

**MUSIC 745A/B - Principal Applied Study II**  
**(Performance Major)**

- LECTURER: To be assigned on an individual basis
- FORMAT: One hour private lesson per week on principal instrument or voice
- DESCRIPTION: This course is designed to further develop performance skills in the principal instrument or voice, as well as understanding of musical concepts, knowledge of repertoire and critical thinking through private instruction in preparation for a public recital. Students also have the option of recording a short, professionally produced CD.
- PREREQUISITE: Music 645B with a minimum grade of 75%
- REQUIRED TEXTS: Various musical scores to be purchased as required. Xerox copies are not acceptable.

EVALUATION PROCEDURE:

Music 745A	Instructor's assessment		100%
Music 745B	EITHER:		
Option A:	Recital	60%	
	Instructor's assessment	40%	100%
	OR:		
Option B:	Recital	40%	
	CD	20%	
	Instructor's assessment	40%	100%

**NOTE:** The minimum passing grade for this course is 75%.

Recital

All students in 745B must present a public recital consisting of 50 to 60 minutes of music, with program notes, either printed or delivered in spoken form from the stage. Memorization is expected in accordance with current performance practice. Recitals are evaluated by a panel of three faculty, including the student's applied instructor.

A variety of styles must be included over the course of the two recitals for Music 645B and 745B, with the possibility of a more narrowly focused program (in terms of composers and styles) in Music 745B. *At least one* Canadian work is to be included in *at least one* of the two recital programs. Chamber music may be included with the approval of the instructor and the associate dean. Students are cautioned to keep in mind that the jury's perception of the quality of a student's performance will be affected by the quality of the assisting artists. Students may not include on their recital program any works which they have performed, or are performing, for credit in another course.

Students are responsible for finding their own accompanist for accompanied repertoire. If not

performing from memory, students must perform from an original score, not xerox copies.

Students may elect to replace one of the required recitals for the degree (either Music 645B or 745B) with a lecture-recital. A lecture recital should be of 50-60 minutes in total length, including 20-30 minutes of music, approximately 20 minutes of lecture and 10 minutes for questions from the audience. The student must submit a bibliography and a written copy of the paper to the jury panel before the lecture recital.

Additional regulations governing recitals will be found on the attached School of Music Recital Protocol.

### Option B: CD

The CD project offers students experience in the process of professional recording and editing. Students will be expected to demonstrate good time management and studio etiquette, and to develop critical listening skills. Students will also learn the basics of creating a professional-looking product.

Students who want to undertake the CD project must apply by May 15 for projects in the following academic year. The application form is attached to this syllabus. If there are more applications than can be accommodated, a screening process will be implemented; performance majors will have priority over performance/pedagogy majors. Projects may be scheduled during the fall or winter semester. No recording sessions will be scheduled between March 15 and May 31. Successful applicants will be notified of the scheduled time period for their recording by 15 June.

Students selected for this option will create a professional quality CD consisting of 15-20 minutes of music. The repertoire is to be chosen from the student's recital repertoire for Music 645B and/or 745B. At the beginning of the semester in which the project is scheduled, successful applicants will meet with the School's music technologist to review the process and create a project plan with detailed time lines. At this meeting, students will be required to complete and sign the contract attached to this course outline.

At least one week before the first recording session, the student must submit the liner notes to the applied instructor and provide the music technologist with a copy of the scores to be recorded.

All recordings will take place in Petro-Canada Hall. The School of Music will pay for one piano tuning. Additional tunings will be charged to the student. Please note that it is essential to have the piano tuned before every recording session in which it will be used.

Each student will be allocated a maximum of six (6) hours of recording time, including any time needed for adjustments to mike placement and recording levels. Recordings will be supervised by the music technologist, who may be assisted by qualified student assistants at his discretion. The student's applied instructor will normally serve as the producer for the recording sessions.

The student will receive a copy of the complete recorded takes to evaluate and select for editing, in consultation with his/her applied instructor. This will be done away from the recording facility. Six (6) hours of editing time will be allocated per CD. Editing, mixing and mastering will be done by the music technologist. The student is expected to be present at editing sessions as co-producer.

Students are expected to be professional, punctual and well prepared for all studio and editing sessions.

The CD will be evaluated by a panel of three faculty, including the student's instructor, who will provide written feedback to the student. The CD will be evaluated on the basis of the musical and technical quality of the final recorded performance, as well as the liner notes. The CD label and packaging may be simple, but must be professional in appearance, e.g., of an acceptable standard to submit with a job application. (Inexpensive software and materials are available at local business stores, some of which also offer inexpensive packaging services.) The panel will not consider packaging in the grading unless the appearance is unprofessional (e.g., inaccurate or handwritten track lists), in which case grades will be deducted.

**COPYRIGHT NOTICE: Please note that the recording project is done for educational purposes only and not for commercial use. Students must ensure that any use of the CD beyond the course is in accordance with the requirements of copyright law.**

**Music 745A/B and Music 747A/B  
CD Project Application**

**Name:** \_\_\_\_\_

**Student Number:** \_\_\_\_\_

**Proposed Repertoire** (N.B. Subject to change, with the instructor's approval, until the contract has been signed.)

<u>Composer</u>	<u>Title/movement</u>	<u>Duration</u>
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**Name of Producer:** \_\_\_\_\_

**Preferred time period for recording:**

\_\_\_ Fall Semester. Preferred month(s): \_\_\_\_\_

\_\_\_ Winter Semester. Preferred month(s): \_\_\_\_\_

If there are any times that must be avoided, please indicate:

\_\_\_\_\_

**Student's Signature:** \_\_\_\_\_

**Agreement of Producer**

I agree to serve as producer for this recording project during the time period(s) requested.

\_\_\_\_\_  
Signature

**Approval of Applied Instructor**

I approve of this application, the repertoire, the producer (if applicable), and the proposed recording time(s). I also confirm that the listed durations are accurate.

\_\_\_\_\_  
Signature

**Music 745A/B and Music 747A/B  
CD Production Contract**

Each year, the School of Music offers the opportunity for a limited number of MMus students to produce a CD as part of the requirements for their principal applied study. Recording and editing a CD requires intensive resources on the part of the School of Music in time, space and expertise. Before committing to the project, all parties need to be aware of their responsibilities. In signing this contract, all parties are agreeing to the conditions laid out here. Should any of the signatories not be able to fulfill any of these conditions, the recording project will be cancelled, in which case the student will be evaluated under Option A of the course outline (i.e., the recital will be worth 60% of the final grade).

**Name of Student:** \_\_\_\_\_

**Recording Venue:** \_\_\_\_\_

**Recording Engineer:** \_\_\_\_\_

**Recording Schedule:**

**Disaster Provision:** \_\_\_\_\_

The disaster provision is an additional recording session for use only in the event of weather cancellation (university closure), illness with a doctor's note, major equipment failure, or any other major disruption that makes recording impossible as scheduled.

**Editing Schedule:**

**Repertoire to be recorded:**

<u>Composer</u>	<u>Title/movement</u>	<u>Duration</u>
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We, the undersigned, agree to the following conditions:

1. Absolutely no more than six (6) hours of recording time are allotted.
2. Absolutely no more than six (6) hours of editing/mixing/mastering time are allotted. Students should take this limited editing schedule into account when planning their recordings. Six hours of post-production will not allow for numerous minute adjustments. Students must come to editing sessions well prepared.

3. The piano must be tuned before every recording session in which it will be used. The School of Music will pay for one piano tuning for each recording project. It is the responsibility of the student to request and pay for additional tunings.
4. The student will submit liner notes to the applied music instructor no later than one week before the first recording session.
5. The student will submit a copy of the scores to be recorded to the Music Technologist one week before the first recording session.
6. The recording sessions will take place on the days and times listed in this contract. It is the responsibility of the student to ensure that any collaborating musicians are available on these days/times
7. The student will attend the editing sessions listed in this contract.
8. The student will be professional, punctual and well prepared for all studio and editing sessions.
9. The CD will normally be completed by the end of the exam period in the semester during which the recording is done.
10. In the unlikely event of a major equipment failure that prohibits the completion of recording, the School will make every reasonable effort to relocate the project to an alternative venue and/or workstation. If this is not possible, the School reserves the right to terminate the recording project, in which case the student will be evaluated under Option A of the course outline.

\_\_\_\_\_  
Student's signature

Date: \_\_\_\_\_

\_\_\_\_\_  
Music Technologist's signature

Date: \_\_\_\_\_

\_\_\_\_\_  
Applied Instructor's signature

Date: \_\_\_\_\_

**Memorial University of Newfoundland  
School of Music**

**GRADING GUIDELINES FOR MUSIC 645B, 647B, 745B and 747B  
Recitals and Juries**

- 75% B plus. Minimum expected standard for a pass. Performance does not meet the standard for an A because of problems in one or more of the following areas: performance security, technical achievement, and/or musical understanding and expressiveness.
- 80% A minus. Performance is secure, displays musical understanding and expressiveness, and is of appropriate technical standard for the major.
- 85% A. Very good recital/jury, secure and polished. Technical and musical accomplishment beyond minimum requirements for the program. The student would be a viable candidate for admission to doctoral work in performance at most graduate schools in North America.
- 90% A plus. Exceptional recital/jury. Technical accomplishment is outstanding, beyond the level normally expected from students at the master's level. The student would be a strong candidate for admission to doctoral work in performance at the best schools in North America.
- 95% Recital/jury of top professional performance calibre, appropriate for international competitions. The major music schools in North America (including Juilliard, Eastman, Indiana) will be trying to outbid each other to recruit this student for doctoral work. We will never hear a better performance from a student at this level.
- 100% This grade would be unfair and misleading to any music student.

**Instructor's Evaluation**

The instructor is able to give heavier weighting to a student's rate of progress from week to week than might be accounted for in the recital/jury grade. The instructor may also evaluate activities not included on the recital/jury (such as chamber music, written work, etc.) if these activities and their evaluation have been specified in writing in the first week of classes. However, the instructor's evaluation should not be higher than the highest grade the student is reasonably likely to achieve on the recital or jury.