MU 461 - Lecture-Recital Guidelines – Dr. McLamore

A lecture-recital (or lecture) is often an excellent avenue for a music senior project, since it brings together both performance and scholarly skills. It can serve as a true capstone for many aspects of the music major curriculum, and can be a highly enjoyable project for both you and your audience. If you want to undertake a lecture-recital, you should consider the following factors:

1. The lecture needs to be focused on an argument—a thesis—of some sort; there needs to be a “purpose” to the discussion and the supporting repertory.

2. The customary length is 50 minutes. In a lecture-recital, approximately 25 minutes dedicated to the oral presentation, and 25 minutes to the musical selections; usually the talking and performing are intermingled. (Most lectures and lecture-recitals do not take an intermission.)

3. The time needed to prepare a lecture-recital is considerable—about six months from start to finish.

4. If I supervise the lecture preparation, I would be regarded as the “Senior Project Advisor,” and I will issue your MU 461 grade. The music preparation is supervised by your private teacher, who needs to approve the repertory to be presented during the talk; this preparation will be reflected in your MU 350 or 450 grade.

5. It is not required to prepare program notes for a lecture-recital, but many students opt to do so. If program notes are desired, then you need to sign up for MU 400, under the supervision of one of the music history professors. These are graded separately from the MU 461 senior project, but you will be able to re-use the research and analysis that you have undertaken during the lecture-recital preparation. However, if you choose to do program notes, be warned: YOU WILL LOSE YOUR PRERECITAL DATE IF YOUR NOTES ARE NOT COMPLETELY DONE ONE FULL WEEK BEFORE THE PRERECITAL. (This is the same inflexible target for the final draft of your script.) In the event of a cancelled prerelical, a new date will not be scheduled until the notes are finished and approved. The lecture-recital date may be forced to change as well, since there must be a margin of at least 4 weeks between the rescheduled prerelical date and the lecture-recital.

A. Procedures:

1. To begin the process, we need to talk! Confirm with me that you understand the lecture-recital process and grading criteria. We need to find the focus for your talk, and we need to give your private teacher time to help you find works that would support that focus. You will need to do enough research into your focus area that you can prepare a Statement of Purpose—a one- to two-paragraph description of your talk and the line of argument you plan to take. (Sometimes the writing of that statement will require three or four drafts, so allow some time for this process!) If you have a title, great! but it is not yet required at this stage.

2. You also need to find a workable date for your lecture-recital, one that takes into account your (and your family’s) and my schedules as well as the availability of your private teacher and your assisting performers (if required) and the room itself; other Music Department performances must also be considered. In most cases, lecture-recitals take place in Room 218; please also book a time 1-4 days in advance for a dress rehearsal (again, consulting with all the necessary parties).

3. Once a suitable date is found and the statement is polished, these are submitted with the proposed repertory (and their timings), using the Senior Project and Recital forms (available in the Music Department office).

4. After approving your project, the department will send you a permission number for MU 461; you enroll in the course at least one quarter before your lecture-recital.

5. As soon as the department informs you of your prerelical date, reserve time in Room 218 for a prerelical dress rehearsal (once again considering your teachers’ and accompanist’s schedules).

6. Plan your Timetable (see last page for a blank template). Put at least a week between most deadlines, so you have time to do revisions for the preceding task if necessary. Please allow a minimum of 10 days between each Combined Outline target, because this is the most critical phase of the process, and multiple drafts are always necessary.

7. Make a chart of your entire recital repertory, with 2 check-off columns: "historical research" and "analysis" (and give a copy to me). Moreover, consider your lecture’s “theme” and assign one or more rows to the necessary steps of researching that overall topic. (See “Historical Research” below.) Also, if your lecture recital includes vocal music, add another column for “texts.” I.e.,

<table>
<thead>
<tr>
<th>Repertory</th>
<th>Historical Research</th>
<th>Analysis</th>
<th>(Texts)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piece No. 1</td>
<td></td>
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<tr>
<td>Piece No. 2</td>
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<tr>
<td>Etc.</td>
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</table>

(This is your personal checklist, so you can monitor your own progress in each area.)
Revised December 2018

B. Timeline Components:

5. **Program Page:** Type out your program, in order, with all names (correctly spelled!) of assisting performers, dates for the composers, and an indication where the intermission will be (if you plan to take one). [Put a DRAFT number at the top.]
   
   If your project is a lecture only, you may not have individual pieces to list; it will depend on your content.

   The customary layout for the program is:

   **The Title of Your Lecture-Recital**
   
   Your Name, Your Performance Medium
   
   Your Accompanist’s Name, Piano

   **Major Piece One** (opera title, song cycle, etc.)
   
   Title of Smaller Selection from the Major Piece
   
   Composer of Piece One [Full name]
   
   (birth/death dates of composer)

   or

   Tempo of first movement
   
   Tempo of second movement (etc.)

   Name of any assisting performer, his/her medium

   **Major Piece Two**
   
   Composer (last name only if s/he has been listed before)
   
   (dates are omitted if the composer has been listed before)

   Selection One

   Selection Two

   (or)

   Tempo One

   Tempo Two

   etc.

2. **Historical Research**

   A. Since topics for lecture-recitals vary widely, you and I will need to discuss what research area(s) are needed for your topic overall. Given the breadth of your chosen topic, you may want to divide the research into a maximum of 3 segments; include each segment’s due date on your timeline. I will help you develop some focus questions for your topic to help you conduct your research. If you are going to include a Powerpoint presentation, you will want to be searching for suitable images.

   B. For your repertory, make an outline for yourself of the historical information you need to try to find for each piece. I.e.,

   1. Composer’s background (Obviously, if you have several pieces by one composer, do this only once)
      a. dates
      b. training and career highlights; what are the composer’s best known works?
      c. interesting anecdotes about the composer as a person
   2. [If relevant: Similar biographical information for Lyricist / Librettist / Arranger]
   3. Background of the piece
      a. what does the title mean? If it is a genre title, what are the genre’s characteristics?
      b. is it part of a larger set or work? Is it representative of the other pieces or movements, or is it unusual?
      c. when written
      d. why written
      e. success of piece & its subsequent history
      f. interesting anecdotes about the piece
      g. published analyses of the piece
         (h. look for good translation if your work involves poetry) [if your Texts/Translations Deadline preceded this research, then you have already satisfied this task—but keep your eyes peeled for a better translation if possible.]
         (i. find a summary of the overall plot if it is a theatrical work or a connected work like a song cycle)
   4. Please include a list of the sources you’ve consulted (author/title/type of document is usually sufficient)

   C. Tell me what pieces you plan to research first and second (as you can see on the Timeline, you should sort your pieces into no more than 2 groups for research purposes). **Include a list of the sources you consult**, so if you have trouble finding information, you can quickly and easily show me what you’ve already checked, so that I can see what else to suggest.

   D. “OF COURSE” you will go to the New Grove (and its bibliography), and will branch outward, using the research skills you learned in MU 320 (JSTOR, Music Index, RILM, Dissertations, OneSearch, etc.). **Allow time for CSU+ or InterLibrary Loan items to arrive!** It is rare that “Web-only” research will suffice. If you’re having trouble locating reliable information, please tell me well BEFORE your due date—and give me the list of resources you’ve already checked. (Incomplete outlines are considered to be “late.”)

   E. Give me **DRAFT 1** of your “completed” historical template for each piece by your due date; I will check it for accuracy and thoroughness. (If I do question items, please give me the next draft within 4 days unless we agree to an extension.)

   F. You **cannot** include all this historical information in your final notes—but you should know all these aspects about every piece you perform before presenting them to audiences.
A. Make a template [Draft 1] for yourself of analytical features to consider in your work (please follow the model below; some of the following elements are not relevant to all pieces, so write “N/A” if that is the case -- don’t just skip the item). “Fill out” the template for each piece in your program (or each separate movement in a multi-movement piece).

1. Structural Elements [do this analysis for EACH movement of a multi-movement piece]
   a. form ("defend" your answer by identifying specific measures where structural elements begin, and—IMPORTANT—explain HOW each section differs from the others). NOTE: You will not be cleared to move forward to your outlines until you “put into words” what characterizes the different melodies or sections of each piece or movement. Even if you think your piece is through-composed, it almost certainly falls into sections, and you need to identify how many sections there are and what makes each distinctive.
   b. medium [what was the original medium, and with what performing forces will you be performing the work?]
   c. genre
   d. style and/or compositional approach
   e. musical era
   f. mood(s)
   g. what do all the indications in the score mean?

2. Rhythmic Elements
   a. tempo(s) -- do changes relate to significant moments, words, or sections in the form? How?
   b. meter(s) -- do changes correlate with significant points in the form? How?
   c. subdivision(s) -- simple vs. compound; do changes relate to significant moments, words, or sections in the form? How?
   d. syncopation? -- does it relate to significant moments, words, or sections in the form? How?
   e. ostinato? -- Is it in the solo part, or the accompaniment? Does it help to distinguish sections in the form? How?
   f. special devices (i.e., Scotch snap, dotted rhythms, swing) -- do these relate to significant words, or sections in the form? How?
   g. Articulation (staccato, legato) -- do these relate to significant words, or sections in the form? How?

3. Melodic and Harmonic Elements
   a. Mode(s) and Key(s); identify areas of change and how they relate to the form
   b. Texture(s) (monophony, etc.) -- identify areas of change and how they relate to the form
   c. Melody type(s) (conject vs. disjunct) -- correlate these with melodies in your form
   d. Look for highest notes and longest notes -- are these important harmonic pitches? or significant words in the poetry?
   e. Look for Dissonance -- does it underscore significant moments, words, or relate to sections of the form? How?
   f. 'Simple' or 'complex' harmony? -- any correlation with form?
   g. Special devices (e.g., sigh motive, suspensions, sequence) -- do these relate to significant moments, words, or sections in the form? How?
   h. How would you describe the phrasing? (long and lyrical; short and choppy?)
   i. Dynamic range (and correlate with form) -- where are the loudest/quietest points, and do these underscore significant moments, words, or relate to sections of the form? How?

4-i. For Vocal Pieces
   a. Type of text setting (syllabic, neumatic, melismatic, mixture) -- identify which words are set melismatically and what they mean
   b. What's it about? Give a short summary of the text’s meaning
   c. Word painting - identify any words that are ‘painted’ and how they are painted
   d. Voice type(s)
   e. Is there an accompaniment?
      Correlate changes in the accompaniment pattern with the form.
   g. Rhyme scheme of poetry? (Map out the letters that correspond to poetic rhymes: e.g., abab cdcd eeffe)

4-ii. For Instrumental Works
   a. Is it programmatic? What's it about?
   b. Are all instruments used continuously in the work? (Correlate changes in instrumentation with the form)
   c. Are there "melody-only" instruments and “accompaniment-only”?

5. For Vocal Pieces AND Instrumental Works
   a. Other musical features of interest
   b. What do you regard as the musical highlight?

B. On the Timeline, divide your repertory into two (or three) groups; on the right-hand side of the Timeline, lists which pieces will be in each group as you work on your analysis. Remember that our theory professors and I can help you if you are having trouble analyzing something (and also remember that incomplete templates are regarded as “late”).

C. Give me DRAFT 1 of your “completed” analytical template for each piece by your due date; I will check it for accuracy and thoroughness. (If I do question items, please give me the next draft within 4 days unless we agree to an extension.)

D. You will not include all this analytical information in your final notes—AND you cannot use the technical musical terms—but you should understand all these aspects about every piece you perform before presenting them to audiences.
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4. [For vocal music: Texts and Translations]

As part of your program, the department asks you to provide the texts of all art music, even pieces in English (but not pop songs, jazz numbers, or musical theater excerpts). If the text is in a foreign language, you need to provide a translation as well, side by side. You need to type out every line in letter-perfect fashion (with every diacritical mark, too – accents, umlauts, tildes, etc.) As noted above, YOU MUST TYPE THE TEXTS AS A WORD DOCUMENT (no photocopies of CD booklets, etc.). Please put foreign languages next to the English translation, side-by-side, using tabs or a table (with a new row for each line of text) (do NOT use column formatting). Please come in for assistance if you’re not sure how to format the texts.

Again, number each draft, since these inevitably need editing; until I say “Done!,” please give me the next draft within 4 days unless we agree to an extension.)

5. Writing the Script

1. With your historical research and analysis outlines close at hand, devise a "combined outline" for your script. How will you “hook” your audience? What else will your introductory paragraph contain? What historical facts do you want to include? What analytical details will help the listener comprehend the pieces? What information is needed to prove your thesis? What visual aids will you want to use? Remember that every paragraph needs a good topic sentence, so build those into your outline, as well as the transitions you will use from section to section. (Please double-space and number the pages!)

2. The outline is the place to collect your data and to work out the flow of your information; complete sentences aren’t essential, although they are helpful. Number each draft of the outlines, so we can keep track of the different versions. It is likely that the outline will go through 3-4 revisions, so allow at LEAST three weeks between the first outline and the first full script deadlines. (Four weeks would be better!) I will tell you when I regard your outline as sufficiently polished to move on to the script itself.

3. If you have not yet developed a title for your lecture-recital, you need to include one with the first outline; it, too, may need to undergo revisions.

4. For the script itself, double-space (and number) each draft; again, include page numbers. Be sure to include “slide cues” in the script if you are using Powerpoint or Keynote (and include a printed copy of the slides with each script draft).

5. Before you give me the first draft of your script, READ IT ALoud to check the length. If it lasts more than 25 (or 50 minutes for a lecture alone), START MAKING CUTS. Usually, it takes about two minutes per page of text; the script may need to be shorter, depending on the pace of your delivery and the number of musical examples.

6. It is perfectly fine to submit revised drafts to me before your intended deadline!

7. Keep the copies of the early outlines, slides, drafts (and the edits) until you pass your prerectical; sometimes you will want to retrieve or clarify earlier material.

8. Once I feel you have arrived at a workable script, we will need to schedule times for you to rehearse it with me in “real-time” (using the Powerpoint slides if they are being included). Again, you may need to go through 3-4 rehearsals to ensure you have a script of the right length and of a tone that suits your personality. We will try to include your musical performances—or at least “starting the pieces” — in some of the later run-throughs.

9. At least two copies of your script, program page, and sheet music should be brought to your prerectical, and you must email ALL your materials to Michele no later than the Monday after you “pass” your pre-recital. Payment for programs, recording services, and (if necessary) piano-tuning is due the same Monday.

10. The Music Department's computers use Microsoft Word, and this is the format Michele will need to set up your program design. You have free access to Word (and other Microsoft Office programs) via the Portal. (See me if you need help finding it.) NO GOOGLE DOCS or PAGES.

11. ACKNOWLEDGEMENTS – these are optional, but if you choose to include them, they must also be edited and finalized before your program note deadline. We have been leaving the format up to the individual students, but you have a limit of 500 words. I encourage using “group” phrases (e.g., “Thanks to my family, who always cheer for me, and for my friends, who make me laugh”), because long lists of individual people run the risk of overlooking important names. Be careful not to misuse words or phrases; for instance, over the years, the Music Department faculty have been thanked for their "unyielding knowledge" (!) and their "vested interest" (!) in students – things that didn’t mean quite what the student apparently thought they meant; certainly they were not as complimentary as the performer wanted them to be!
<table>
<thead>
<tr>
<th>Task</th>
<th>Deadline</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chart due</td>
<td>________________________</td>
<td>Met Deadline</td>
</tr>
<tr>
<td>Program</td>
<td>________________________</td>
<td>■</td>
</tr>
<tr>
<td>Texts &amp; Translations</td>
<td>________________________</td>
<td>■ (you can set this deadline later in your timetable)</td>
</tr>
<tr>
<td>Topic Research Part 1</td>
<td>________________________</td>
<td>■ Segment to be covered:</td>
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<tr>
<td>Topic Research Part 2</td>
<td>________________________</td>
<td>■ Segment to be covered:</td>
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<tr>
<td>(Topic Research Part 3:)</td>
<td>________________________</td>
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<td>Repertory Research Part 1</td>
<td>________________________</td>
<td>■ Part “1” Repertory (list the pieces):</td>
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<tr>
<td>Repertory Research Part 2</td>
<td>________________________</td>
<td>■ Part “2” Repertory (list the pieces):</td>
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<tr>
<td>Analysis Part 1</td>
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<td>■</td>
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<td>Analysis Part 2</td>
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<tr>
<td>Outline Draft 1</td>
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<td>■ (15-16 weeks before Recital) do not miss this target!</td>
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<tr>
<td>Outline Draft 2</td>
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<td>Outline Draft 3</td>
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<td>Script Draft 1</td>
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<td>■ (12 weeks before Recital) do not miss this target!</td>
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<td>Script Draft 3</td>
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<td>Script Draft 4</td>
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<tr>
<td><strong>Final Script</strong></td>
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<td>■ (must be completed 1 week before Prerecital, or Prerecital will be cancelled)</td>
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<td><strong>Prerecital</strong></td>
<td>________________________</td>
<td>■ (Set by Music Dept, but estimate that it will be 6 weeks before recital)</td>
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<tr>
<td><strong>Lecture-Recital</strong></td>
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