

Information on DMA Recitals and Juries (Fall 2023)

Note: all the documents described here can be found on the “Student Resources” section of the Music Department website, in “Resources for Performance Students.”

JURIES

How many? Two juries are required during the first two years of your DMA:

- the **first jury** (10 minutes long) comprises two selections in contrasting styles; cannot be two movements from the same work
- the **final jury** (20 minutes long) comprises three selections in contrasting styles, cannot be three movements from the same work. We prefer if you offer more than twenty minutes so that the jury can choose what they would like to hear. We will stop you when your time limit is reached.

How they work:

- **When?** Jury days are scheduled at the end of each semester. Typically, the first jury is played by the end of the first year. The final jury must be completed by the end of the second year. Juries can be done either in Fall or Spring.
- **Signing up:** You will be prompted by the GPC to sign up for a jury time as we near the end of each semester. When you are signing up for a Final Jury (20 minutes) make sure to take two spots on the jury sheet. Please also make sure your performance teacher is going to be in attendance on your chosen jury day.
- **Assessment:** Multiple Performance Faculty sit on the juries. You will be assessed on a pass/fail basis. If you fail, you will be required to re-do the jury.

RECITALS

How many? You are required to perform six recitals over the course of the DMA degree, as follows:

- four Contract Recitals (see info on the Performance Contract below)
- a Lecture Recital
- the Final Recital, which is preceded by an oral exam

When?

- At least three Contract Recitals must be completed prior to Advancement to Candidacy (i.e. in the first four semesters of the degree); you may perform the fourth contract recital after Advancement
- The Lecture Recital is to be prepared and completed in the second year, prior to Advancement to Candidacy
- The Final Recital is the last degree requirement before graduation. All four Contract Recitals and the Lecture Recital must be completed before performing the Final Recital

Policies and Procedures: Please carefully review the following documents in the **Student Resources** section of the Department website (>Resources for Performance Students>Recital Hall and Recitals Policies and Procedures):

- Graduate Student Recital Policies

- Finding a Collaborative Pianist
- Recital Reservation Link

Scheduling: Recitals are scheduled on campus, typically in the Recital Hall or the Cabaret Theatre, but you can have one (and only one) off-campus recital during your degree. Students in the Jazz track may elect to hold their recitals, with the exception of the Final Recital, at the Jazz Loft. For all students in all tracks, the Final Recital must take place in the Recital Hall.

Your performance teacher needs to be at your recital, so please consult their schedule when choosing a date. Bear in mind that recital times are tightly booked, so when the Concert Manager announces the start of recital scheduling, plan on being on your computer exactly at the start time so you can secure your desired recital time.

Cancellation: You may cancel a recital up to two weeks before your reservation. If you cancel with less than two weeks' notice, you will lose your Recital Hall privileges for at least a semester. If there are extraordinary circumstances requiring that you cancel, you must submit a petition to the GSC (music.gsc@stonybrook.edu) providing information on the situation.

Questions? For questions regarding the scheduling of concerts, please contact the Concert Manager at: musicdepartment_concertmanager@stonybrook.edu

Programs: You are responsible for preparing and printing your own programs. Please use the template provided on the website for this purpose (see the **DMA Recital Template**). You must provide your recital program to the Graduate Program Coordinator when you give your recital; please either email it to the GPC or deposit it in her mailbox **immediately** after completing the recital. Failure to submit the program can delay advancement and lead to unexpected and substantial tuition costs.

Repertory Requirements: Requirements for repertoire vary by instrument or voice, so be sure to consult with your performance teacher (early and often!) when developing your programs.

Chamber Music: Chamber music can be used on recitals, for example, but each instrument has a slightly different proportion of solo music to chamber music admissible on recitals.

Recital Duration: Your recitals must be at least 60 minutes long, unless you are a singer or a brass player. Brass players: consult with your teacher, but typically you are expected to provide 50-60 minutes of music on a recital program. Singers are allowed to use up to two opera roles for their recital requirements, but this must be done in consultation with their performance teacher.

Speaking from the Stage: All students must speak from the stage regarding one piece on one of your recitals.

Diversity, Equity, and Inclusion: We are committed as a Department to the values of equity, diversity, and inclusion in our curriculum and in our programming, and these principles should guide the discussion and choice of repertoire on all recitals.

New Music: All students in the DMA program are expected to program at least 60 minutes of challenging new music at some point during their degree. This music can be spread across your six recitals, or it can be concentrated on one program, this is a core degree requirement. “Challenging new music” is understood in this context typically as music written within the last fifty years, but there are exceptions to this (for example, a large sonata of Charles Ives would be considered a challenging work). Think in terms of rhythmic and notational difficulty in assessing works for this requirement. Fifteen minutes of this total can be chosen from your work in CCP, the Opera, or a Composer’s Concert on which you played.

Baroque Requirement: Most studios require a significant work of the Baroque or other music written prior to about 1750 on one of your recitals.

Assessment: Your performance teacher will sign an approval form, submitted to the Graduate Program Coordinator, for each recital that you perform.

Need a Collaborative Keyboardist? Both pianists and harpsichordists participate in the collaborative keyboardist pool. Please see the “Finding a Collaborative Pianist” document on the website for more information; if you are interested in working with a harpsichordist, please contact Arthur.Haas@stonybrook.edu.

Publicity: Please publicize your recitals with flyers around the Department, and social media posts. Final Recitals are livestreamed as a matter of course, and you are encouraged to use social media to promote your livestream links.

The Performance Contract (due **October 1 of Year 2** or as advised by the GPC): The **DMA Performance Contract** can be found in the Student Resources area of the Department website. On the Contract, you list the repertoire you have played on your first one or two recitals (depending on what you completed in the first two semesters) a list of the chamber music you have performed, the contemporary music and Baroque music you have performed, and a proposed repertoire list for the remaining Contract Recitals, the Lecture Recital, and the Final Recital.

Preparing the Contract: You should discuss your repertoire, your plans, and your ideas about the Lecture Recital with your performance advisor before filling out the contract. Your contract must be signed by your performance advisor, and then ratified by the Performance Studies Committee.

PSC Review: The contract is reviewed by the Performance Studies Committee (PSC). They make sure you are on track to program at least 60 minutes of challenging new music and a significant work from the Baroque or Pre-Baroque, and check to see whether your programs are of sufficient length.

Submission: Submit the contract to the GPC (monica.winchell@stonybrook.edu).

Please get it in! If you do not submit the contract by the deadline, you jeopardize your TA (if relevant) and future in the program. If you do not submit it by the end of your third semester, you may be dismissed from the program.

Additions and Revisions: Changes to the Performance Contract relating to the Baroque or New Music Requirements require approval of the PSC. Please complete the Contract Addition/Revision form (on the website) and submit it to Monica for PSC review.