

***EASTMAN SCHOOL OF MUSIC***

**DMA ACM DEGREE  
HANDBOOK**

**2009-2010**

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# **DMA ACM HANDBOOK - Eastman School of Music**

## **INTRODUCTION**

This Handbook has been prepared as a guide to the Piano Accompanying and Chamber Music major in the Doctoral of Musical Arts degree-program of the Eastman School of Music. Much of the information contained in it can be found in the School's Official Bulletin and the Supplement to that Bulletin, but it is presented here in slightly less formal manner. The Bulletin and the Supplement are official documents of the School. If there is a disparity between the information that follows and that found in the Bulletin or the Supplement, one should follow the information in the official documents.

The Graduate Professional Committee (a faculty group chaired by the Associate Dean of Graduate Studies) administers the Master of Music and Doctor of Musical Arts degree programs. Any irregularities in the manner in which students satisfy the requirements of these degree programs (including double-major or double-degree programs) must be approved by this Committee. Written requests for such special consideration are submitted by the student to the Committee through the office of the Associate Dean of Graduate Studies. The Graduate Research Committee (another faculty group chaired by the Graduate Dean) administers the Master of Arts and Doctor of Philosophy programs.

## **PLACEMENT EXAMINATIONS**

All entering graduate students are required to take placement examinations in music theory and music history before registering for any course. These tests are normally given on the Friday/Saturday preceding the opening of the Fall and Spring Terms and of the Summer Session. Members of the Music Theory and Musicology faculties grade the tests and the results are available to the students in such a manner as to direct their initial registrations. Students who are unable to take the placement examinations on the prescribed date may, with the permission of the chairs of the Music Theory and Musicology Departments, be able to take them after classes have begun. Those who follow this procedure will, as a result, register late, miss class-sessions, and may find that space is no longer available in some classes.

The music theory test consists of two parts: 1) an aural examination consisting of melodic and harmonic dictation; and 2) a written test including harmonic analysis, formal analysis, figured-bass realization, and assorted part-writing problems. The Music Theory Department faculty includes individuals acquainted with a variety of terminologies and symbol-systems. Students preparing for these tests will better spend their time reviewing the system of music theory they have previously learned than attempting to acquire familiarity with Eastman terminology. A thorough completion of only half of the written test will serve less well than an attempt to show some work in each part of the test. This also is true in the dictation test, where rough outlines and basic frameworks may advance the student more quickly than a note-by-note approach.

The music history test consists of two parts: (1) 100 multiple-choice questions, and (2) an essay to be selected from among three topics. The Musicology Department recommends that preparatory study include at least coverage of Grout's "History of Western Music" for the periods up to 1900 (i.e., chapters 2 through 19) and Eric Salzman's "Twentieth-Century Music: An Introduction" in the Prentice-Hall Music History Series. For each period, it is wise to be able to summarize the stylistic features of the music and how they differ from those of the music from adjacent periods, to be able to name representative composers and pieces, and to be able to construct a chronology for an evolutionary sequence of those periods.

In grading the tests, the Music Theory Department determines whether the student must take either or both of the remedial Music Theory courses (TH 115 - Review Dictation; TH 116 - Review Analysis and Written Skills). If the test-results reveal that the student must take TH 116, s/he may not enroll for the Music Theory course required in the master's degree curriculum until that remedial work is satisfactorily completed.

The Musicology Department assigns students to the remedial Music History course (MHS 119) only if they reveal a thorough lack of historical background or difficulty with music history. If the student passes the exam in some periods and fails it in others, the department will recommend that his/her two required "Period" courses be those of the failed periods. Although the Musicology Department will not normally recommend more than two such courses, a student may be strongly urged to take additional "Period" courses to shore-up weaker areas in his/her background.

### **ADVISEMENT AND REGISTRATION**

It is the responsibility of the individual student to see to it that s/he completes the requirements of the degree-program in proper sequence and in good order. The student is urged to seek advice on these matters from the Associate Dean of Graduate Studies and/or the Registrar. These people, the Dean of Academic Affairs or the Associate Dean of Graduate Studies, the student's major applied teacher, and the student's department chair also are available for counseling concerning various career opportunities, the student's professional aspirations, and ways in which the student's time at Eastman can be most productively used in preparation for professional life.

In September, registration of new students is done on the day before classes begin. These registrations are processed during group sessions directed by the Associate Dean of Graduate Studies and the Registrar, during which questions of interest to all students in the program are discussed. In addition, Dr. Barr will individually advise all DMA/ACM students. An advisement sign-up sheet is posted on the door of her office.

Pre-registration for the Spring Term (for all students in the program) takes place about two-thirds of the way through the Fall Term. About two-thirds of the way through the Spring Term, pre-registration for the following Fall Term occurs. In anticipation of these pre-registrations, Dr. Barr will be available for individual advising sessions with DMA/ACM students. Any special problems may be taken to Dr. Barr or to the Associate Dean of Graduate Studies. Students may make changes in previously processed registrations after direct consultation with Dr. Barr or with the Registrar.

## **DEGREE TIME LIMIT**

The Doctoral of Musical Arts degree in Piano Accompanying and Chamber Music must be completed within five years of the first registration. For example, if the first registration is in September of 2005, all requirements must be completed by the end of the 2010 Summer Session. Individual requests to extend this time limit may be (and usually are) granted by the Graduate Professional Committee. Such requests should explain the circumstances that have caused the need for the extension. Students who temporarily drop out of the degree-program must register for ESM 985 (Leave of Absence) during each semester of absence. If only non-credit requirements of the degree remain (e.g. the recitals, the comprehensive and/or oral examinations), the student must register for ESM 995 (Continuation of Doctoral Enrollment) during each semester of absence. During the semester preceding the end of an absence from the degree-program, the student must be in touch with the Associate Dean of Graduate Studies to learn if instruction needed to complete the student's program will be available when s/he returns.

## **FULL-TIME AND PART-TIME STUDY**

For various reasons, graduate students sometimes find that the School must classify them as "full-time students." To achieve this classification, such students must be enrolled in a program of at least twelve (12) credits each semester. Students holding a Graduate Award requiring them to work for the School will be classified as full-time if they are enrolled for nine (9) or more credits.

Full-time students (as defined in the paragraph above) will also pay a health fee which provides unlimited access to care by the University Health Service twelve months per year and includes an extended Blue Cross/Blue Shield policy that provides hospitalization, infirmary admission, and other medical benefits. Additional information concerning this matter is available from University Health Service.

## **TRANSFER CREDIT**

Up to six graduate credits transferred from another institution may be applied toward the sixty (60) credits of the degree. Transfer credit will not be granted for applied music study or ensemble courses, as these courses must reflect the unique resources of the Eastman School. Transfer credit for required courses in Music History, Musicology, or Music Theory must be approved in writing by the chair(s) of the relevant department(s). Normally, permission to transfer credit from another school must be secured before the student registers for those course(s). In rare cases, transfer credit is granted retroactively, provided such credit has not been used toward another degree. Additional information concerning the transfer of credit is available from the Registrar or the Associate Dean of Graduate Studies.

A maximum of six semester hours of graduate credit taken not more than five years before matriculation at Eastman may be accepted for graduate degree requirements if the subjects taken form an integral part of the student's proposed program of study and if the student has earned a grade of "B" or better in the courses in question.

# LANGUAGE REQUIREMENTS and EXAM DETAILS for ACCOMPANYING (ACM) MAJORS

Amended - Effective August 31, 2009

## I. REQUIREMENTS

- A. **Within their first year** at the Eastman School, all **MM and DMA** Accompanying majors are normally expected to pass a **language comprehension examination** (written translation) in French, German or Italian. By the **end of their second year in residence**, all **DMA** candidates must pass an additional language comprehension exam in a second language (French, German, or Italian.)
- B. In addition, all students must pass an **oral examination** in lyric diction in the same language(s) by one of the following means:
- 1.) Successfully complete Eastman's vocal diction courses in English, French, German, and Italian (ACY 415a/b and ACY 416a/b) with a grade of B or higher in each of those courses, **or**
  - 2.) Demonstrate lyric diction proficiency by an oral examination as outlined below, **or**
  - 3.) Provide a transcript showing that lyric diction courses have been taken previously and that the student received a grade of B or higher in each of those courses.
- C. If with a second attempt a student has been unable to pass any of these language examinations, s/he will be required to take and pass (with a grade of B or higher) the 101G-102G language courses offered by the ESM Humanities Department, or the equivalent courses elsewhere.

## II. INFORMATION ABOUT the LANGUAGE COMPREHENSION EXAMINATIONS

*No student should attempt to take one of the language tests without having had prior study in that language.*

*Copies of "Helpful Hints for taking the Language Exam for Accompanying Majors" may be obtained on the ACM web site or from Dr. Barr. An additional copy also will be provided at the time of the exam.*

## **A. THE TRANSLATION PORTION of the EXAMINATION (written)**

- 1.) Students will be asked to translate a song or aria from the standard repertoire, and they may use a dictionary. They should be sure to write their final translation on a separate sheet of plain paper. The translation should reflect the sense of the song in easily understood idiomatic English. **DO NOT SUBMIT a WORD for WORD TRANSLATION!** The examination will be a maximum of 1 hour in length.
- 2.) If the student has taken 2 semesters (1 full year) of college-level language study and has received a grade of B or higher in each of those courses, then this language comprehension examination may be waived. The student should provide the designated ESM Humanities faculty member with a transcript certifying completion of the courses so that the grade may be verified.

## **B. THE LYRIC DICTION EXAMINATION (oral)**

- 1.) By appointment within 1 week following the translation portion of the exam, the student will take an oral diction exam administered by the designated member of the ESM Humanities faculty. This oral examination will be less than 1/2 hour in length. Using the song or aria from the translation exam, the student will read aloud the text in the musical rhythm of its setting (singing is not required.)
- 2.) If the student has completed Diction ACY 415a/b and ACY 416a/b with a grade of B or higher, or has previously taken lyric diction courses comparable to those required by Eastman, then this diction examination is waived (see section IB3 above.)

## **III. SCHEDULING of the EXAMS**

The examinations will be administered by the ESM Humanities Department according to the following schedule:

Fall semester - usually the second full week of classes

Spring semester - usually the second full week of classes

A sign-up sheet will be posted on the door of Room 440 (Dr. Barr's office) several weeks in advance of the fall and spring exams.

Amendment effective 8/31/09

## Helpful Hints for Accompanying Majors taking the Language Exams

- You have one hour for the exam.
- You may use a dictionary.
- Stop looking up words after 35 minutes and work on the sentence structure.
- If you cannot finish translating the entire text, focus on the part that you can do and make sure it reflects the original's content.
- Not finishing the entire text does not necessarily mean that you have failed the exam.
- If you encounter an unfamiliar word that is not in your dictionary, leave a blank space and continue. The context of the sentence may help you decipher (figure out) the term later.
- Be sure to write your final translation on a separate sheet of paper. Please write legibly. At this point your translation should reflect the sense of the song in easily understood idiomatic English. ***DO NOT SUBMIT a WORD for WORD TRANSLATION!***
- Reserve the final 5 minutes to review your translation and correct potential mistakes. Remember, the goal is an approximate English version that reflects the meaning of the original.

If you will be taking the oral part of the exam (instead of registering for the appropriate lyric diction class):

- You will be asked to read the original text out loud to show lyric diction ability. The oral part of the exam must take place within a week of the written part. It will take less than 1/2 hour to complete this part of the exam.
- In the case of French diction, be sure to account for the natural e's (e's carrying no accent and which may be silent in conversation) indicated by notes in the score.

## **JURIES**

Each student in the Doctor of Musical Arts degree-program in Piano Accompanying and Chamber Music must perform an official jury examination before receiving the degree. Normally that jury examination is taken in December, at the end of the first semester of study. Students should note that no degree recitals may take place until the jury examination has been successfully completed.

## **COMPREHENSIVE EXAMINATIONS**

Candidates for the Doctor of Musical Arts degree must pass comprehensive examinations and satisfy the department and the Graduate Professional Committee that s/he has attained broad competency as a practitioner of music. The comprehensive examination will consist of a written examination in the fields of music history and theory, and an oral examination of a broad nature covering the student's major and minor fields of study. The committee of examiners for the qualifying examination will consist of designated members of the graduate faculty, of the Graduate Professional Committee, and appropriate faculty members representing the major and minor fields of study.

## **STUDENT PROBLEMS**

A variety of difficulties may arise during a graduate student's degree-study. If things are not going smoothly between the student and the major applied teacher, advice should be sought from the relevant applied department chair and/or the Dean of Academic Affairs. Problems with other courses should be taken to the appropriate department chair and subsequently, if necessary, to the Associate Dean of Graduate Studies. If a student feels that the difficulties s/he is experiencing are also affecting other graduate students, these difficulties should be brought to the attention of the officers of the Graduate Student Association, to see if they are indeed shared by others and to learn if concerted effort by the Association might be the most effective way to find a solution.

No problem which adversely affects a student's work at the School needs to be borne by the student, alone. In addition to the avenues suggested above to secure assistance with School-related problems, help with personal problems also is available from the Dean of Academic Affairs or the Associate Dean of Graduate Studies and others. The Dean is a professional in this area, and stands ready to do whatever s/he can to provide relief from the inevitable pressures of graduate study. In some cases, discussion by the student with different people of varying backgrounds (the Dean of Academic Affairs, the Associate Dean of Graduate Studies, faculty members) may afford a wider choice of viewpoints. Problems will be treated confidentially in all faculty and administrative offices.

## **GRADUATE STUDENT ASSOCIATION**

All graduate students at Eastman are automatically members of the Graduate Student Association (GSA), the primary purpose of which is to provide an effective forum for communication among graduate students and a communication channel between those students and the faculty and administrative officers of Eastman and the University of Rochester. This communication may concern curriculum, policies, or daily problems that graduate students may have. To this end, the officers of GSA have ready access to the School's Director, Associate Director for Academic Affairs, and to the Associate Dean of Graduate Studies. Communication also may take the form of an informal exchange of ideas between faculty and students. Such exchanges are encouraged through discussion-groups and through occasional Friday afternoon happy hours, at which faculty and graduate students can meet informally.

GSA also has provided other services, including the funding of various educational projects, both curricular and non-curricular, proposed by and for individual graduate students.

The Eastman School of Music believes that it is educationally and artistically important to foster collaborative partnerships among students. Successful musical partnerships are built on common goals, mutual respect, and a high degree of professionalism.

Eastman pianists are happy to make music with their colleagues, and many of them also have a curricular or contractual obligation to do so. However, it is impossible for the relatively small number of piano majors to cover all of the collaborative needs of the school. By being considerate and respectful of your pianist, you will better be able to develop a professional, cordial and long-lasting association with him/her.

### **A DESCRIPTION OF PROVIDED SERVICES**

On average, pianists should (by mutual prior arrangement) be available for one rehearsal and one lesson per week for each of their partners. They also are required to be available for the juries of all of their partners. Failure to do so will result in a grade of “T” for ACY 100/ACY 100G.

Recitals, juries, and Eastman competitions (e.g. Concerto Competitions, Kneisel Lieder Competition) sometimes create a need for more intensive rehearsal. Recitalists and pianists should make reasonable adjustments for these events by mutual prior arrangement, but pianists should not be required to exceed more than eight hours per month of collaboration with each partner.

Pianists are not required by the school to do outside competitions, auditions, non-degree recitals, professional performances, or recordings (other than during a scheduled degree recital with an audience present). These extra services should be managed between students as a private, paid transaction.

It is the responsibility of the singer or instrumentalist to give music to their partner in a timely fashion (no later than six weeks prior to performance). If this responsibility is not met, the pianist has the right to refuse the job.

### **FINDING A PIANIST**

**Singers and instrumentalists** are responsible for finding their own pianists. This could include forming a partnership with a friend, teaming up with a student who has a curricular obligation to accompany, or hiring a freelance pianist from the community. A list of all Accompanying Graduate Assistants, graduate pianists, and undergraduate pianists will be made available to all performance faculty by the end of the second full week of classes. Teachers are urged to make those lists readily available to their own students. A list of current Rochester area freelance pianists should be available by late September. Anyone wishing a personal copy of either list may get one from the boxes on the wall opposite OSL 203.

*(Continued)*

## UNDERGRADUATE PIANISTS

- **All sophomore, junior, and senior piano performance majors** are required to be the exclusive pianist for two partners (normally one singer and one instrumentalist). BM/AMU Pianists will enroll in ACY 100, receiving one credit for each semester of successful completion, for a total of six credits. These pianists will be encouraged to find their own collaborative partners, with advice from their piano teachers. Piano students with this curricular obligation to collaborate will not be paid for these required services. If they should choose to do any additional accompanying, they may ask to be compensated by their partner(s). Dr. Sylvie Beaudette is in charge of monitoring this requirement. Any questions may be directed to her: [sbeaudette@esm.rochester.edu](mailto:sbeaudette@esm.rochester.edu).
- **Freshman pianists** are **not** allowed to accompany others during their first year at Eastman. In exceptional cases, a piano studio teacher may request, in writing, that this restriction be waived. All such requests should be addressed to Dr. Jean Barr, Director of the Accompanying Program.
- **Each undergraduate transfer piano major** is required to begin the accompanying obligation (see first paragraph above) as soon as s/he enters the school so that the requirement can be met. It is the responsibility of each transfer student to confirm his/her requirement with Dr. Beaudette, who may make adjustments if warranted.
- **Undergraduate double majors and double degree majors** are expected to fulfill only one-half of the requirement each semester (i.e. one partnership each semester instead of two).

## GRADUATE PIANISTS

- **All MM/PRL piano majors** are required to be the exclusive pianist for two partners (normally one singer and one instrumentalist) during each semester of residence (up to and including four semesters). MM/PRL pianists will enroll in ACY 100G. They neither pay for nor receive academic credit for this required enrollment. If they should choose to do any additional accompanying, they may ask to be compensated by their partner(s). **All MM/PRL pianists who currently hold graduate awards in accompanying will automatically meet this collaborative requirement by fulfilling the terms of their graduate award, and will not have to register for ACY 100G.** Dr. Sylvie Beaudette is in charge of monitoring the ACY 100G requirement. Any questions may be directed to her: [sbeaudette@esm.rochester.edu](mailto:sbeaudette@esm.rochester.edu).
- **DMA/PRL pianists** are required to play a fourth degree recital, which must be collaborative, i.e. duo or chamber music. Normally two of the participants must be presenting this performance as a required degree recital. Collaborative degree recitals may have independent juries of three members for each student degree recitalist, or a single faculty jury of three members who will serve as the jury for all student degree recitalists performing on the program. DMA/PRL students in piano may not use a collaborative performance to fulfill a Performer's Certificate requirement. Piano concerto performances may not be used for collaborative degree recitals.

While **other keyboardists** are not required by their degree to accompany, they are encouraged to be involved in musical collaboration.

Dr. Jean Barr  
Director of the Accompanying Program

**PROGRAM OF STUDY FOR THE DEGREE DOCTOR OF MUSICAL ARTS  
WITH A MAJOR IN PIANO ACCOMPANYING AND CHAMBER MUSIC**

Instructions: The program of study must be prepared by the student in consultation with his/her program advisor and must be approved by the Graduate Professional Committee at least four months before the student takes the qualifying examination. Information concerning deadlines for submission of the program of study is given in the School's Graduate Calendar.

On the first page, list post-baccalaureate study completed before admission to the DMA program (normally, work done to complete the master's degree). Include the following information:

1. Name
2. Master's degree and major, year received, and institution
3. List of courses by title (specific course number is required only if the courses were taken at Eastman)
4. Credit hours received for the course (courses involving something other than semester hours, such as quarter-hours, should be clearly indicated as such.)

Use the sample pages (following) to list the proposed doctoral program. No more than 30 semester-hours of pre-doctoral graduate study may be used to complete the 90-94 credit graduate program.

Please Note: You are required to do 4 recitals--1 vocal recital, 1 instrumental recital, 1 lecture recital, and a fourth recital, the content of which is determined in consultation with the Director of the Accompanying Program

In your proposed program of study, please indicate the language(s) and the date(s) you successfully passed the course(s)/test(s). If the requirement(s) has (have) yet to be satisfied, indicate the semester and year in which you propose to take the course(s) or proficiency test(s).

The proposed program of study must be recommended (not approved!), signed and dated by your program advisor. Please provide a signature line on the cover sheet. Upon approval by the Graduate Professional Committee, it also will be signed and dated by the Associate Dean of Graduate Studies.

A sample program of study is included as a model for formatting your doctoral program. Please follow it as closely as possible.

**University of Rochester  
EASTMAN SCHOOL OF MUSIC**

**DMA-ACM PROGRAM PROPOSAL: JOHN SMITH**

**PRE-DOCTORAL GRADUATE STUDY**

<b><u>Course-Titles</u></b>	<b><u>Credit</u></b>
Vienna: 1875-1900	4.0
Aspects of Form in 19th Century Music	4.0
Proseminar in Music History	4.0
Conducting	4.0
Vocal Repertoire (2 semesters)	4.0
Chamber Music of Schumann and Brahms	4.0
20th Century Music Literature: 1900-1945	4.0
The Operas of Mozart	4.0
Ear Training for 20th Century Music	4.0
Vocal Accompanying Class	2.0
Other credits earned:	
Applied Music - Piano (4 semesters)	16.0
Piano Seminar (8), Chamber Music (4), weekly master classes (8)	20.0

**TOTAL CREDITS: 74.0**

**MASTER'S DEGREE MAJOR: Performance (Piano)**

**YEAR RECEIVED: 1995**

**INSTITUTION: Yale**

\_\_\_\_\_  
Recommended by Program Advisor

\_\_\_\_\_  
Date signed

**(continued)**

**DMA-ACM PROGRAM PROPOSAL: JOHN SMITH  
DOCTORAL GRADUATE STUDY**

**N.B.** Courses which I have completed or in which I currently am enrolled are identified with an asterisk (\*)

**TOTAL CREDIT, PREVIOUS GRADUATE WORK    30.0**

**APPLIED MUSIC**

<i>Course-titles</i>	<i>Course</i>	<i>Professor</i>	<i>Credit</i>
*Accompanying	ACM 460A	Barr	20.0
<b><u>TOTAL CREDITS</u></b>			<b><u>20.0</u></b>

**MINOR FIELD (Pedagogy)**

<i>Course-titles</i>	<i>Course</i>	<i>Professor</i>	<i>Credit</i>
*Pedagogy of Theory	TH 421	Marvin	3.0
Pedagogy of Accompanying	PED 420/421	Barr	2.0 + 2.0
Independent Study	KBD 490	True	3.0
<b><u>TOTAL CREDITS</u></b>			<b><u>10.0</u></b>

**MUSIC HISTORY/MUSIC THEORY** (including at least 3 MHS 590 seminars)

<i>Course-titles</i>	<i>Course</i>	<i>Professor</i>	<i>Credit</i>
*Topics in Tonal Lit & Analysis	TH 401	Temperley	3.0
*Topics in 20 <sup>th</sup> C. Lit & Analysis	TH 402	Scotto	3.0
*Advanced Keyboard Skills	TH 476	Rolf	3.0
*Music in the Renaissance	MHS 422	Macey	2.0
*Stravinsky	MHS 590	Bullard	3.0
*French Song: Dufay to Debussy	MHS 590	Newes	3.0
(Title to be announced)	MHS 590		3.0
<b><u>TOTAL CREDITS</u></b>			<b><u>20.0</u></b>

**ELECTIVES**

<i>Course-titles</i>	<i>Course</i>	<i>Professor</i>	<i>Credit</i>
*English and German Lyric Diction	ACY 415 a+b	Kurau/Curren	2.0
*French and Italian Lyric Diction	ACY 416 a+b	Beaudette/Donnan	2.0
*Voice Repertoire	CHB 431	Miller	2.0
*Secondary Piano	PA 430	Humpherys	2.0
Secondary Piano	PA 430	Humpherys	2.0
<b><u>TOTAL CREDITS</u></b>			<b><u>10.0</u></b>

**TOTAL DMA CREDITS    90.0**

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**RECITALS**

- 1.) February 23, 2006  
Vocal Recital with Jane Doe
- 2.) November 17, 2007  
Instrumental Recital with Byron Smart, violin and Judy Jones, cello
- 3.) Date to be announced - probably March, 2007  
Schubert's *Die Winterreise* with baritone Sam Singer
- 4.) Date to be announced - probably October, 2008  
Lecture Recital (topic to be announced)

**LANGUAGE REQUIREMENTS**

- 1.) German translation and diction exams: Passed September, 2005
- 2.) French translation and diction exams: Passed September, 2006

# LECTURE RECITAL

## DOCTOR OF MUSICAL ARTS DEGREE PROGRAM

The lecture-recital is, in a very real sense, the culmination of the Doctor of Musical Arts degree-program, in that it requires the candidate to bring to bear his or her accumulated skills and knowledge on a presentation demonstrating an ideal synthesis of performance and scholarship. The following statement of policy is intended to aid the candidate in the preparation of this event.

**Choosing and developing the topic** - At least two months prior to the projected date of the lecture-recital, the candidate must submit a proposal (which includes date, time, and place of lecture-recital) that has been approved by two faculty advisors. The first advisor is the major applied teacher, and the 2<sup>nd</sup> is chosen typically, but not exclusively, from the Music Education, Musicology or Music Theory faculties. The signatures of these two faculty members indicates their approval of the proposal and their willingness to work with the student as co-advisors on the preparation of the lecture-recital, to attend the event, and to participate in the evaluation of it. Students are encouraged to develop the lecture-recital out of research begun in a Music Education, Music History, Musicology, or Theory course, an independent study, or a Doctoral Essay, though the topic may be unrelated to such enrollments. It can have to do with performance and analysis, performance practice, pedagogy, editions, new music, or other areas of the student's interest. In developing the presentation, the candidate should think of it as being directed to his or her fellow doctoral students. It can be thought of as something appropriate for presentation at a college or university job interview or at a meeting of a national professional organization such as the College Music Society or the Music Teachers National Association. It is the student's responsibility throughout the preparation of the lecture-recital to maintain regular contact with the project's co-advisors. Though, to help ensure a coherent and well-organized presentation, the co-advisors may require the student to write out the entire lecture-portion, it is expected that s/he will know the material well enough by the time of the lecture-recital to be able to present it from notes or a topical outline.

**Recital Registration** – Students are required to register for Lecture Recitals much as they would register for other classes. Students should register for ESM 503 Doctoral Lecture Recital. A faculty signature is not required, and there is no charge for this registration. Students may add or drop their recital registration by using a "Schedule Change Request" form. No faculty signature is required and no financial penalty will be incurred. No penalty will be assessed for late recital registration, which will be permitted at any time. Once reported by the student's department chair as approved, the recital will appear on the official transcript with a grade of "S" for satisfactory. The student will be informed of the outcome of his/her lecture-recital by the evaluating committee after the lecture-recital is concluded. Piano majors will be informed at a later time by the departmental secretary or by the department chair.

**Format for the presentation** - Students are expected to attend lecture-recitals throughout the time they are enrolled in the program, to develop a personal sense of various formats that are used and which might be appropriate for topics the student is considering. It is expected that the lecture-recital will last approximately one hour, including a few minutes at the end for questions from those in attendance. Of this time, not more than thirty minutes may be used for a complete performance of the work(s) being presented. The basic format normally is a lecture, illustrated by brief performance excerpts, followed by a complete performance.

**PLEASE SEE REVERSE SIDE**

**Evaluation Committee** - The student submits the signed proposal of the lecture-recital to the Associate Dean of Graduate Studies, Room 103, at least two months in advance of the recital. The Associate Dean of Graduate Studies then designates a third faculty member who will join the co-advisors to form the committee that will evaluate the presentation. The third committee member for **piano performance majors** will be a member of the piano faculty, designated by the chair of that faculty. These proposals should be submitted to the Piano Department Secretary, Room A409.

(Format guidelines for title page):

EASTMAN SCHOOL OF MUSIC

University of Rochester

(TITLE OF LECTURE-RECITAL—IN CAPITAL LETTERS)

Lecture-Recital Presented by

(Full name of student)

Candidate for the Degree

Doctor of Musical Arts

Indicate major and applied instrument...i.e., Performance and Literature (Violin)

(Date, Time, and Place of Lecture-Recital)

(Please consult the Student Recital Handbook available from the Concert Office)

Graduate Studies Office

*DMA ACM Students' Personal Degree Checklist (for use by student and program advisor)*

Name of Candidate: \_\_\_\_\_

**DOCTOR OF MUSICAL ARTS WITH A MAJOR IN PIANO ACCOMPANYING AND  
CHAMBER MUSIC**  
Course of Study

**Studio Instruction in Piano Accompanying and Chamber Music  
(20 credits)**

- |  |                   |
|--|-------------------|
| <input type="checkbox"/> Lessons ACM 460A (5 credits)  | When taken: _____ |
| <input type="checkbox"/> Lessons ACM 460A (5 credits)  | When taken: _____ |
| <input type="checkbox"/> Lessons ACM 460A (5 credits)  | When taken: _____ |
| <input type="checkbox"/> Lessons ACM 460A (5 credits)  | When taken: _____ |
| <input type="checkbox"/> Lessons ACM _____ (_ credits) | When taken: _____ |

TOTAL CREDITS: \_\_\_\_\_

**DMA Seminars (9 credits)**

- |  |                   |
|--|-------------------|
| <input type="checkbox"/> MHS 590 Music History Seminar (3 credits) | Title: _____      |
|  | When taken: _____ |
| <input type="checkbox"/> MHS 590 Music History Seminar (3 credits) | Title: _____      |
|  | When taken: _____ |
| <input type="checkbox"/> MHS 590 Music History Seminar (3 credits) | Title: _____      |
|  | When taken: _____ |

TOTAL CREDITS: \_\_\_\_\_

**Minor Field: \_\_\_\_\_ (10 –12 credits)**

- |  |                |             |
|--|----------------|-------------|
| <input type="checkbox"/> Course: _____ | Credits: _____ | When: _____ |
| <input type="checkbox"/> Course: _____ | Credits: _____ | When: _____ |
| <input type="checkbox"/> Course: _____ | Credits: _____ | When: _____ |
| <input type="checkbox"/> Course: _____ | Credits: _____ | When: _____ |
| <input type="checkbox"/> Course: _____ | Credits: _____ | When: _____ |

TOTAL CREDITS: \_\_\_\_\_

*Checklist – page 2*

**Music History and Music Theory (10-12 credits)**

<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____

TOTAL CREDITS: \_\_\_\_\_

**Electives (11 credits)**

<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____
<input type="checkbox"/> Course: _____	Credits: _____	When: _____

TOTAL CREDITS: \_\_\_\_\_

**TOTAL DMA CREDITS: \_\_\_\_\_**

**Recital Requirements**

Vocal

Date: \_\_\_\_\_  
Partner(s): \_\_\_\_\_  
\_\_\_\_\_  
Repertoire: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Instrumental

Date: \_\_\_\_\_  
Partner(s): \_\_\_\_\_  
\_\_\_\_\_

*Checklist – page 3*

Repertoire: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Lecture Recital

Date: \_\_\_\_\_  
Partner(s): \_\_\_\_\_  
\_\_\_\_\_

Repertoire: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Recital TBA

Date: \_\_\_\_\_  
Partner(s): \_\_\_\_\_  
\_\_\_\_\_

Repertoire: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Language Requirements**

a) Diction Proficiency:

- English
- French
- German
- Italian

b) Reading Proficiency (2 languages required):

- French
- German
- Italian

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