WAKE FOREST UNIVERSITY
DEPARTMENT OF MUSIC
SENIOR RECITAL AND SENIOR PROJECT

Music Performance majors must perform a senior or honors recital. Music in Liberal Arts majors must create and present a senior or honors project.

THE SENIOR RECITAL

I. ELIGIBILITY
   A. The candidate will be a Music Performance major at Wake Forest
   B. The candidate will have a minimum of a 2.0 GPA in WFU music courses.
   C. The candidate will have passed all components of the sophomore audition.
   D. Before the recital is performed, the candidate will have passed a minimum of 2 semesters of MUS 262
   E. The candidate will have the written approval of the applied instructor.

II. PROCESS
   A. By the beginning of the semester before the recital (by the start of the fall semester for a spring recital, or spring for a fall recital) and in consultation with the departmental chair, the studio instructor and candidate will establish a recital evaluation committee consisting of the studio instructor1 as chair and two additional music faculty members.
   B. The candidate will submit a recital proposal to all three members of the recital evaluation committee no later than 5 pm on September 30 for a spring recital, or 5 pm on February 15 for a fall recital.
   C. The proposal will contain:
      a. A list of the repertoire to be performed
      b. Identification of all performers in addition to the candidate and a description of the role of each in the recital
      c. An official recital “hold” date and time on the Brendle and departmental calendars
   D. The recital evaluation committee will approve or recommend changes in the proposal.
   E. The candidate will submit a revised proposal to the committee, if necessary, by November 1 of a fall semester or March 15 of a spring semester. The written final proposal will be placed in departmental files. At this point, the candidate will be considered approved to give a senior recital.

III. THE RECITAL
   A. The student will enroll in MUS 362 or MUS 363, required for the major.
   B. A senior recital will follow these principles:
      1. approximately 45 minutes of music
      2. a written program that acknowledges the studio instructor and that contains program notes compiled and/or written by the recitalist under the supervision of the recital evaluation committee chair
      3. for pianists and vocalists, performance from memory, with the exception of chamber music, which need not be memorized; for other instrumentalists, memorization issues will be determined by the recital evaluation committee.
      4. repertoire from literature that represents in quality and difficulty a B.A. degree in Music Performance
   C. Members of the recital evaluation committee individually will evaluate the recital using the Faculty Evaluation of Senior or Honors Recital form on file and submit it to the committee chair no later than one week after the recital. Then the committee as a whole will make a written recommendation to the departmental chair indicating the student’s successful/unsuccesful completion of the senior recital. The Faculty Evaluation forms and the written committee recommendation will be placed in departmental files no later than two weeks after the recital or the last day of exams, whichever is earlier.
   D. Any senior recital considered unsuccessful may be performed again for the recital evaluation committee before or on the last day of exams, so long as the Faculty Evaluation forms and the written committee recommendation are placed in departmental files by the end of the last day of exams or two weeks after the successful recital performance, whichever is earlier.

THE SENIOR PROJECT

I. ELIGIBILITY
   A. The candidate will be a Music in Liberal Arts major at Wake Forest
   B. After the declaration of the Music in Liberal Arts major (typically in the spring semester of the sophomore year), during the following semester the candidate will be assigned a faculty member to serve as senior project mentor
   C. The candidate will have a minimum of a 2.0 GPA in WFU music courses.

1 If the studio instructor is adjunct, a regular faculty member will co-chair.
D. Before the semester the project is completed and presented, the candidate will have passed a performance competency, which will be documented in departmental files.

E. To propose a project in music history, ethnomusicology, interdisciplinary arts, arts management, a student must have completed successfully the history course (MUS 181-183) in the era of the project. To propose a project in analysis, a student must have completed successfully MUS 173 unless the project deals with music since 1900, in which case a student must have completed successfully MUS 174. To propose a project in composition, a student must have successfully completed MUS 273 and be compositionally advanced enough to undertake such a project. To propose a project in conducting, a student must have successfully completed MUSIC 282 and be advanced enough in conducting to undertake such a project.

E. Before the semester the project is completed and presented, the candidate will have the written approval of the faculty mentor on file in the departmental files that the candidate has met these eligibility requirements.

II. PROCESS

A. By the beginning of two semesters before graduation (by the beginning of the fall semester for a spring graduation or spring for a fall graduation) and in consultation with the departmental chair, the faculty mentor and candidate will establish a project evaluation committee consisting of the faculty mentor or other, more suitable project director as chair and two additional music faculty members.

B. The candidate will submit a project proposal to all three members of the project evaluation committee no later than 5 pm on September 30 for a spring graduation, or 5 pm on February 15 for a fall graduation.

C. The proposal will contain—

1. For a project in music history, analysis, ethnomusicology, interdisciplinary arts, arts management: the title and scope of the project, the methodology to be used, citation of major sources and their availability, a strategy, and an official “hold” date and time on the departmental calendar for a public presentation.

2. For a project in composition: a summary of previous work in composition, instrumentation, number of movements, other pre-compositional considerations, a strategy, and an official “hold” date and time on the departmental calendar for a public reading or performance.

3. For a project in conducting: identification of the work(s) to be conducted and ensemble(s) that will perform the work(s), a statement verifying availability of that ensemble, an outline of the research paper, and an official “hold” date and time on the departmental calendar for any public conducting event(s).

4. For projects not addressed here, the mentor and candidate should consult with the departmental chair.

D. The project evaluation committee will approve or recommend changes in the proposal.

E. The candidate will submit a revised proposal to the committee, if necessary, by November 1 of a fall semester or March 15 of a spring semester. The written final proposal will be placed in departmental files. At this point, the candidate will be considered approved to pursue a senior project.

III. THE PROJECT

A. The student will enroll in MUS 397 or MUS 398, required for the major. As an option, the student may choose to enroll in MUS 396 the semester before MUS 397 or MUS 398.

B. The project will consist of a written document that adheres to MLA style or the latest edition of the Chicago Manual of Style—one but not both—and a public presentation. In both its written and presented forms, the project will represent in quality a B.A. in Music in Liberal Arts.

C. The project and its presentation will follow these principles—

1. For a project in music history, ethnomusicology, interdisciplinary arts, or arts management: a research paper of around 20 pages that includes a bibliography, submitted as an original electronic copy and three additional photocopies; a public presentation of around 25 minutes that presents the research in part or whole, and 10-15 minutes of questioning, for a total of around 40 minutes.

2. For a project in music analysis: an in-depth analysis of a minimum of 15 pages of a major composition that is accompanied by prose and diagrams and, optionally, a score with analytical annotations submitted as an original electronic copy and three additional photocopies; a public presentation of around 25 minutes that presents the analysis in part or whole, and 10-15 minutes of questioning, for a total of around 40 minutes.

2 At the time of acceptance into the major, the candidate’s studio instructor, in consultation with the departmental chair, will give feedback to the student, documented in departmental files, about what is left to be done to complete the performance proficiency. During subsequent semesters before the semester of the project presentation, the student will complete the proficiency in front of the studio instructor, departmental chair, and one other music faculty member.

3 If the studio instructor is adjunct, a regular faculty member will co-chair.

4 With the consent of the project director, candidate, and departmental chair, one committee member may be from a department other than music.

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3. For a project in music composition: a substantial original work, ideally a chamber or solo composition of 8-12 minutes, submitted as four fair copies; and a public performance or reading of the composition, with a recording and score of the composition placed in the Listening Library.

4. For a project in conducting: conducting approximately 15 minutes of music performed by student ensemble(s) organized by the candidate, with permission of the ensemble director(s); a research paper of a minimum of 10 pages that provides a biographical and cultural context for and the genesis and style traits of the composition(s).

D. Written documents will be submitted to the faculty mentor, who will distribute them in a polished final version to each member of the project committee at least two weeks before the scheduled presentation or final public performance or reading. At their discretion, committee members may mark their copies and ask for revisions, to be completed and returned in revised form to each committee member no later than the time of the presentation, performance, or reading.

E. The project evaluation committee will evaluate the written document and the public presentation, using the Faculty Evaluation of Senior or Honors Project form on file. No later than one week after the presentation or the last day of classes—whichever is earlier, all committee members will submit their completed forms to the committee chair indicating the student’s successful/unsuccessful completion of the senior project in both its written and presented aspects. Then the committee as a whole will make a written recommendation to the departmental chair indicating the student’s successful/unsuccessful completion of the senior project and place it in the departmental files no later than two weeks after the presentation, performance, or reading or the last day of exams, whichever is earlier.

F. Any senior project considered unsuccessful may be submitted or presented again to the project evaluation committee before or on the last day of exams, so long as the Faculty Evaluation forms and the written committee recommendation are placed in departmental files by two weeks after the successful presentation, performance, or reading or the end of the last day of exams, whichever is earlier. That the evaluation is of a second submission should be duly noted.

These new procedures and revisions will be implemented on June 1, 2013.