

# BOSTON UNIVERSITY COLLEGE OF FINE ARTS SCHOOL OF MUSIC

## DMA APPLIED RECITAL TRACK PROCEDURES

FOR STUDENTS MATRICULATED FALL 2011 OR AFTER

*Aug. 2018*

### DEGREE TRACKS

#### 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 chain of events throughout their course of study are identified as belonging to the "Dissertation Track" of DMA study. Each Applied DMA student must declare a track (Dissertation Track or Recital Track) during the second semester of doctoral study. This requires signed approval of the Applied Teacher (for Dissertation Track) or of both the Applied Teacher and the Department Chair (for the Recital Track).

#### 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, following departmental guidelines. 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 at [Graduate Student Handbook](#))

#### 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 (following specific departmental guidelines). In addition, the student researches a topic to be developed into a research document in the required "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 one semester's coursework and applied study (and, for Voice only, a performance jury), you may solicit the advice of your Applied 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 and submit a [DMA Track Declaration for Performance Students](#) form.

You must obtain your Applied instructor's approval signature and your Department Chair's approval signature, and then submit it to the Coordinator of Performance & Applied Studies for entry into your records. *This form must be accompanied by a current and complete repertoire list, when submitted to the Coordinator.* Acceptance into the Recital Track is then documented in your official university transcript. In addition, you must begin to fill out a [Recital Track Checklist](#), a copy of which will be kept by the Performance & Applied Studies Coordinator 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 9 credits of music theory (6 credits for those matriculating before fall of 2018 if they have completed Theory ProSeminar prior to September of 2018, along with 3 *additional credits of either theory or musicology*), 6 credits of musicology, 18 credits of applied lessons, and 15 more credits. Dissertation Track students take these 15 credits as 3 credits for the Dissertation and 12 credits of electives, some of which are replaced with required ensemble credits for specific majors. Recital Track students take these 15 credits as 1 credit of the MP705 "Writing for the Recital Track" course and 14 credits of electives, some of which are replaced with required ensemble credits for specific majors. 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.

## 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, musicology, and the major area, 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 MP705 "Writing for the Recital Track" course.

The Self-Prepared Recital **cannot** occur before successful completion of four semesters of BU SoM Doctoral applied study. Students who wish to change their track declaration to 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. Note: Students who have already developed and submitted a dissertation proposal may not elect the Recital Track unless granted special approval by formal petition to the Graduate Studies Committee.

One copy of the printed program for each required recital must be submitted to the Coordinator of Performance & Applied Studies upon successful completion of the recital. These programs will become part of your official Recital Track Folder.

### Lesson Requirement Eligibility

Applied lesson registration is 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, or receive coaching on the recital music from any faculty member, including guest master class instructors.

### Choice of Repertoire

Repertoire choices occur between the student and applied teacher, following departmental guidelines. All repertoire for all DMA recitals must not have been performed in any of the student's past graduate degree recitals. Department-specific repertoire guidelines are available [online](#). **Check your department's specific guidelines for each recital program carefully, to confirm that your repertoire will fulfill the requirements listed there.**

**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 MP705 “Writing for the Recital Track”, and your teacher or Department Chair must confirm (to the instructor of MP705) 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 the Coordinator of Performance & Applied Studies along with all other materials (see below). The attending faculty members may refuse to sign the approval form if your performance is not doctoral-level quality. In this case, you will need to present your Lecture Recital again, after further preparation.

### **Video-Recording Requirement and Document Submission**

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 (paper copies of the Proposal, Bibliography, Outline, and Audience Handouts, plus a video-recording of the actual lecture and recital performance and a paper copy of the Research Paper on which the Lecture was based) must be submitted to the Coordinator of Performance & Applied Studies upon completion of the recital, and are kept on file by the School of Music. You must also keep additional electronic and hard copies of all of this material. 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.

Note: Along with the Approval form and clean copies of all written materials connected with the Lecture Recital, the lecture DVD/Flash Drive must be submitted to the Coordinator of Performance & Applied Studies following the recital in order for you to receive credit for the recital and for it to appear on your transcript as completed.

## ***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. **3 to 4 months before the projected date of the recital, you must submit your proposed program (including timings for each piece) 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 the Coordinator of Performance & Applied Studies along with a copy of the printed program.

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 approval form if your performance is not doctoral-level quality. In this case, according to the decision of the attending faculty members, you will either need to present your Self-Prepared Recital again after further preparation, or else go through the entire proposal, preparation, and approval process again with a new program.

## **REQUIRED PAPERWORK SUBMISSION**

### **Required Documents**

The following documents must be collected, reviewed by you and your Applied teacher and/or your Department Chair, and submitted to the Coordinator of Performance & Applied Studies as each item is completed.

Recital Track Checklist

DMA Track Declaration for Performance Students

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 MP705

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