

DMA 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 for piano and one voice in at least three languages and from at least three distinct style periods
- Repertoire to include only those works composed originally 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 for piano with voice and instrument(s), or piano and multiple voices; obligato instrument in no more than one work; all works must involve at least three players
- Each set/piece/work must involve different configurations of players

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 / opera scenes with multiple singers / one-act operas staged or concert version, oratorio excerpts, concert arias

Recital 4 LECTURE RECITAL

- Total repertoire: minimum of 16 minutes / 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
- *CFA MP 705 must be taken and passed before lecture recital is given*
- 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
- Required submission of following materials:
 - Written proposal / paper / outline / audience handouts (as produced in CFA MP 705)
 - High-quality video/sound recording of entire lecture and performance
 - Signed lecture recital approval form

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.
- 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 primarily art song; optional chamber repertoire (three or more players); may include one work utilizing piano reduction
- No recital permission
- Recital must be attended by student's teacher and one other applied faculty member; it is the responsibility of the student to request, arrange, and ensure their attendance