BOSTON UNIVERSITY COLLEGE OF FINE ARTS
SCHOOL OF MUSIC
DMA APPLIED RECITAL TRACK
PROCEDURES
FOR STUDENTS MATRICULATED FALL 2011 OR AFTER
Aug. 2015

DEGREE TRACKS

Default Track Status
Acceptance to the DMA program in an Applied area presumes a student’s ability to successfully prepare and perform three public recitals, pass written qualifying examinations in theory and musicology, pass an oral exam before a faculty panel, and write a research dissertation to be presented in a public ‘Lecture Recital’ format as the final academic component of a Doctor of Musical Arts program. Doctoral candidates who follow this regular chain of events throughout their course of study are identified as belonging to the “Dissertation Track” of DMA study.

Dissertation Track Overview
In the dissertation track, two performance recitals feature solo repertoire and one recital must consist entirely of chamber music. Choice of repertoire is up to the student and teacher. A significant scholarly ability is presumed, and a large research and writing component, referred to as a ‘dissertation’ is required. The dissertation is guided by a faculty panel of ‘readers’ and occurs after all qualifying examinations (both written and oral) are successfully completed. The resultant document is formally presented in a Lecture Recital format. Specific procedures for submitting proposals and identifying potential faculty readers are iterated in the Graduate Student Handbook (online, CFA website).

Recital Track Overview
The recital track immerses the doctoral candidate in an in-depth exploration of repertoire in various and specific genres. There is no written research dissertation; the student presents him or herself for rigorous performance review through five public recitals. Required repertoire genres are Solo, Chamber, and Concerto. In addition, the student researches a topic to be developed into a research document in the “Writing for the Recital Track” course. The student also develops the research into an oral presentation and delivers it in a Lecture Recital. There is also a requirement for presentation of a full Recital Prepared Without Guidance. Departmental-specific repertoire guidelines are available online.

Electing the Recital Track
Following successful completion of at least one semester’s coursework and applied study (and, for Voice only, a performance jury), you may solicit the advice of your teacher and Department Chair as to whether the Recital Track is an appropriate plan for you. In general, the recital track is intended for those students who desire a career in professional performance and advanced studio teaching, and whose likelihood of success in these areas is recognized by the faculty.

After receiving recommendation for the Recital Track by both your applied teacher and Department Chair, you must complete an Application to Elect the Recital Track form and submit it to your Department Chair (who then submits a copy to the Coordinator of Applied and Performance Studies for entry into your records). This form must be accompanied by a current and complete repertoire list. Acceptance into the Recital Track is then documented in your official university transcript. In addition, you must fill out a Recital Track Checklist, a copy of which will be kept by your Department Chair and updated throughout your track progress.

COURSEWORK AND EXAMINATIONS

Recital Track Coursework
Academic coursework requirements for the DMA Recital Track follow the same broad outline as those for dissertation
track DMA candidates: 48 total credits comprised of 12 credits of theory and/or musicology, 18 credits of applied lessons, and 18 credits of electives. You should work with your advisor to take advantage of as many theory and musicology courses as possible, either through direct enrollment or auditing, in order to prepare for the qualifying exams. Elective credits should focus on additional music theory and musicology courses, literature, performance practice, pedagogy, and chamber ensemble opportunities.

Unlike Dissertation Track candidates, DMA students on the Recital Track do not have the 3 credit requirement (MU995) connected with the writing of a dissertation. This means, essentially, that Recital Track students must take one more theory or musicology course than Dissertation Track students as part of the 12 credit minimum in theory/musicology. In addition, Recital Track students must take the 1 credit MH715 “Writing for the Recital Track” course, in which research tools and the document for the Lecture Recital are developed.

Recital Track Examinations
All DMA candidates in the CFA School of Music are required to take the same examinations. Qualifying exams include the language exam, written exams in theory and musicology, and the oral examination. Further information may be found in the Graduate Handbook (online).

RECITALS

GENERAL INFORMATION

Recital Order
There is no required order, although generally the solo, chamber, or concerto recital is performed first. Preparation of the Lecture Recital requires taking the MH715 “Writing for the Recital Track” course, which can only be taken after successful completion of the MH711 Research/Bibliography course.

The Self-Prepared Recital cannot occur before successful completion of four semesters of BU SoM Doctoral applied study. Students who elect the Recital Track after having given recitals under Dissertation Track guidelines will need to consult with their teacher and their Department Chair, and will typically be advised to program any missing amount of Solo or Concerto music on their Self-Prepared and/or Lecture Recitals.

Lesson Requirement Eligibility
Applied lessons are required during the semester of the Solo, Chamber, Concerto, and Lecture Recitals. The Self-Prepared Recital is the only Recital Track recital that does not require simultaneous enrollment in Applied Lessons. If the Self-Prepared Recital occurs during a semester of Applied Lessons, the student is not allowed to bring that recital repertoire to any lesson.

Choice of Repertoire
Repertoire choices occur between the student and applied teacher. All repertoire for all DMA recitals must not have been performed in any graduate degree recital. Department-specific repertoire guidelines are available online.

The program of repertoire for the Recital Prepared Without Guidance (“Self-Prepared” Recital) requires approval by the Applied Committee in advance. (See later section, Recital Prepared Without Guidance.) All other repertoire choices remain between student and teacher.

Contemporary Repertoire Requirement
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

There is no specific requirement stating which recital must incorporate the contemporary repertoire.

**Recital Permissions**

Doctoral candidates must adhere to individual departmental procedures and pass Recital Permissions for the Solo, Chamber, and Concerto Recitals. There is no Recital Permission requirement for the Lecture or Self-Prepared Recital.

**LECTURE RECITAL**

**Choosing a Research Topic**

A lecture recital may present information about one piece of music, a specific composer, a comparison of pieces, instrumental technique, performance practice of a single work or genre…the list of possibilities is practically endless. The topic should be approached as if a major paper was going to be written. Research must be started BEFORE taking MH715 “Writing for the Recital Track”, and your teacher or Department Chair must confirm (to the instructor of MH715) that the topic chosen is feasible for your research and performance.

**Recital Attendance**

It is your responsibility to ensure the attendance of your teacher and one other School of Music faculty member at your Lecture Recital. After attending and approving the recital, they must each sign the Lecture Recital Approval Form, which you then submit to your Department Chair with all other materials. They may refuse to sign the form if your performance is not doctoral-level quality.

**Video-Recording Requirement**

The Lecture Recital is the formal equivalent to the dissertation in that it stands as your “document of record” within the University. All components of the Lecture Recital (Proposal, Bibliography, Outline, Audience Handouts, plus the audio-visual record of the actual lecture and recital performance) are kept on file by the School of Music. Just as Mugar Library is required to maintain a record of all doctoral dissertations as proof of scholarly activity by Boston University students, so is the School of Music required to document all Recital Track activity, with the Lecture Recital serving as the record of doctoral-level achievement.

The School of Music does not provide video-recording services for these recitals. It is your responsibility to arrange for video-recording of your Lecture Recital. If you or a friend do not own a video camera, you may hire someone to provide this service, or you may be able to check out a camera from the CFA IT Office.

Along with clean copies of all written materials connected with the Lecture Recital, the lecture DVD/Flash Drive must be submitted to your Department Chair following the recital.

**RECITAL PREPARED WITHOUT GUIDANCE**

**Repertoire Approval**

The Recital Prepared Without Guidance is typically one of the final recitals for the Recital Track student. In consultation with the applied teacher, repertoire is selected which fills gaps in the repertoire list, provides specific challenges, and/or meets any remaining departmental requirements. You must submit your proposed program by email to your Department Chair, who will then circulate it to the Applied Committee for approval vote.

**Preparation Time**

The program of repertoire must be selected, submitted and approved no more than 120 days (4 months) and no fewer
than 90 days (3 months) in advance of the Self-Prepared Recital date. You may begin preparing your repertoire as soon as your Department Chair confirms approval of your program.

The Recital Prepared Without Guidance means just that: no teacher, no coach, no lessons. Just you and your collaborative partner(s).

Students may not include a faculty member as either chamber music collaborator or accompanist for the Recital Prepared Without Guidance.

Recital Attendance and Approval

It is your responsibility to ensure the attendance of your teacher and one other School of Music Applied faculty member at your Recital Prepared Without Guidance. They must each sign the Recital Prepared Without Guidance Form, which you then submit to your Department Chair with all other materials.

The two Applied Faculty Members in attendance “pass” your performance via their signatures on the Recital Prepared Without Guidance Approval Form. They may refuse to sign the form if your performance is not doctoral-level quality.

PAPERWORK

Required Documents

The following documents must be collected, reviewed by you and your Department Chair, and submitted to your Department Chair as each item is completed.

Recital Track Checklist
Application to Elect the Recital Track
Repertoire List (everything studied and/or performed up until the day you started your DMA study)

SOLO Recital:
  Program

CHAMBER Recital:
  Program

CONCERTO Recital:
  Program

LECTURE Recital:
  Copies of Proposal, Bibliography, Outline and Audience handout(s) prepared in MH715
  Copy of Research Paper
  DVD/Flash Drive of video-recorded lecture and performance
  Signed Lecture Recital Approval Form

RECITAL PREPARED WITHOUT GUIDANCE:
  Program
  Signed Recital Prepared Without Guidance Approval Form

Documentation of Contemporary Requirements