Memo

To: Junior Music Concentrators
From: Abby Rahn
Re: Thesis Proposals/Requirements
Date: February 23, 2015

In order to submit your thesis proposal, complete the following steps before 4:00 p.m. on April 6, 2015.

1. Confer as necessary with your music faculty adviser (or possible advisers, from whom you select one).
2. On the attached form, write up a very brief (!) and succinct description of the proposed project.
3. Have the adviser sign your proposal.
4. Submit the signed proposal to the Undergraduate Coordinator in person or via mailbox in the department office.

Sample proposals might be:

a. “I plan to study the reception of John Cage and his music in Germany during the 1950s, under the supervision of Prof. X.” (Signed by you and Prof. X.)
b. “I plan to write a string quartet, under the supervision of Prof. Y.” (Signed by you and Prof. Y.) *See note below
c. “I plan to perform a piano recital, under the supervision of Prof. Z.” (Signed by you and Prof. Z.) **See note below
d. “I plan to study the economic structure of concert series in American cities of medium population, focusing on two to four such cities.” (Joint concentration in music and economics, signed by you and your music adviser. Be sure it’s OK with Econ!)

*Students who wish to submit a musical composition as a thesis project should submit a portfolio of recent work for consideration by the composition faculty. Please submit all materials to the Undergraduate Coordinator no later than March 23rd. The faculty will evaluate this work to determine whether you are prepared to pursue a thesis in composition.

**Students who wish to present a recital as a thesis project should submit the following for consideration by the performance committee:
   a. A résumé of training and performance history (including music coursework)
   b. An audition video of at least 15 minutes with three contrasting pieces
   c. A letter from the principal teacher recommending that the student be permitted to give a thesis recital.
Please submit all materials to the Undergraduate Coordinator no later than March 23rd.
Further HUDM guidelines on a recital as thesis can be found on the next page of this memo.

It is OK to change your thesis topic next semester – in a reasonably timely fashion – if it begins veering substantially from what you propose now. However, you must resubmit a revised, signed proposal.

NB: Faculty who will be on leave and therefore unavailable for thesis advising next year:
Chaya Czernowin – out in the spring, Kay Shelemay – out all year

Faculty on leave this semester who may be available for thesis advising in the fall:
Carolyn Abbate, Suzannah Clark, Alexander Rehding, Anne Shreffler, Kate van Orden
(You should consider contacting them if you are thinking about a topic in which they have a particular focus. If you require a signature from someone who is not currently on campus, contact the Undergraduate Coordinator prior to April 6th.)

As a reminder, all Honors candidates should plan to take the Senior Tutorial course in the primary concentration area. For Music this is 99r, course #1765.
Guidelines for Students Considering a Performance-based Honors Project

The Department of Music welcomes proposals for honors projects including a substantial element of performance.

The performance-based honors project is intended to capture the spirit of a liberal arts education. The goal is for intellectual inquiry and artistic excellence to coexist, and to inform each other. The performance component of such projects is evaluated in relation to the student’s intellectual argument and motivating ideas. This understanding encourages, and indeed requires, both the student and the evaluating committee to consider the artistic side of the project in the broader context of the humanities.

Projects should be discussed as early as possible with faculty member who might serve as advisers. The guidelines below are intended for solo recitalists, but the Department is willing to consider proposals of other kinds on an individual basis.

Guidelines for Honors Recitals

Honors recitals are normally given in the second semester of the senior year, either in Paine Hall or in another space provided by the Music Department; alternative arrangements are considered on an individual basis.

Recitals ordinarily last 65 minutes for singers, 80-90 minutes for instrumentalists.

Recitals are recorded at the Department’s expense, and a professional-quality recording is provided to the performer.

Recitals are evaluated by a committee of three persons designated by the Music Department. The principal studio teacher is not normally a member of this group, but will be invited to attend the recital and to submit a written evaluation to the committee.

Preliminary approval for a recital must be obtained in the junior year. Students wishing to present a recital as a thesis project should submit the following for consideration by the performance committee no later than the date specified by the Music Department:

a. A proposal explaining the theme or focus of the recital, with a résumé of training and performance history (including music coursework)
b. An audition video of at least 15 minutes with three contrasting pieces; the video should be unedited.
c. A letter from the principal teacher recommending that the student be permitted to give a recital.

If preliminary approval is obtained (normally by mid March), the student identifies a thesis adviser from among the Music faculty and submits a thesis proposal (according to distributed departmental guidelines) for consideration at the Department’s April meeting.

A date for an approved recital should be arranged by the candidate in consultation with the Undergraduate Coordinator, the thesis committee, and the principal teacher.

Assisting artists are the responsibility of the degree candidate.

Repertoire for the recital should be submitted to the adviser and to the undergraduate coordinator by November 15 of the senior year.

A program, including program notes suitable for distribution to the audience, should be submitted for the adviser’s approval and possible revision one month before the date of the recital.

All honors recitals include a substantial intellectual component formulated in collaboration with the adviser, and subject to departmental approval. This component is due no later than the date established by the Music department for the submission of written theses.

Typical research components might be:

• An essay exploring historical and cultural perspectives on the repertoire and the composer(s), issues of performance practice, or details of the development, premiere, and performance history/traditions of specific works.
• An original, public, lecture-demonstration discussing various matters described above, accompanied by a lecture outline and annotated bibliography.
• An analysis of a work’s meaning and impact based on a detailed discussion of its contents.
Undergraduate Honors Thesis Proposal

1. Complete, sign & date the form
2. Have your Thesis Adviser approve & sign
3. Turn in the form to Abby Rahn
4. Plan to take the Senior Tutorial course in the primary concentration area both semesters of your senior year. For Music this is 99r, course #1765.

Deadline is April 6th, 2015

Please PRINT CLEARLY

Name: ____________________________________________

Class: _____

_____ Music Concentrator only
_____ Joint Concentration with _________________________________

Proposed Thesis Title: __________________________________________

____________________________________________________________

(Circle one)  Original Composition  Written Thesis  Performance Thesis

Proposed Thesis Description:

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Student Signature  Date  Thesis Adviser Signature  Date