allowed and the student must receive a grade. **Some faculty members will not allow withdrawal from a course after the student has taken a midterm examination.**

PROFICIENCY EXAMINATIONS

Graduate music students in Masters and Doctoral programs, and non-matriculated academic students, must take proficiency examinations in music theory upon entering their program of study.

These examinations are scheduled immediately prior to the beginning of classes each semester. They are given only **once** each semester. You are responsible for taking these examinations upon entering the school, and must confer with your advisor about the results before registering. The dates of the proficiency examinations can be found on the CFA semester calendar available in the Dean's Office and online.

Required Prerequisite Course Work:

You may not take advanced graduate courses for credit in a particular area until all deficiencies identified by the proficiency exam have been addressed. These deficiencies must be made up before graduation, regardless of whether or not you plan to take other courses in these areas. Required prerequisite work in music theory may include CFA MU401 **Graduate Theory Review**, CFA MU601 **Analytical Techniques I**, and CFA MU602 **Analytical Techniques II**. Other prerequisite requirements may also apply. Doctoral students are expected to satisfy all prerequisite requirements by the end of the second year of study.

Students who do not take required prerequisite work as stipulated as a result of the proficiency examinations will be subject to disciplinary academic actions and will not receive their degrees until all such prerequisite work has been completed.

Retaking Proficiency Exams:

If you receive an unsatisfactory evaluation on a music theory proficiency examination, you may retake the examination once in the following semester. If the result of the second attempt still shows a deficiency, you will be required to register immediately for the required remedial work.

Failure to take proficiency exams:

Any student who by the start of the second semester of study has not completed music theory proficiency examinations, including any mandatory retakes, may not further attend any School of Music classes until the examinations are completed.

Materials Covered:

Ear training; basic vocabulary; four-part harmonization of melody or figured bass; basic two-part counterpoint; basic questions regarding instrumentation and twentieth century techniques; analysis. Composition, theory, and musicology majors will also be examined in fugue; historical performance students will be examined in counterpoint.

PERFORMANCE STUDIES/APPLIED MUSIC

Students who enroll for applied music study should familiarize themselves with the following policies and procedures. Faculty advisors must approve applied music study prior to registration.

Applied Music Studies

Each student taking applied music is assigned to a faculty member for private instruction. The School of Music does not permit applied music students to study simultaneously with another teacher in the same field of performance outside the institution. Students must prepare and present recitals while under the tutelage of a member of the School's faculty.

Individual instruction is given in one-hour and half-hour lessons. The student is entitled to 14 lessons per semester. The amount of credit for individual study is determined on the basis of (1) the number of lessons taken, (2) the amount of daily practice, (3) the attainment of prescribed levels of proficiency, and (4) an examination at the end of each year by a committee of faculty members. Students taking a one-hour lesson may register for no more than four credits and no less than one credit each semester. Students taking a half-hour lesson may register for no more than two credits and no less than one credit each semester. No more than five additional credits of applied study may count as elective credit. Up to three applied music transfer credits are allowed.

To receive credit at any level of applied music, a student must pass a jury examination at the end of each semester. The teacher's grade (50%) and the jury grade (50%) determine the grade received for the course. A student must earn a grade of B- or higher to pass an applied level of study. A recital permission exam taken near the end of the semester may be substituted for a jury examination. In this case, a grade is not given if a recital permission examination is not passed. Instead, the student receives a grade of J and is permitted one retake of the recital permission.

Students are expected to adhere to scheduled hours for lessons and examinations. The School of Music holds students responsible for such appointments except in cases of emergency or unless, for good reason, the student cancels the lesson at least 24 hours in advance. The teacher is not obliged to make up lessons not cancelled, nor lessons cancelled for reasons other than those listed above. Lessons, juries, etc. are not to be scheduled during academic class times and do not constitute valid excuses for missing a class.

Levels

Graduate applied levels generally correspond to years of study. Each level equals 6 credits and one recital.

- Master's levels = Level 9 & 10
- Doctoral levels = Level 11, 12, & 13
- Performance Diploma levels = PD1 & PD2
- Artist Diploma levels = AD1 & AD2

Each student must complete the required material as described in each department's proficiency level descriptions (see the CFA Bulletin).

Juries, Recitals, and Recital Permission Examinations

All graduate students taking lessons on their major instrument must take at least one jury examination per year of applied study. Usually, at least three faculty members will evaluate the jury. For small departments, adjudicators will be drawn from full-time faculty from other disciplines, or appropriate full-time faculty in related fields (i.e. piano faculty for harpsichord juries). For those areas with no full-time faculty, the department chairman will appoint adjudicators from the part-time faculty. Each department will specify repertoire requirements for its jury examinations.

All recital programs must be approved by the major teacher and departmental chair, and must be drawn from sources of acknowledged suitability. Students must be enrolled for applied lessons during the semester of a degree recital performance in order for the recital to count toward the degree.

Permission to present a recital is granted by successfully passing a recital permission examination. The department chairman will schedule recital permission examinations prior to the recital dates as booked with the Scheduling Office (Room 240), and will post a recital permission schedule. The recital permission examination must be taken well in advance of the

anticipated date of the recital (usually two weeks before). Recital dates must be booked with the Scheduling Office at minimum two weeks in advance of the recital, but it is **strongly** recommended that they be booked in September for fall recitals and January for spring recitals. If the student fails the recital permission examination, he or she will be allowed one retake of the examination.

The recital permission examination may replace the jury examination for that semester. In this case, if it takes place after a specified date as determined by the individual departments, it also becomes the means by which graduate students advance in applied levels. While the faculty may fail a student's recital permission, the student cannot be demoted to a lower level. If a student's applied performance deteriorates, the student, teacher, advisor and department chairman will meet to discuss the situation, at which time the student may be advised to withdraw from the program. Individual departments may institute more stringent requirements.

THE GRADUATE STUDIES COMMITTEE AND THE PETITIONING PROCESS

The Graduate Studies Committee of the School of Music is empowered by the faculty to deal with graduate curriculum issues and to consider academic actions. The Committee meets at least three times each semester during the regular academic year to act on all matters pertaining to graduate students in the School, including petitions, masters thesis and doctoral dissertation proposals, and curricular matters.

Please familiarize yourself with the process of submitting a written request to the committee and be aware that, depending upon when paperwork is submitted and when meetings are scheduled, final disposition of the action may take in excess of one month. At any step of the review, the written request may be returned to you for clarification. Schedules of the meetings of the Committee are posted in Room 244. Following the committee's actions and the approval of the Director of the School, you will be notified by e-mail of the result.

PROCEDURE FOR SUBMITTING A WRITTEN REQUEST: (one copy for all forms)

1. Obtain the Petition or Topic Approval Form in Room 230 (Dean's Office) or from the School of Music website.
2. Fill out, completely, all of the information required on the upper part of the form. Be sure to sign and date the form. See below for additional documents and other information required of petitions.
3. **For petitions:** Complete the form and attach all supporting documents. Submit the form to your faculty advisor **at least one week before** the next scheduled Graduate Studies Committee meeting in order to give him/her adequate time to deal with it. Your advisor will recommend approval or denial of the petition to the Committee, and if further consideration is necessary, the Committee will review the petition. **Petitions are due in the Graduate Studies Committee mailbox by the Monday preceding each meeting.**

Preparing Petitions:

You must submit a petition for any of the following reasons:

- To change the required curriculum of your program of study from that which is stated in the CFA bulletin, e. g. to substitute a different course or to adjust the number of credits required.
- To transfer courses/credits from another academic institution or degree program.
- To request an extension of the time allowed to complete your degree program.
- To request a leave of absence (see below, Continuing Students and Leaves of Absence).
- For any other reason deemed necessary by your faculty advisor.

Transfer of Courses and Acceptance of Credit:

1. Total transfer credits are limited to the following amounts:
 - Master of Music - 8 credits
 - Doctor of Musical Arts - 16 credits
2. Not more than three graduate credits in applied lessons and one credit each in Musical Organizations and/or Music Ensembles may be transferred. These credits can apply only as elective credit and cannot be used to fulfill program requirements.

3. **Graduate credit cannot be granted** for courses which:
 - carry an undergraduate course number (100-400), including those taken at this University.
 - are seminars taken at the Tanglewood Institute.
 - constitute certain required prerequisite work deemed necessary as a result of a student's placement exams.Questions regarding transfer credit and selection of courses should be clarified by the student's academic advisor or the Academic Counselor.
4. All petitions for exceptions to the required curriculum must be presented to the Graduate Studies Committee **prior to taking the courses in question**.
5. **Only courses with a grade of B or higher will be accepted for transfer credit.**

To file a transfer of credit petition, please submit the following to your advisor, who will either forward the petition to the Graduate Studies Committee or sign and return it to you for submission:

1. A completed petition form, including a) an explanation of the need to transfer courses, and b) a list of the individual courses and number of credits for each.
2. An official transcript (not a photocopy) from the school at which the course was taken. If credit is being requested in advance and is approved, the transcript should be submitted on completion of the course.
3. A photocopy or printout of each course number, title, and description from the academic bulletin of the school where the course was taken.

Preparing Thesis or Dissertation Proposals:

See above, TERMINAL PROJECTS, Part II, pp. 3, 5, and 8.

GRADING POLICIES AND ACADEMIC PROBATION

Grade Standards

All courses taken for graduate degree credit must be passed with a grade of **B-** or higher. Graduate credits will not be awarded for any course in which a grade below **B-** has been earned. All courses taken as prerequisite requirements must be passed with a grade of **B** or higher (e.g. CFA MU401 **Music Theory Review**).

Incomplete Grades

Graduate students must apply before the end of the semester in which a course is taken to receive a grade of **I** (incomplete), according to the following procedure:

1. A form must be obtained from the Dean's office and be presented for signature to the instructor of the course. An incomplete grade is not automatic and is given only at the instructor's discretion.
2. All remaining work must be submitted within a year's time in order to receive credit.
3. To change an incomplete grade to a letter grade, the instructor must submit a change of grade form to the Manager of Student Records.

J Grades

A grade of **J** may be given at the end of the first semester in courses that continue for a full year. This is the case in performance areas where juries for evaluation are heard at the end of the full school year. **J** grades are also given in the case of students working on terminal projects that encompass more than one semester. A letter grade is not given until the end of the semester in which the project has been completed, and serves as the grade for the entire year.

Low Grades

At the end of each semester, the grades of all graduate students are reviewed by the faculty at a special Academic Actions Meeting, where any of the following actions may be taken:

1. If a student has received a grade below **B-** in one graduate course, the student is sent a policy letter expressing the faculty's concern about the quality of the student's work.
2. If a student receives grades below **B-** in two graduate courses, the student must secure permission of his/her department chairman to continue in the program.
3. If a student receives grades below **B-** in three graduate courses, his/her matriculation as a graduate student is recommended for termination.

The faculty may recommend additional counseling or other modifications in programs until the student's grades improve.

ACADEMIC PROBATION

1. A grade below **B-** may place a graduate student on academic probation, as will a grade point index below 3.0 on a cumulative basis. Grades of **B-** in two courses will, at the discretion of the faculty, place a student on academic probation.
2. Withdrawals from courses in which instructors have reported an unsatisfactory level of work may subject a student to academic action.
3. A student given the privilege of continuing work while on probation is expected to improve his or her scholastic record sufficiently so that probation is removed by the end of the succeeding semester of registration. Failure to accomplish this or to make significant progress toward such an accomplishment may constitute cause for dismissal. No student who has been on probation for two consecutive semesters may register for courses without specific approval from the Director of his or her School.
4. All actions concerning academic standing, grading, probation and dismissal may be appealed to the Director of the School. A final appeal may be made to the Dean of the College of Fine Arts.

ACADEMIC CONDUCT CODE FOR THE COLLEGE OF FINE ARTS

Copies of the College of Fine Arts Academic Conduct Code are given to all new students during their first semester at the school. Copies are also available in the Dean's Office and on the CFA website at www.bu.edu/cfa/resources.

The CFA Academic Conduct Committee consists of faculty and students from all three schools. The primary role of this committee is to act as a resource in cases of alleged academic misconduct.

We intend to provide the kind of academic and professional community in which students believe that the work they produce is judged fairly, and that they do not suffer any academic disadvantage because of another student's dishonesty.

CONTINUING STUDENT STATUS AND LEAVES OF ABSENCE

CONTINUING STUDENT STATUS

You must register for each fall and spring semester until completion of all degree requirements. Any matriculated student who does not register for course work in any regular semester (not counting summer terms) and who has not been granted an official leave of absence will be considered as a continuing student and will be required to register for CFA MU795 **Master's Thesis**, MU888 **Continuing Study**, MU995 **DMA Dissertation**, MU996 **DMA Dissertation Continuing Study**, or MU998 **DMA Recital Track Continuing Study** as appropriate.

As a continuing student, you must register with this status each subsequent regular semester until you either resume regular course registration or complete all of your degree requirements. This is a University rule. Payment of the continuing student fee, at a rate equal to one credit hour per semester, entitles you to use the libraries and to have access to academic staff and other academic facilities of the University. You may not resume registration for regular course work until payment has been made for any delinquent continuing fees.

Failure to register for two consecutive regular semesters without having been granted an authorized leave of absence may result in termination of degree status.

LEAVES OF ABSENCE

Upon written petition, and with appropriate cause, you may be allowed up to two semesters of leave of absence taken in either separate or consecutive semesters. Leaves of absence longer than two semesters will be granted by the committee only in exceptional cases such as substantiated illness, parental leave, or military service. All petitions for leaves should be submitted to the department chair for recommendation to the Graduate Studies Committee.

Requests for leaves of absence must be submitted *prior* to the semester in which the leave is intended to begin. If the leave is granted, you must submit an official leave of absence form, signed by the Director, to the Dean's Office. If you wish to extend a leave already granted, you must submit a new request form.

The period of authorized leave of absence is counted as part of the time allowed for completion of the degree.

Under all circumstances, you must be registered in the semester in which degree requirements are completed.

STATUTE OF LIMITATIONS AND READMISSION TO GRADUATE DEGREE PROGRAMS

STATUTE OF LIMITATIONS

Master of Music

All programs for the degree Master of Music must be completed within five years from the date of matriculation.

Doctor of Musical Arts

All programs for the degree Doctor of Musical Arts must be completed within seven years of the date of matriculation.

Requests for extensions of time beyond the five- or seven-year limit must be made by petition in consultation with your advisor for recommendation to the Graduate Studies Committee. When granted, extensions will be given for only one year at a time. Extensions of time will be granted only in cases where there is clear evidence of progress towards successful completion of the degree and where the student can show extraordinary reason for being granted an extension, such as illness, personal emergency, or the particular nature of the research project already undertaken.

READMISSION TO GRADUATE DEGREE PROGRAMS

Readmission of graduate students who have withdrawn from degree programs or whose statute of limitation or extension has expired will be considered on an individual basis by the department of the respective major area. Such applications will be processed as new admissions and acceptance will be based upon such criteria as space in the program, a new audition, and the previous level of work. Readmission of graduate students whose statute of limitation or extension has expired will be considered by petition to the Graduate Studies Committee in consultation with the departmental advisor.

Readmission does not imply that previous credits or requirements completed will be applicable except as approved by the Graduate Studies Committee. Upon readmission, students must petition the Graduate Studies Committee for reinstatement of any previously earned credits.

GRADUATION PROCEDURES

All degrees are officially conferred three times a year: in January, May, and September.

In order to graduate, you must obtain a written graduation application from the Dean's Office **during the semester prior to your anticipated graduation**. Thus, if you plan to graduate in May, you must file your graduation application in the fall semester.

Note:

Prior to making application to graduate, you should review your records with your faculty advisor to make sure that all requirements have been met. Ultimately, **it is your responsibility** to ensure that the requirements completed are consistent with your plan of study, and that all requirements and prerequisites have been entered and met.

The Manager of Student Records will conduct a review of graduating students' records in the semester of graduation. In unusual cases where the graduation deadlines have passed, the Manager of Student Records will furnish you with a letter certifying the completion of degree requirements provided that you have completed the following procedures:

- **Terminal project:** In the case of a thesis or similar work requiring signatures of members of the faculty, bring two boxed copies, signed by the readers, to the Dean's Office for the purpose of Title/Approval page copying and bill preparation. You will then bring the bill, the two copies of the manuscript, and an extra copy of the title page and abstract to the Bibliographic Services Department (third floor, Mugar Library), where a form for the Library Cataloging Department should be completed. Finally, you will hand in the final copy of the multiple bills to the Dean's Office, retaining one copy.
- **Grades:** All grade changes for Directed Study, and/or any other course(s) in which you have received a grade of I (incomplete), must be submitted by the appropriate faculty member. The Manager of Student Records must verify successful completion and the grades for any course(s) in progress.

GRADUATE FINANCIAL AID

The Office of Financial Assistance, in the Dean's Office, provides the following services:

- Financial aid counseling
- Scholarship and assistantship processing
- Outside scholarship referral
- Federal Work Study
- Emergency assistance for hardship situations.

The School of Music makes every effort to award financial aid to outstanding students. Students should also research government and private sources of scholarship aid available at local libraries and on the Internet. The University participates in the Stafford/Ford Direct Lending program and applications are available and processed through the Office of Financial Assistance.

The Financial Aid Officer can be reached at (617) 353-3350.

Additional information about graduate financial aid is available on the College of Fine Arts website.

SCHOOL OF MUSIC PRACTICE ROOM REGULATIONS

REGULATIONS

1. Practice rooms are primarily for Boston University School of Music students. Others who may use the practice rooms through special arrangement are: Boston University students who are registered for a music course which requires access to practice facilities, Boston University faculty and staff, rental clients (under special contract only), and Boston University alumni.

2. BU non-music majors may *apply* for practice room access, and if approved will be granted card access for a fee of \$25 per semester, renewal subject to review each semester. Music alumni will also be required to apply for card access and will be required to pay a fee of \$25 a semester, subject to renewal and review each year. The School of Music and the College of Fine Arts reserve the right to deny card access upon submission of this application.

3. Rooms are available on a first come–first serve basis. All users are required to yield ‘A’ section practice rooms to piano majors. Certain rooms must be reserved in advance through the Scheduling Office. Brass players may use any practice room area except the ‘D’ section. A room left unoccupied for more than 20 minutes may be claimed by someone else.

4. Access to the practice room security area is by electronic card swipe. Students must have their Terrier Card activated through encoding by the Scheduling Office in order to activate your access privileges. An activated I.D. is for the cardholder’s use only. Loaning your card to anyone else is strictly prohibited.

5. Practice rooms must be vacated before the building closes at night. Anyone found in the building after closing will be removed by the B.U. Police. Building hours are available in the Dean’s Office.

6. Users of the practice rooms should not admit any unauthorized personnel into the practice room area.

7. Teaching lessons to non-CFA students is not permitted in the practice rooms.

8. Smoking is not permitted in practice rooms or any other area of the College of Fine Arts.

9. For safety and security reasons students are not permitted to cover practice room windows.

10. Graffiti or vandalism of any kind is strictly forbidden. **Do not** put food or drinks on pianos. Dispose of all trash in the proper receptacles and leave the room in a neat and clean condition.

11. Stands, chairs and other B.U. equipment may not be removed from the practice room area.

12. Amplified music is not allowed in School of Music practice rooms with the exception of amplified jazz bass in designated ‘D’ Section bass practice rooms, or by special arrangement through the School of Music.

These regulations are for everyone’s benefit and are intended to increase the safety, security, and efficiency of the practice rooms. Failure to adhere to these rules could result in loss of practice room privileges. Students will be held financially responsible for defacing or damaging the School of Music practice room area.

Do not leave an instrument or any valuables unattended! Although every effort is made to provide a secure practice room area, Boston University cannot be responsible for lost or stolen items. Please report unauthorized personnel, vandalism, or stolen property immediately to the School of Music Scheduling Office. Any questions or concerns regarding the practice rooms should be discussed with the Scheduling Office.

UNIVERSITY AND SCHOOL SERVICES

Housing

Boston University has limited on-campus housing for single graduate students. Most graduate students live off-campus.

Some housing information is available through the Office of Rental Properties, located at 19 Deerfield Street: (617) 353-4101. Students may also contact the Office of Orientation and Off-Campus Services, located on the fourth floor of the George Sherman Union: (617) 353-3555. There is also information on the University website at www.bu.edu/housing.

Other sources: www.boston.com provides matching roommate services.

The University Library

Boston University maintains libraries in several locations on the Charles River Campus. Its main depository, Mugar Memorial Library, occupies all six floors at 771 Commonwealth Avenue. Many library facilities may also be accessed through the BU Libraries website (homepage at www.bu.edu/library), including its excellent Innopac catalogue. The main (first) floor of Mugar contains the circulation desk, reference desk, reserve desk, interlibrary loan office, banks of computers with internet access for student use, photocopying and printing facilities, and reference materials in all areas. The building has two elevators, North and South; listings and maps of library holdings appear on bulletin boards beside each one.

Students may check out books for three weeks with an option to renew for another three. If these materials are requested by another user or by the reserve department, they must be returned within a specified period. Books and articles housed in general reserve may be borrowed for two hours, overnight, or for three days, according to departmental decisions. Online reserves are in the process of being developed.

The second floor of Mugar will be of most interest to music students, since the Music and Audio Library occupies its west end. The Music Library maintains its own reserve desk for books, scores, and audio and video recordings adjacent to its listening room. An extensive music reference section and all M, ML and MT catalogued works may be found on its shelves. Current music periodicals are housed in a special area to the left of the music reserve desk. All other current periodicals can be found in the basement, across from the Microform Library. Rules for usage of materials can be found on the BU Libraries website and further explained by Music Library staff or its director, Holly Mockovak.

The Howard Gottlieb Archival Research Center occupies the east side of the fifth floor of the building. Here is the University's manuscript and rare book repository, which includes the Abraham Lincoln Collection, the Paris Conservatoire de Musique Archive, a large collection of 19th-century opera manuscripts and scores, and the papers of performing artists such as Mischa Elman and Joseph Szigeti. The African Studies Library occupies the sixth floor.

For further information, including library hours, visit the BU Libraries website or call the information desk at (617) 353-3708.

School of Music Curriculum Library

A limited number of reference works, scores, and tapes are housed in the School of Music Curriculum Library, located across the hallway from the School of Music Offices. The facility also provides access to computer and audio equipment. Please check with Kristine Sessa, School of Music Librarian, for further information.

EMERGENCY, SAFETY, AND SECURITY SERVICES

Boston University Police Department: (617) 353-2121 (emergency), (617) 353-2110 (non-emergency).

The Boston University Police Department is the primary law enforcement and emergency services agency for the University's Charles River and Medical campuses, as well as for all property owned, leased, or occupied by the University, whether academic, commercial, or residential.

The Police Department operates twenty-four hours a day and is located at 32 Harry Agganis Way. In addition to its uniformed patrol, the department conducts criminal investigations, community policing initiatives, and crime prevention programs available to all faculty, staff, and students.

The Police Department should be called in all emergencies, including fire and medical. Emergency response time is promised to be under five minutes anywhere on campus. In addition, suspicious persons or circumstances should be reported promptly to police, providing as much information to the police dispatcher as possible.

Escort Service: (617) 353-4877. Walking escorts and van transport are available to faculty, staff, and students during the academic year while classes are in session, from 8 p.m. until 1 a.m. during the week and until 3 a.m. on weekends.

IMPORTANT LINKS

College of Fine Arts:	http://www.bu.edu/cfa/
Student Link:	http://www.bu.edu/studentlink
BU Bookstore:	http://www.campusstores.com/budl/index.asp
Important Dates:	http://www.bu.edu/reg/dates/index.html
Mugar Library:	http://www.bu.edu/library/mugar/index.shtml
Registrar:	http://www.bu.edu/reg/
Student Accounting:	http://www.bu.edu/comp/saweb/
Career Services:	http://www.bu.edu/careers/
Visitor Center:	http://www.bu.edu/visit/
Summer Term Office:	http://www.bu.edu/summer/
Registration PDF:	http://www.bu.edu/online/pdf/AddCourseStudentLink.pdf
Map of BU Campus:	http://www.bu.edu/visit/maps/graphics/bumap.pdf

Please note: The information in this Handbook is subject to change at any time.

(Last revised –September 2008)



SCHOOL OF MUSIC

**GRADUATE STUDENT HANDBOOK 2008-2009
PART II: DEGREE PROGRAM REQUIREMENTS**

INFORMATION FOR DEGREES IN:

COMPOSITION

CHORAL AND ORCHESTRAL CONDUCTING

HISTORICAL PERFORMANCE

INSTRUMENTAL PERFORMANCE

MUSICOLOGY

MUSIC THEORY

VOCAL PERFORMANCE

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Part II of the Graduate Handbook, in three parts, describes the requirements for all graduate degree programs in the School of Music, including examinations, recitals, and terminal projects. The first part lists requirements common to all programs at the masters and doctoral levels. The second part lists requirements specific to masters and performance diploma programs, and the third part lists requirements specific to doctoral and artist's diploma programs. Requirements for the graduate programs in Music Education are covered in a separate version of the Handbook.

ALL PROGRAMS: COMMON INFORMATION

LANGUAGE PROFICIENCY EXAMINATIONS

The faculty and administration of the School of Music regard knowledge of foreign languages to be an important element in the training and performance of music professionals. Graduate students are encouraged to pursue the study of languages beyond the minimal stated requirements.

Students may satisfy their language requirements in two ways: 1) by obtaining a satisfactory grade in a College of Arts and Sciences language course for graduate students; 2) by passing a foreign language reading proficiency examination administered by the Department of Musicology and Ethnomusicology.

The courses currently available through the College of Arts and Sciences are: GRS LG621 (German); GRS LF621 (French); and GRS LI621 (Italian). There is no charge for these courses and students earn no course credit. Further information on these courses is available on the College of Arts and Sciences website.

Foreign language reading proficiency examinations consist of written translations of two excerpts chosen by the Department of Musicology and Ethnomusicology from foreign language books or periodicals which deal with musical subjects. The use of a standard foreign language dictionary is allowed during the examinations. Department-specific requirements are detailed in the sections below.

These examinations are given once in each semester, and once during the summer. You must register your intent to take your exam(s) in the School of Music office **at least two weeks** prior to the examination date. These dates are listed in the CFA semester calendar, which can be found online and in the self-service bins in the Dean's Office.

Language Proficiency Exams for all degree programs may be taken at any point during the program of study prior to March 1st of the expected year of graduation. A second (and final) opportunity for those who fail the March exam will be provided no later than the first week of April. ***No language exams will be given after that time.*** Students opting to satisfy their language requirements through a College of Arts and Sciences graduate language course must complete the course with a satisfactory grade ***in the semester prior to graduation.***

TERMINAL PROJECTS (MASTER OF MUSIC AND DMA DISSERTATION TRACK)

Terminal project proposals for all degrees and majors are planned with the help of the departmental chairman and your advisor (if different) in advance of the semester in which you plan to register for CFA MU795 **Masters Thesis** or MU996 **DMA Dissertation**. In consultation with your advisor(s), you will formulate a suitable topic along with a plan for a written project. While specific procedures vary depending on degree and major, the following guidelines apply in most programs. In Composition, however, students submit proposals to the department chair. Further program- and degree-specific requirements, regulations, and exceptions are outlined in the sections below.

The proposal process

1. Write a proposal for your terminal project, including a carefully worded title, a two-to-five page written summary of what you intend to do, and selected bibliography where appropriate. You may obtain a more detailed guide for writing proposals from the chair of the Graduate Studies Committee.

2. Obtain a Topic Approval Form from the Dean's Office or the School of Music website, complete the *upper portion only*, obtain your faculty advisor's signature, and submit this form along with your proposal to the Graduate Studies Committee for approval. Proposals are due in the Committee's mailbox in the faculty mailroom on the Monday before the next scheduled meeting. They will be placed on the Committee's agenda **only** if signed by the appropriate faculty advisor. Along with the proposal and form, please include a cover letter indicating readers (two for master's theses, three for doctoral dissertations) who have agreed to serve on your degree committee. Please do not write the readers' names directly on the form. It is your responsibility to arrange for potential readers before you submit the proposal, so plan ahead. Your advisor can help you with this process.
3. Within a few days of reviewing your proposal, the Graduate Studies Committee will send you a notice advising you of its decision. If your proposal is approved, this communication will state the exact title of the approved topic and will confirm the committee's appointment of your readers. There are normally two readers for Master of Music theses and three readers for Doctor of Musical Arts dissertations.
4. Once the proposal is approved, MM students must register for CFA MU795 **Masters Thesis** and DMA students for MU996 **DMA Dissertation**, usually for the following semester, both for 3 credits. In succeeding semesters MM students will register (if necessary) for CFA MU888 **Continuing Study** and DMA students for CFA MU996, **DMA Dissertation Continuing Study**, both for 0 credits, charged by the University as 1 credit for certified full-time status.

The submission process

5. When the work is completed, it is your obligation to present each reader with a clear and complete draft copy **well in advance** (at least a month) of the due dates issued by the College of Fine Arts, above all to give yourself sufficient time to incorporate any required revisions in the work. The deadline for final work to be submitted to the library is **no later than one week prior to your graduation date**.
6. Upon approval of the final copy, you must present two unbound copies of the work, with the proper readers' signatures, to the Manager of Student Records by the final due date. The Manager of Student Records will furnish the required filing form for Mugar Library.
7. You will then deliver the two copies of your thesis/dissertation to Brendan McDermott at Mugar Library. Once the document is reviewed and accepted by the library, you must return a copy of the readers' signature page and the pink copy of the filing form to the Manager of Student Records.

MASTER OF MUSIC AND PERFORMANCE DIPLOMA PROGRAMS

LANGUAGE PROFICIENCY REQUIREMENTS (MASTER OF MUSIC only)

Music Theory and Composition: Reading proficiency in one language, chosen from French, German, and Italian.

Musicology: Reading proficiency in two languages, of which one must be German, and the other as approved by the Musicology Department.

Collaborative Piano: Departmental examination in diction and phonetics in English, French, German, and Italian.

Voice: Departmental examination in diction and phonetics in English, French, German, and Italian, requiring knowledge of the International Phonetic Alphabet.

Major areas not mentioned in the above list do not require a language reading proficiency examination..

RECITALS (MASTER OF MUSIC AND PERFORMANCE DIPLOMA)

Performance and Historical Performance majors are required to give two recitals, each containing a minimum of fifty to sixty minutes of music, according to departmental requirements. The first recital must be given at Performance Level 9, and the second at Level 10. Students may not progress to Level 10 until successfully completing the Level 9 recital. Students must pass a recital permission examination prior to each recital and must be enrolled for private lessons in the relevant area of performance during the semester in which the recital is given. Further details on programming and scheduling recitals are found below in the *Performance Studies/Applied Music* section.

Exceptions:

- **Percussion** and **string bass majors** may elect with advisement to give one recital and take three mock auditions in lieu of the second recital.
- **Voice majors** are required to give one recital of approximately fifty minutes in length. Substitution for this requirement is not permitted.
- **Composition majors** are required to present one program of their original compositions, of at least one-half hour's duration, written while enrolled in the School and approved by the faculty of the Department of Theory and Composition.

TERMINAL PROJECT REQUIREMENTS (MASTER OF MUSIC only)

Master of Music: Musicology

Following the successful completion of the departmental comprehensive examination in music history, students majoring in musicology must undertake a thesis that represents a contribution to some aspect of musical knowledge. After a thesis proposal has been approved by the Department of Musicology and subsequently by the Graduate Studies Committee, the candidate must enroll in CFA MU795 **Master's Thesis** for 3 credits, which are required in addition to the 32 credits stipulated for the degree. The candidate will submit two copies of the final draft to the musicology faculty.

Master of Music: Composition

Students majoring in composition for the Master of Music degree must compose a work for orchestra or other large instrumental or vocal group of approximately 15-20 minutes duration. Permission to undertake a thesis composition is dependent upon the caliber of the student's work and recital as reviewed by the department. Students must be enrolled in CFA 795 **Master's Thesis** during the semester in which the work is completed.

Master of Music: Music Theory

Students majoring in theory must take an examination administered by the department at the end of the semester prior to registration for thesis work. Successful completion of the examination will qualify the student to undertake a thesis which will demonstrate the student's competence in analytic techniques and the ability of to do significant research on theoretical matters. Students must be enrolled in CFA MU795 **Master's Thesis** during the semester in which the work is completed.

Master of Music: Historical Performance

An individual research project is required, which may be presented as a written document or as a public lecture-demonstration.

DOUBLE MAJORS

Students in Master of Music programs who are interested in pursuing a double major should speak with the chairman of both intended areas of study and then consult with the chair of the Graduate Studies Committee to work on details of the combined programs. A petition to the Graduate Studies Committee is required for approval.

DOCTOR OF MUSICAL ARTS AND ARTIST DIPLOMA PROGRAMS

LANGUAGE PROFICIENCY REQUIREMENTS

Collaborative Piano, Historical Performance, Organ, and Voice: Reading proficiency examinations in two languages, chosen from French, German, and Italian; and a departmental examination in diction and phonetics in English, German, and Italian, requiring knowledge of the International Phonetic Alphabet.

Artist Diploma in Voice: Departmental examination on diction and phonetics in English, French, German, and Italian, requiring knowledge of the International Phonetic Alphabet.

All other DMA programs: One reading proficiency examination in a language chosen from French, German, or Italian. *No substitutions are allowed.*

All other Artist Diploma programs: No examination.

DOCTORAL QUALIFYING EXAMINATIONS

(DOCTOR OF MUSICAL ARTS ALL TRACKS AND PROGRAMS)

Program of Study

Doctoral students in all majors must satisfactorily complete a minimum of 48 graduate credits. For performance majors, 18 of these credits must be in the field of the applied major instrument, and another 18 in approved electives.

Students in all Doctor of Musical Arts majors must take written and oral qualifying examinations in the areas of music theory and music history. These may be taken after the completion of a minimum of three semesters of full-time doctoral level studies, with passing grades earned in all courses and no incompletes outstanding. In consultation with their advisors, students are expected to plan their programs of study to include courses in the areas of music theory and music history sufficient to prepare for their qualifying examinations in these areas. Note: Postponement of such course work is not consistent with the realities of preparing for qualifying examinations. All students must take at least 12 credits in music theory and musicology, including CFA MU719 **Doctoral Proseminar in Theory**, and CFA MU749 **Research and Bibliography**. **These two courses must be completed within the first three semesters of study.** It is expected that all doctoral students, through their course work, will develop realistic assessment of their abilities in these areas. Faculty members of the respective departments are available to assist students preparing for these examinations only in cases when the students have taken their required classes or completed independent study.

The Examination Process

Once you are ready to take your qualifying exams, you must obtain an application from the School of Music office (Room 244), complete it, obtain permission signatures from your major advisor and the chairs of each department in which you will take an examination, and return the form no later than 30 days before the scheduled written examination date. The subject matter of the examinations will include:

Music theory: the exam contains four sections: 1) analysis of tonal music; 2) analysis of post-tonal music (both in either piano, chamber, or orchestral scores; 3) short answers relating to concepts from tonal and post-tonal theory; 4) chorale harmonization. Score reading ability is required during the exam.

Music history: general historical developments and literature from medieval through contemporary times; style and analysis.

Additional testing may be required in any of the major areas.

Each student has up to three opportunities to pass in each area, including both written and oral examinations. You may either take both written examinations in the same semester, or one at a time in separate semesters. If you pass one area but fail the other, you are required to retake only the failed area of the examination. Application to retake a portion of the examination is made in the same manner as that described above for the initial attempt.

Upon your successful completion of all portions of the written examinations, an oral examination committee will be established, comprised of two faculty members from the major area, one faculty member each from the areas of music theory and music history, and one faculty member at-large (two at-large for composition majors). You may indicate to the person scheduling the exams which faculty you would like to have on your oral committee. However, the final choice rests with the faculty and will be based upon such factors as faculty schedules, equalization of faculty participation, recommendations from departmental chairmen, and the general suitability of the faculty who serve. You ***must*** take your initial oral examinations in the same semester in which the written examinations are passed.

Doctoral oral examinations are given in the first semester during the first three weeks of November, and in the second semester during the three weeks following the March recess. You must be prepared to take the oral examination on any date within the oral examination period.

Students repeating an oral examination must wait until the next regular oral examination period. Under no circumstances may the oral examination be repeated in the same semester in which the examination was taken and failed. In some instances, an Oral Examination Committee may require that a student wait a full twelve-month period before retaking the oral examination. Students are encouraged to visit committee members prior to the retest, but faculty are not obliged to discuss any aspects of their questions.

DOUBLE MAJORS

Double majors are not permitted in doctoral programs.

SEMESTERLY REVIEW OF DOCTORAL STUDENTS

As part of the advisement process, the academic progress of all students in Doctor of Musical Arts degree programs is reviewed toward the end of every semester. You are expected to take a sufficient variety and number of courses during your first two years of study to permit an adequate evaluation of your probability for success. Students with uncorrected deficiencies may be required to take specific courses; students with continued substandard achievement may be advised to withdraw from the doctoral program.

ARTIST DIPLOMA

RECITALS

Artist Diploma recitals are usually solo recitals, although requirements vary among the individual departments. Consult your departmental advisor or the Academic Counselor for details.

DOCTOR OF MUSICAL ARTS DISSERTATION TRACK

RECITALS

Performance and Historical Performance majors are required to give three public recitals and one public lecture-recital. Students must pass a recital permission examination prior to each of the three regular recitals and must be enrolled for private lessons in the relevant area of performance during the semester in which each recital is given.

- Two recitals must be solo recitals, each at least sixty minutes long. The first recital may only be given after the candidate has earned at least 7 credits of course work. It will be considered as part of the performance requirement for the doctoral qualifying examinations.
- For the third recital, students must perform within one or more chamber music groups. Some departments have specific requirements regarding repertory; consult your departmental advisor.
- The lecture-recital must be based upon the candidate's dissertation and is normally about 60 minutes in length. It must be approved and supervised by the assigned faculty readers of the dissertation. Further information on the lecture-recital is found below under [Terminal Project Requirements](#).

Repertory covered within the first three recital programs must include literature composed before 1800 as well as works from the nineteenth and twentieth/twenty-first centuries. With the permission of the Graduate Studies Committee, instrumental majors may substitute the performance of two concertos with orchestra for one of the first three recitals, and voice majors may substitute an opera role for one recital. Further details on programming and scheduling recitals are found below in the [Performance Studies/Applied Music section](#).

Composition majors are required to present one program of their original compositions, at least 60 minutes long, written while enrolled in the School, and approved by the faculty of the Department of Theory and Composition. Post-Baccalaureate composition majors are required to present **two** programs of their original compositions, each at least 60 minutes long.

Once the composition portfolio is approved by the department, the recital may be presented at any time prior to graduation. As substitution for all or part of the formal recital, department faculty may approve a portfolio of scores, tapes and programs, documenting prior performance of all the presented works in the portfolio. These performances must have occurred during the period of study for the doctoral degree at Boston University. The student will present the recital portfolio for faculty approval before beginning work on the dissertation and at least four weeks before the intended recital date.

TERMINAL PROJECT REQUIREMENTS

Doctor of Musical Arts: Performance, Conducting, and Historical Performance

The degree candidate must write a dissertation demonstrating the ability to accomplish independent research. Generally, the dissertation will focus on a topic related to the candidate's performing area. While writing the proposal, students should seek advice from faculty with expertise in areas related to the intended topic. Candidates must enroll in CFA MU995 **DMA Dissertation** during the first semester of work, and in MU996 **DMA Dissertation Continuing Study** in succeeding semesters.

When the work is completed, it is the candidate's obligation to present each reader with a draft copy of the study well in advance of the due dates issued by the College of Fine Arts (at least a month) to give themselves sufficient time to incorporate any required revisions in the work. All suggestions from readers for changes must be incorporated into the document before the lecture recital can be given.

Upon completion of the dissertation, the candidate must give a lecture-recital based upon the results of the study. The candidate is responsible for notifying all readers of the lecture date, and of consulting with the School of Music scheduling office to secure the date and to provide proper information for the program. After the lecture-recital, the student should follow the filing procedure detailed above. There is no lecture-recital required of conducting students.

Doctor of Musical Arts: Composition

The terminal project will be a large-scale composition, scored for full or chamber orchestra, with or without soloists and/or voices, approximately 30 minutes in length. Candidates must enroll in CFA MU995 **DMA Dissertation** during the first semester of work, and in MU996 **DMA Dissertation Continuing Study** in succeeding semesters.

DOCTOR OF MUSICAL ARTS RECITAL TRACK: COLLABORATIVE PIANO – INSTRUMENTAL CONCENTRATION

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Contemporary repertoire is to be included as frequently as possible. Repertoire performed throughout the five recitals must include at least one piece meeting each of the following requirements (a minimum of 2 separate pieces must be presented to meet the 3 requirements):

1. Repertoire composed in the last 50 years
2. Repertoire composed by a living composer
3. Repertoire by an American composer

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1

SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire to consist of duo instrumental sonatas; must include at least one string work AND one brass or woodwind work
- Repertoire to include only those works composed originally for piano; no orchestral reductions
- Substantial ‘concert pieces’ may be included at the discretion of the teacher

Recital 2

CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works for piano with instruments and/or voices
- Repertoire NOT to include duo sonatas; all works must involve at least three players
- Repertoire to include only those works composed originally for piano; no orchestral reductions
- Each set/piece/work must involve different configurations of instruments/voices and personnel

Recital 3

CONCERTO

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Must include at least one complete string concerto
- Must include at least one complete brass or woodwind or percussion concerto
- Collaborative pianist must perform only orchestral reductions

Recital 4

LECTURE RECITAL

- Total repertoire maximum of 30 minutes
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Repertoire may be instrumental duo sonata or chamber repertoire or concerto, or a combination of any of these categories
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student’s teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance
-

Recital 5**RECITAL PREPARED WITHOUT GUIDANCE**

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of music chosen by the student and approved by the Applied Committee (as guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire must include duo instrumental sonata AND instrumental chamber work AND instrumental concerto (or reduction of shorter instrumental solo with orchestra)
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK: COLLABORATIVE PIANO - VOCAL CONCENTRATION

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Contemporary repertoire is to be included as frequently as possible. Repertoire performed throughout the five recitals must include at least one piece meeting each of the following requirements (a minimum of 2 separate pieces must be presented to meet the 3 requirements):

1. Repertoire composed in the last 50 years
2. Repertoire composed by a living composer
3. Repertoire by an American composer

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1

SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire to consist of art song in at least three languages and from at least three distinct style periods
- Repertoire must be originally composed for piano; no transcriptions

Recital 2

CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire to consist of chamber works with instruments and voice; obligato instrument in no more than one work

Recital 3

CONCERTO

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire to consist of works composed originally for orchestra – pianist plays reductions only: operatic arias / scenes with multiple singers, oratorio excerpts, concert arias

Recital 4

LECTURE RECITAL

- Total repertoire maximum of 30 minutes
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Repertoire may be art song, chamber music, or piano reduction, or a combination of these categories
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5**RECITAL PREPARED WITHOUT GUIDANCE**

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of music chosen by the student and approved by the Applied Committee (as guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- Repertoire must include art song AND vocal chamber music with piano AND operatic and/or oratorio excerpts (piano reductions)
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK

HISTORICAL PERFORMANCE – HARPSICHORD

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1 SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Program to be eclectic, including music of three nationalities and two centuries

Recital 2 CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works with instruments and/or voices
- Repertoire to include both continuo and obbligato keyboard parts e.g. Bach obbligato sonatas, Rameau Pièces de clavecin en concert

Recital 3 CONCERTO REPERTOIRE

- With orchestral accompaniment (BU Baroque Orchestra)
- Repertoire approved by teacher and advance recital permission
- Must be one complete work presented with orchestra
- Winner of competitions may use performances only as approved by the Applied Committee

Recital 4 LECTURE RECITAL

- Total repertoire maximum of 30 minutes
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5 RECITAL PREPARED WITHOUT GUIDANCE

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of music chosen by the student and approved by the Applied Committee (as guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK: HISTORICAL PERFORMANCE - BAROQUE STRINGS

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1: SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Program to be eclectic, including music of three nationalities and two centuries

Recital 2: CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works with instruments and/or voices

Recital 3: CONCERTO

- With orchestral accompaniment (BU Baroque Orchestra)
- Repertoire approved by teacher and advance recital permission
- Must be one complete work presented with orchestra
- Winner of competitions may use performances only as approved by the Applied Committee

Recital 4: LECTURE RECITAL

- Total repertoire maximum of 30 minutes
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5: RECITAL PREPARED WITHOUT GUIDANCE

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of music chosen by the student and approved by the Applied Committee (as guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK: PIANO

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Contemporary repertoire is to be included as frequently as possible. Repertoire performed throughout the five recitals must include at least one piece meeting each of the following requirements (a minimum of 2 separate pieces must be presented to meet the 3 requirements):

1. Repertoire composed in the last 50 years
2. Repertoire composed by a living composer
3. Repertoire by an American composer

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1

SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire should include a variety of styles

Recital 2

CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works with instruments, to include at least one work for piano with two or more instruments

Recital 3

CONCERTO REPERTOIRE

- Two concerti required; both to be performed from memory
- Repertoire approved by teacher and passed in recital permission by departmental faculty
- Concerti to be accompanied by second piano or orchestra

Recital 4

LECTURE RECITAL

- Total repertoire maximum of 30 minutes
- Repertoire must be selected from the solo literature and performed from memory
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5**RECITAL PREPARED WITHOUT GUIDANCE**

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of music chosen by the student and approved by the Applied Committee (as guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must be selected from the solo literature and performed by memory
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK: STRINGS

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Contemporary repertoire is to be included as frequently as possible. Repertoire performed throughout the five recitals must include at least one piece meeting each of the following requirements (a minimum of 2 separate pieces must be presented to meet the 3 requirements):

1. Repertoire composed in the last 50 years
2. Repertoire composed by a living composer
3. Repertoire by an American composer

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1

SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of duo sonatas with piano, solo works with piano accompaniment, or unaccompanied works
- Repertoire NOT to include chamber works or concertos. Pieces traditionally performed in professional recitals with piano, even though an orchestration exists, may be included.

Recital 2

CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works with multiple instruments and/or voice
- Repertoire NOT to include duo sonatas with piano

Recital 3

CONCERTO REPERTOIRE

- Performed with piano accompaniment
- Repertoire of pieces written with orchestral accompaniment (approx. 50 minutes minimum, depending on repertoire choices) approved by teacher and passed in recital permission by departmental faculty
- Winners of competitions (who perform with orchestra) may perform the same repertoire with piano in the recital, but will not be exempt from any part of the recital.
- Repertoire may include pieces written with orchestral accompaniment, whether originally composed in this form or provided with a later orchestration, and includes Fantasies, Romances, Variations, etc., in addition to pieces bearing the title “Concerto”.

Recital 4

LECTURE RECITAL

- Total repertoire maximum of 30 minutes, may be Solo, Concerto, or Chamber Music.
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student’s teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5**RECITAL PREPARED WITHOUT GUIDANCE**

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of Solo and/or Concerto repertoire (as described for Recitals 1 and 3 – not to include Chamber Music as described for Recital 2) chosen by the student and approved by the Applied Committee (guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK: VOICE

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Contemporary repertoire is to be included as frequently as possible. Repertoire performed throughout the five recitals must include at least one piece meeting each of the following requirements (a minimum of 2 separate pieces must be presented to meet the 3 requirements):

1. Repertoire composed in the last 50 years
2. Repertoire composed by a living composer
3. Repertoire by an American composer

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1

SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Standard repertoire, with inclusion of at least one group of eclectic repertoire
- Repertoire to include a minimum of three languages and three period styles
- Repertoire to be performed from memory

Recital 2

CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works with instruments and/or voices

Recital 3

CONCERTO

- Repertoire approved by teacher and advance recital permission
- Repertoire to be performed completely from memory
- May use one full operatic role performance with either piano or orchestra, with the approval of the department
- May use one full oratorio role performance with either piano or orchestra, with the approval of the department
- May present a forty-five minute program of works for voice and orchestra performed with either piano or orchestra (may include Mozart concert arias but not standard operatic arias)
- Winner of competitions may use performances only as approved by the Applied Committee

Recital 4

LECTURE RECITAL

- Total repertoire maximum of 30 minutes
- Repertoire to be performed from memory
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5**RECITAL PREPARED WITHOUT GUIDANCE**

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90-120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1st of the next fall semester.
- 60 minutes of music chosen by the student and approved by Applied Committee (as guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Repertoire to be performed entirely from memory
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

DOCTOR OF MUSICAL ARTS RECITAL TRACK: WOODWINDS/BRASS/PERCUSSION

Recitals 1 – 4 may be presented in any order at any time during the DMA course of study. Decisions regarding recital order are to be made at the discretion of the applied teacher, as guided by recommendations of individual applied departments. Recital 5 may take place only after the completion of four semesters of applied lessons and coursework.

Contemporary repertoire is to be included as frequently as possible. Repertoire performed throughout the five recitals must include at least one piece meeting each of the following requirements (a minimum of 2 separate pieces must be presented to meet the 3 requirements):

1. Repertoire composed in the last 50 years
2. Repertoire composed by a living composer
3. Repertoire by an American composer

Program notes are required for Recitals 1, 2, 3, and 5. Notes are to be written by the student as guided by Writing About Music: A Style Sheet from the Editors of 19th Century Music, by D. Kern Holoman. They must be submitted for review and approval by the teacher and department chairperson (or one other department faculty member) as follows: for Recitals 1, 2 and 3, notes must be submitted three weeks in advance of the *recital permission*. For Recital 5, notes must be submitted three weeks in advance of the *recital*, with a resultant Pass/Fail.

No repertoire may be repeated amongst these five degree recitals.

DMA recital repertoire must not have been performed on any previous graduate degree recital programs.

Recital 1

SOLO REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of duo sonatas with piano, solo works with piano accompaniment, or unaccompanied works
- Repertoire NOT to include chamber works or concertos. Pieces traditionally performed in professional recitals with piano, even though an orchestration exists, may be included.

Recital 2

CHAMBER REPERTOIRE

- Sixty minutes of music approved by teacher and passed in recital permission by departmental faculty
- Repertoire of chamber works with multiple instruments and/or voice
- Repertoire NOT to include duo sonatas with piano

Recital 3

CONCERTO REPERTOIRE

- Performed with piano accompaniment
- Minimum timing of 45 minutes of music dependent upon repertoire
- Repertoire of pieces written with orchestral accompaniment approved by teacher and passed in recital permission by departmental faculty
- Winners of competitions (who perform with orchestra) may perform the same repertoire with piano in the recital, but will not be exempt from any part of the recital
- Repertoire may include pieces written with orchestral accompaniment, whether originally composed in this form or provided with a later orchestration, and includes Fantasies, Romances, Variations, etc., in addition to pieces bearing the title “Concerto”

Recital 4

LECTURE RECITAL

- Total repertoire maximum of 30 minutes, may be Solo, Concerto, or Chamber Music
- 60-minute recital to include spoken lecture and performance of repertoire being discussed
- Two approvals required in advance by Applied Committee:
 1. Topic/concept to be submitted in advance and approved
 2. Written bibliography, lecture outline, and at least one audience hand-out required to be submitted 4 weeks in advance of recital date and approved
- Lecture recital must be video-recorded as documentation for School archives
- Lecture recital must be attended by student’s teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Recital 5**RECITAL PREPARED WITHOUT GUIDANCE**

- The entire Recital 5 process, from repertoire assignment through performance, must take place within a period of 90 – 120 days regardless of when it occurs during the calendar year. The student's proposal of repertoire must also include the recital date, place, and time. It is recommended that preparation of Recital 5 commence at the end of the 4th semester of study, continue through the following summer, and culminate in a recital performance no later than October 1 of the next fall semester.
- 60 minutes of repertoire: to include no more than one chamber work and may include any combination of solo and concerto repertoire
- Repertoire to be chosen by the student and approved by the Applied Committee (guided by student's complete repertoire list – to be submitted also at this time); approval no later than 90 days in advance of recital date
- Repertoire must NOT have been previously studied or performed
- Repertoire prepared without assistance of teacher or coach
- No recital permission for departmental faculty
- Recital must be attended by student's teacher and one other faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance

Please note: The information in this Handbook is subject to change at any time.

(Last revised – September 2008)