**CMS [Chapter Name] Conference**

**Month xx–xx, 20xx**

**Conference Location**

**City, State**

**– CALL FOR LECTURE-RECITALS & PERFORMANCES –**

**Submission Deadline: 12 noon Mountain Time on xxxxday, September xx, 20xx**

The xxxxx chapter of The College Music Society will hold its xxth Conference [Month] xx–xx, 20xx, at [Conference Location] in [City], [State].

The Program Committee of The College Music Society welcomes proposals for lecture-recitals and performances. The Committee solicits the broadest representation of our profession and its interests, and welcomes proposals from students, faculty, retirees, and independent musicians from all educational and professional settings.

The Program Committee particularly encourages, and will give priority to, proposals that:

(a) [insert conference themes, topics of interest, or other relevant details]

(b) [insert conference themes, topics of interest, or other relevant details]

(c) [insert conference themes, topics of interest, or other relevant details]

**CONSIDERATIONS**

• *Performances* are intended to present live music, and speaking is generally limited to brief introductory comments. While these can feature new music, this is not the appropriate submission venue for works by CMS composers. Two types of performances are possible:

1. Stand-alone Performance: A 25-minute program from a single performer or ensemble may be

proposed that features music by one or more composers. The time limit is inclusive of set-up

and tear-down.

2. Showcase Performance: Brief performances of 10 minutes or less may be proposed which will

be included on a larger concert organized by the Program Committee. The time limit is

inclusive of set-up and tear-down.

• *Lecture-recitals* are limited to 25 minutes each, inclusive of delivery, discussion, and/or questions as appropriate. Lecture-recitals differ from performances in that they provide opportunities for performing combined with a significant amount of speaking.

• The same topic may not be submitted as both a lecture-recital and performance.

• **Prior to submission**, proposers must communicate with all collaborators regarding their interest and availability. This includes collaborative pianists. Proposals not listing all participants will be deemed incomplete and will not be considered.

• All persons whose work is selected for inclusion on the program are expected to register for and attend the full conference. If the proposal is accepted, proposers will be asked to communicate with all participants in the presentation to ensure their registration. At its discretion, the Program Committee may exempt from the membership and registration fee requirements specific individuals, such as invited speakers or guest panelists who are non-music professionals. It is the responsibility of the individual who submits the proposal to, upon acceptance, make conference planners aware of all non-music professionals involved in their presentation and to request such an exemption.

• Proposers agree to present on any day of the conference should their proposal be accepted.

• The College Music Society does not fund travel expenses of accepted presenters or performers.

• Proposers must submit their own work and may not submit proposals on behalf of their students or others.

**ELIGIBILITY**

• The Primary proposer must be a current member of The College Music Society. Persons interested in submitting a proposal should check their membership status **well in advance** of the submission deadline. Please note the processing time for membership applications and/or renewals is 1–2 business days.

• It is not necessary for collaborators to be current members at the time of submission; however, if invited to the program, every person involved in the presentation must join CMS and register for the conference.

**PROPOSAL SUBMISSION & PARTICIPATION POLICY**

• Each member may submit a maximum of **\_\_\_** proposal(s) in response to this Call.

• Each member may submit a maximum of \_\_\_ proposal(s) to all calls for this conference.

• Each member may be added by others as a co-presenter (e.g., panelist or accompanist) to a maximum

of \_\_\_ proposals.

• The maximum number of presentations in which a member may be involved on the conference

program is \_\_\_. If more than two proposals involving the same member are accepted – regardless of whether the member submitted the proposal or was added another member’s proposal – the individual in question must choose in which two presentations they will participate.

**PREPARATION OF MATERIALS**

• Electronic submissions are required. Proposals sent by mail will not be considered.

• To support the anonymous review process, the name(s) and/or affiliation(s) of anyone involved in the presentation, including the ensemble, performers, dedications or commissioners (if applicable), should not appear in the title, abstract, or program notes, nor in the file names or body of submitted supplementary materials. Submissions are evaluated anonymously and proposals identifying the proposer or co-presenters will be disqualified. Names and affiliations may appear in the “Collaborators” section of the proposal and in submitted biographies, however, as the review committee will not have access to this information.

• The College Music Society's conference submission process is powered by *Submittable*. To submit a proposal, please (1) log in to the CMS members-only website using your user name and password and then (2) click the ‘Submit’ button at the bottom of this call. You will be directed to *Submittable* to complete your proposal. If you don't already have a *Submittable* account, you will be prompted to establish one. ([Click here for help using *Submittable*](http://help.submittable.com/knowledgebase/topics/11810-submitters) and to view a list of Frequently Asked Questions.)

• A complete proposal includes:

1. The proposal’s title and format.

2. Abstract / Program Notes

a. Lecture-recital proposals require an abstract of 250 words or less. **[CMS will insert “Preparing an**

**Abstract” advice here]**

b. Performance proposals require program notes of 250 words or less, as well as a list of all titles,

movements, and composers being proposed, an indication of the instrumentation, and duration of each

work. If a proposal includes lengthy pieces which will not be played in their entirety, please clarify

within the program notes which sections will be performed. **[CMS will insert “Program Notes” advice**

**here]**

3. A list of required equipment and audio-visual needs.

4. Two audio samples to demonstrate the proficiency of the soloist/ensemble. The duration of each

recording should be a minimum of 3 minutes, but no longer than 8 minutes. Preference will be given to

submissions that include a recording of the proposer performing the actual work being proposed. When

this is not possible, the submitted example must be of a comparable style, genre, or historical period.

Most audio file formats are supported within *Submittable*. File names should not identify the proposer or

any collaborators (please erase the metadata that is automatically saved with the file).

5. If performing a work based on music notation, PDF reference scores to accompany the audio samples

submitted under item #4.

6. Optional: In addition to the two required audio samples of the performer(s), an additional reference

recording of the proposed work being performed by someone else may be added to support the

submission. This is recommended in cases where the proposer(s) have not recorded the proposed work.

7. Optional: You may add up to 3 supporting materials to your proposal. These might include printed music

examples, photos, statistics, or relevant data. Do not include lengthy documents, dissertations, CVs,

resumes, or PowerPoint presentations.

8. Contact details and a brief biography of the proposer (not to exceed 250 words).

9. Name of performing ensemble, if applicable.

10. Collaborator Biographies:

a. If the presentation will be given by a named ensemble, a biography of ensemble must be included

(not to exceed 250 words). Ensemble biographies may briefly address the achievements of each

ensemble member; however, separate biographies of each individual performer are not requested in this

case.

b. If the presentation will not be given by a named ensemble, biographies of individual performers

should be included (not to exceed 250 words per person).

11. Contact details for all collaborators, including an email address, mailing address, and phone number for

each person, as well as an institutional affiliation, if applicable.

• When referencing one’s own previously published research, the proposer should refer to such research in the third person to avoid identifying themselves. For example, hypothetical proposal submitter D. Graham should write, “D. Graham’s article, ‘XYZ,’ summarizes pertinent issues,” instead of writing, “My article, ‘XYZ,’ summarizes pertinent issues.” The wording in the first example protects the anonymity of the author, while the second compromises the author’s anonymity by linking the author of the proposal to previously published work by a named author.

• Submissions that do not conform to the above guidelines will not be considered.

**TIMELINE**

• Proposals must be submitted by 12 noon Mountain Time on xxxxday, September xx, 20xx.

• Proposers will be notified by xxxxday, October xx, 20xx.

**QUESTIONS?**

Questions regarding this call should be directed to:

[Name] (will contain hyperlink to email address)

Program Chair, 20xx CMS-[Chapter Name] Conference

**Submission Link:**

[CMS will insert link]