

University of South Carolina
School of Music

GUIDELINES FOR PREPARING A GRADUATE RECITAL PROSPECTUS

The following guidelines should be followed when preparing a prospectus for a graduate recital. Not all of the information requested below will be relevant to each proposal.

Procedure:

As early as possible but no later than three weeks before the scheduled performance, the student should submit a typed and fully approved recital prospectus to the Music Graduate Office. The recital prospectus is to be signed by the major professor as well as by each member of the area jury. Recitals may be presented only when classes are officially in session (holidays, Reading Day, and final exam days are thus to be avoided). All recitals (including those presented off campus) must be scheduled through the Music Office. Because some members of the recital jury may not be available, a student should first consult the Music Graduate Director before submitting a recital prospectus or scheduling a recital for presentation during the summer months. At the time the recital program is submitted to the Music Graduate Office, the "Request for Recital Recording" form should be completed.

Format:

The format should follow the one given overleaf.

Contents:

1. Recital

The proposed contents of the recital should follow the format given in "Guidelines for Preparing a Recital Program," which is attached.

2. Doctoral Lecture-Recital

Contents of a doctoral lecture-recital should be preceded by concise but definitive statements concerning the need for and purpose of the lecture-recital, the proposed organization and methodology, expected results and/or conclusions (if discernible at this stage), and available sources/materials. The latter should include a basic bibliography, which should distinguish between primary sources (i.e., those used as the *direct object* of analysis, discussion, etc.) and secondary sources (i.e., those used for information pertaining to the subject).

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PROSPECTUS FOR A DOCTORAL LECTURE-RECITAL*

submitted by

Susan B. Marks

Candidate** for the Doctor of Musical Arts Degree
in Performance (Piano)***

Time, Date, place:

Title [of lecture-recital]:

Justification [for a lecture-recital only]:

[Give justification for the lecture-recital, as indicated overleaf]

Contents [of Recital or Lecture-Recital]:

[See overleaf]

Approved:****

Director of Lecture-Recital*

Jury Member

Jury Member

Jury Member

Graduate Director, School of Music

Date

*Or "Recital"

**Or, in the case of a doctoral performance student who has not yet been accepted into doctoral candidacy, "Prospective Candidate."

***Give the appropriate degree (Master of Music, Master of Music Education, Doctor of Musical Arts), the area (MM and DMA only: conducting, performance, piano pedagogy), and, for a recital or lecture-recital, the performance medium (MM and DMA: piano, orchestral conducting, etc.; MME: "Recital Option in _____" [Piano, Trumpet, etc.]).

****All members of the student's area jury must sign the prospectus.

GUIDELINES FOR PREPARING A GRADUATE RECITAL PROGRAM

1. Each recital program submitted to the music office must be typed. Graduate students must receive clearance from the Music Graduate Office before submitting a recital program or scheduling a recital.
2. List the name of the person presenting the recital (all caps) [see the attached sample program]. The instrument(s) or voice type (no caps) should be given beside the recitalist's name.
3. The recital should be listed (all caps) as "Candidacy Recital," "Graduate Recital," or "Student Recital" (the last when a student is presenting a nondegree recital).
4. The name of the accompanist(s) or of someone assisting throughout the program should be placed below the recital caption. The instrument(s) or voice type (underlined, no caps) should be listed beside the person's name.
5. Give on separate lines the weekday and date, the time, and the location of the recital.
6. Title of composition
 - a. Except for descriptive or literary titles, give the title of the composition in English.
 - b. Spell out keys: C-Sharp Major, E-Flat Minor ("Sharp," "Flat," "Major," and "Minor" are all capitalized).
 - c. "Opus" is not abbreviated but the number from an Opus is shortened to "No."
 - d. Where a major composer's works have been catalogued, give the appropriate catalog number and the accepted catalog abbreviation (e.g., *BWV* for J. S. Bach, *K.* for D. Scarlatti, *Hob.* for F. J. Haydn, *K.* for W. A. Mozart, *D.* for Schubert); except when preceded by an underlined title, the entire catalog listing should be underlined.
7. Give the names and dates of the composer as listed in the latest edition of *Baker's Biographical Dictionary of Music and Musicians*; only the birthyear (e.g., "b. 1908") should be given for living composers. Once a composer has been listed, his/her first name(s) may be abbreviated and the dates omitted.
8. In the right-hand margin provide the approximate timing of each selection (this may be hand written). The total performance time should be given at the bottom of the page.
9. When only one piece from a collection is to be performed, underline the title of the collection, preface it with the word "from" (no caps), place it within parentheses, and list it beneath the name of the composition (no indentation).
10. When performing all of the selections in a set or collection (song cycle, suite, etc.), give the title of the set to the left of the composer's name and list the particular selections underneath (note indentation in the sample program); when presenting only part of a set or collection, underline the title of the work and preface it with the word "From" (see the sample program).
11. The titles of vocal selections should be given in the language in which they are sung. The title of a set or collection should be listed in the original language, however.
12. List the titles of a recitative and an aria beneath the work from which they come (note format and indentation in the sample program).
13. Place tempo markings or names of movements beneath the title of the piece (note indentation). Movement numbers (Roman numerals) as well as tempo markings should be used *only* when performing selected movements of a sonata, concerto, chamber work, or symphony (see the sample program); otherwise, a single movement should be listed to the left of the composer's name and the complete title of the composition underneath (see the format used in the sample program for the Bach prelude and fugue).

14. When a few pieces from an untitled collection are to be performed, list the pieces one beneath the other.
15. The name of the arranger should be given within parentheses beneath the composer's name and dates.
16. The name of someone who assists only during a particular selection should be placed below the title of the work in which he/she participates; the instrument (underlined, no caps) should be listed beside the person's name.
17. At the bottom of the program, include the following:
 - a. "_____ is a student of _____."
 - b. For degree recitals the preceding information should be followed by "This recital is given in partial fulfillment of the requirements for the _____ degree in _____." (Please note that the area should be listed as, for example, "Performance" rather than "Piano Performance," and "Conducting" rather than "Choral Conducting.")
For doctoral candidacy recitals the sentence should read "This recital is given in fulfillment of the requirements for admission to candidacy for the Doctor of Musical Arts degree in _____ ["Performance" or "Piano Pedagogy"]."
18. Before submitting a program to the Music Office, check carefully for spelling and language symbols. This is equally the responsibility of the teacher and the student. The signature of the applied music teacher indicates approval of the recital content and certifies that all information is correct.
19. The program must bear the signature of each member of the area jury, which indicates approval of the recital's content.

Every recital program must be submitted to the Music Graduate Office at least THREE weeks in advance of the performance date. Once submitted, a program cannot be changed in any way.

Item			
2	SUSAN B. MARKS, soprano and piano		
	in		
3	GRADUATE RECITAL		
4	James Taylor, <u>piano and harpsichord</u>		
5	Tuesday, November 21, 2000 7:30 p.m. Recital Hall		
6,7,8,9	Prelude and Fugue in C-Sharp Minor, <u>BWV 848</u> (from <u>The Well-Tempered Clavier</u> , Part I)	Johann Sebastian Bach (1685-1750)	8'
10,11	From <u>Dichterliebe</u> , Opus 48 Im wunderschönen Monat Mai Ich grolle nicht Die alten, bösen Lieder	Robert Schumann (1810-1856)	7'
12	Recitative and Aria from <u>Messiah</u> He That Dwelleth in Heaven Thou Shalt Break Them	George Frideric Handel (1685-1759)	6'
13	Sonata in C Minor ("Pathétique"), Opus 13 I. Grave--Allegro di molto e con brio	Ludwig van Beethoven (1770-1827)	13'
14	Prelude in C Major, Opus 28, No. 1 Prelude in C Minor, Opus 28, No. 20	Frédéric Chopin (1810-1849)	4'
15	Prélude à l'après-midi d'un faune	Claude Debussy (1862-1918)	12'
16	Julia McBride, <u>flute</u>	(arr. Tom Thumb)	
		Total	50'
17	Miss [or Ms.] Marks is a student of Joan Jefferies. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance [or "Conducting" or "Piano Pedagogy"].		