



# **General Applied Lesson Syllabus**

## **for all CFA ML courses**

### **Introduction**

Each student registered for odd-numbered CFA ML courses will receive fourteen sixty-minute lessons or the equivalent with their designated instructor; each student registered for even-numbered CFA ML courses will receive fourteen thirty-minute lessons or the equivalent with their designated instructor. Records should be kept by student and instructor to track the number of lesson-hours taught.

### **Objectives**

Guided Applied Music lessons serve to develop a student's musical aptitude and accomplishment in study and performance. Subjects addressed may include performance and practice techniques, interpretation of musical styles, and the study of theory and history, all in relation to performance of repertoire on the student's instrument. Each student is expected to devote significant time between lessons in practice and preparation in order to progress.

### **Required Materials**

Instruments and appropriate accessories as needed, to be maintained in good working order

Metronome

Tuner (as needed)

Legally-acquired literature and repertoire as assigned

### **Attendance**

Lesson meeting times, determined by instructor and student, occur during a scheduled period on which both parties have mutually agreed. A student's chronic and/or excessive tardiness may have a negative impact on grading. Instructors are under no obligation to make up lessons that students have missed without excuse or with less than twenty-four hours' notice. The acceptability of excusing a student's absence will be determined at the discretion of his or her instructor. Lessons missed due to an instructor's absence will be made up by mutual arrangement.

### **Examinations**

In lieu of a written final exam, students are expected to present a ten- to twenty-minute performance in the form of a Jury or Recital Permission hearing. End-of-semester jury examinations are required of Freshman and Sophomore students enrolled in lessons as part of degree requirements. The final Sophomore jury examination is used as the final level for clearing students for Performance-level proficiency. Jury examinations are required of no other Performance major Undergraduate or Graduate student except: first-year Master's students in Vocal Performance at the end of their second semester of study; and first-year Doctoral students in Vocal Performance who do not present a recital and wish to apply for consideration to the Recital Track. Junior and Senior students majoring in Musicology, Music Education, or Composition/Music Theory must pass one jury examination for each year of study.

In most cases, degree recitals must be preceded by a successful Recital Permission hearing, scheduled through department chairs or department chairs' assistants within two weeks prior to the anticipated recital date. Such recitals include: Junior and Senior recitals; Master's degree recitals; Performance Diploma and Artist Diploma recitals; Doctoral Solo and Concerto Recitals; and Doctoral Chamber Music Recitals except in the Woodwind, Brass, and Percussion department. Doctoral Chamber Music Recitals in the Woodwind, Brass, and Percussion department are granted approval retroactively upon satisfactory performance of said recitals. DMA Recital Track Lecture and Self-Prepared Recitals require approval from faculty members in attendance. Being based on the results of the study, DMA Dissertation Track Lecture Recitals are presented upon satisfactory completion of dissertation work.

All recital repertoire is expected to be performance-ready, all performing personnel are required to be present, and all signed forms and other required paperwork, including a detailed recital program, must be submitted at the time of the hearing. Changes in programming or personnel after a successful hearing will not be permitted.

Additionally, each degree or diploma program requires that students attain prescribed levels of proficiency by passing Juries and/or Recital Permission hearings on the basis of the following criteria:

### **Undergraduate**

- 1.) Performance Majors (Four Juries and two Recital Permission hearings)
  - Juries—Freshman Levels 1 & 2 and Sophomore Levels 1 & 2
  - Recital Permission hearings—Junior Level and Senior Level
- 2.) Composition/Music Theory, Musicology and Music Education Majors (Six Juries)
  - Freshman Levels 1 & 2, Sophomore Levels 1 & 2, Junior Level, and Senior Level

### **Graduate**

- 1.) Master's degree in Performance (Two Recital Permission hearings<sup>1</sup>)
  - MM Levels 1 & 2
- 2.) Doctoral degree in Performance (Three Recital Permission hearings)
  - DMA Levels 1, 2 & 3
- 3.) Performance Diploma (Two Recital Permission hearings<sup>2</sup>)
  - PD Levels 1 & 2
- 4.) Artist Diploma (Three Recital Permission hearings)
  - AD Levels 1, 2 & 3

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<sup>1</sup> Voice students attain MM Level 1 by passing a jury examination. Percussion and Double Bass students have the option to pass MM Level 1 or 2 (but not both) by performing three mock auditions (in place of a Recital Permission).

<sup>2</sup> Percussion and Double Bass students have the option to pass PD Level 1 or 2 (but not both) by performing three mock auditions (in place of a Recital Permission).

**Grading**

Final letter grades are determined and given by individual instructors; as grading is a qualitative evaluation of a student's effort and progress during the semester, instructors will have their own criteria on which they base their final grades for students.

All Juries and Recital Permissions are graded on a Pass or Fail basis. Grading for these examinations should be based on a student's performance within the context of the examination, although a student's teacher may choose to make known to other panel members any circumstances that could be relevant to assessing the student's performance.

**Diversity**

Boston University School of Music is committed to promoting the acceptance and respect of individual differences that are inherent among students, faculty and staff. We seek an environment that will insure the success, well-being and safety of the entire community. Students, faculty, staff, and all other members of the School of Music community are expected to respect diversity that includes but is not limited to age, disability, gender, marital status, national origin, race, religion, and sexual orientation.

**Academic Honesty**

Students are expected to abide by all university and departmental standards on plagiarism and academic conduct. The complete text of the College of Fine Arts Academic Conduct Code can be found on the CFA website (<http://www.bu.edu/cfa/current-students/>). Plagiarism from any source (including the Internet), cheating on exams, lying and other academic misconduct will not be tolerated in any form.

**Accommodation**

Students with disabilities have the right to reasonable accommodation under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If special accommodations are needed, students should contact the University's Office of Disability Services ("Disability Services"). Any accommodations should be detailed with Disability Services and given to the student's instructors during the first week of classes.

**Amendments**

Instructors may not modify the provisions stipulated herein but reserve the right to augment the syllabus as fit to their pedagogical needs. Such amendments will be communicated to students by their instructors.