



Guidelines for

THE GRADUATE RECITAL ANALYSIS (Performance and Conducting Concentrations)

The Graduate Recital Analysis is designed to integrate areas of the student's graduate study: music research, analysis, and performance. The organization of the Recital Analysis will vary, depending on the repertory of music on the program and on the nature of the critical interpretation. For example, students may wish either to devote a separate section to each work on their program or to topics that affect more than one work. The student's Graduate Advisor must approve a Recital Analysis Proposal in the semester before the student intends to graduate.

Recital Analysis Proposal

The student should submit a proposal to his or her advisor by midterm of the semester before the student intends to graduate. A recital analysis proposal must offer a brief account of the construction of the Recital Analysis, thesis statements (i.e., what one will show in the analysis), and a selective bibliography of sources.

Guidelines for Recital Requirement (Performance Concentration)

The Graduate Performance Recital will consist of a program of representative works determined by the student together with her/his Graduate Advisor. The Graduate Advisor will give final approval of the works that are performed.

Guidelines for Recital Requirement (Conducting Concentration)

The Graduate Conducting Recital will consist of a compilation DVD, which should contain several examples of works conducted in rehearsal and/or concert during the student's tenure as a graduate student. The concert portion should be at least 35 minutes long and the rehearsal footage should be at least 15 minutes long. The student shall submit copies of the DVD to the graduate examination committee in lieu of a formal recital.

Guidelines for Analysis (Performance and Conducting Concentrations)

The recital analysis document should provide a commentary on the music performed in the graduate recital and include musical examples and analysis as a means of supporting that commentary. This may take the form of extensive program notes showing that the student performer has an in-depth understanding of the music she/he is performing. This is not a research paper per se, but should be a discussion that puts the music into historical and musical perspective.

The paper should contain approximately 20-30 pages of written text, with the understanding that adding music examples may extend it to a maximum of 30-50 pages.

Guidelines for Critical Interpretation

The student is encouraged to consult with faculty during the process of preparing the recital document. As a starting point for a discussion of the music, students may consider some of the following:

1. Form (structural units from phrases to major sections, harmonic [tonal] relationships, motives and themes);
2. Elements of style (melody, harmony, rhythm, texture, dynamics); and
3. For music with text (form of the text, translation of the text, relationship between text and music).

Guidelines for Formatting and Style (Performance and Conducting Concentrations)

The style of recital analyses must follow the guidelines and practices in the latest edition of *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate Turabian *et al.* Students should also consult the text *The Craft of Research* by Wayne Booth *et al.*