



**A GUIDE TO RECITALS:
FOR JUNIOR RECITALS, SENIOR RECITALS,
GRADUATE LECTURE/RECITALS, AND GRADUATE
LECTURE/DEMONSTRATIONS**

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RECITAL FACT SHEET – POLICIES

All students and applied faculty should be familiar with these policies and suggestions.

Scheduling undergraduate Junior and Senior Recitals, graduate Lecture/Recitals and Lecture/Demonstrations involves planning and coordination with a number of different people and events. It is essential that you follow these policies. If a deadline is not met, the performer is not guaranteed that their original request will be honored (i.e., programs printed, room reserved, etc.).

1. RECITAL PACKAGES

VCM recital packages are designed to assist the student in securing a qualified accompanist while providing a reasonable rate and set of times for rehearsal. These fees will be added to the recitalist's tuition bill.

Junior Recital – \$450.00

1. Accompanist includes:
 - 1 read-through (we suggest the student make a practice recording)
 - 2 one-hour rehearsals (at least one should include the instructor)
 - 1 dress rehearsal
 - 1 performance
2. Recording – audio and video copies for the recitalist
3. Program – layout, design, and 50 copies for distribution

Senior Recital – \$575.00

1. Accompanist includes:
 - 1 read-through (we suggest the student make a practice recording)
 - 3 one-hour rehearsals (at least one should include the instructor)
 - 1 dress rehearsal
 - 1 performance
2. Recording – audio and video copies for the recitalist
3. Program – layout, design, and 50 copies for distribution

Graduate Lecture/Recital and Lecture/Demonstration

All graduate Lecture/Recital And Lecture/Demonstration students pay an additional programs/recording fee of \$110 that is added to their tuition bill. This fee for recording and 50 programs must be paid in addition to the required \$200 master's project fee.

If a student chooses to use the Lecture/Recital package as described below, they will pay a \$575 fee that will include programs and recording.

1. Accompanist includes:
 - 1 read-through (we suggest the student make a practice recording)
 - 3 one-hour rehearsals (at least one should include the instructor)
 - 1 dress rehearsal
 - 1 performance
2. Recording – audio and video copies for the recitalist
3. Program – layout, design, and 50 copies for distribution

Payments

The accompanist will be paid once all required information has been submitted to the director of applied studies and the Business Office. If the accompanist performs less than half of the recital, they will receive one-half of the accompanist's portion of the recital fee stated, and the student will receive a rebate of the remaining half of the accompanist's portion of the fee.

Students performing recitals that do not require an accompanist (i.e., guitar, piano) are only required to pay the \$110 programs/recording fee. If a student fails to perform the recital during the semester assigned, a \$50 cancellation fee must be paid. In most cases the recital fee can be transferred to the next semester only if it is during the same academic year. Refunds must be requested from the director of applied studies.

2. SCHEDULING

- a. Undergraduate recitals may be scheduled for any evening or Sunday afternoon during either the fall or spring semesters, provided it does not conflict with classes or other events sponsored by the college.
Undergraduate recitals may not be scheduled during intersession, on the weekend before or during final exam week (the last day available is the Friday before the weekend of juries/finals), during the summer, or when the student is enrolled in student teaching. Recitalists are encouraged to also avoid mid-term examination week. A list of possible dates and times will be presented to the recitalists at the beginning of fall and spring semesters. All non-approved recital dates will not be considered for credit.
- b. The first four Wednesdays of the six-week summer session are set aside (7:00pm start time) for graduate Lecture/Recitals and Lecture/Demonstrations. The presenting student as well as the advisor will be notified as soon as the scheduling process is completed.
- c. Any student wishing to perform a recital at VanderCook and who is not part of the Junior/Senior Recital, graduate Lecture/Recital, or Lecture/Demonstration process will need to submit a recital request form to the director of applied studies. Students will be notified within one week of their request whether or not the requested date(s) for performance and/or dress rehearsal is/are available. Due to the increased number of events, do not assume that the recital will automatically be allowed.
- d. All dress rehearsals are scheduled with the president's assistant.

3. LOCATION

All student recitals are given in Rooms 100 or 130 at VanderCook. The use of other locations **must** be indicated on the recital request form and approved by both the director of applied studies and the student's applied teacher.

4. RECITAL REQUEST FORM

- a. The Recital Request Form can be obtained from the offices of the director of applied studies and both graduate and undergraduate deans, the applied instructor, and the VanderCook website. As applied instructors are required to attend their students' recitals, it is important to choose a date that is possible for them to attend. Once the Recital Request Form has been signed

by the applied teacher(s) and the accompanist, the student is given permission to submit the form to the director of applied studies in order to set the time/date/room, etc.

By signing the Recital Request Form, the applied teacher has indicated that the student is “on track” regarding the amount and quality of material. If the applied teacher has concerns as to the student’s ability to perform a passing recital, the approval sheet should not be signed. The student can appeal this decision to the appropriate dean. If this decision is not appealed, the student risks receiving an F for the course, and would need to re-enroll in private lessons/recital credit for the next semester.

- b. Graduate students must complete a pre-recital audition the summer before they intend to present a Lecture/Recital and must study their major instrument for two semesters. Recital Request Forms are available from the office of the director of applied studies, the office of the graduate dean, the applied teacher, or on the VanderCook website. The student’s applied teacher and project advisor must be in attendance at the Lecture/Recital and/or Lecture/Demonstration. Please refer to the guidelines governing the scholarly paper that must accompany the Lecture/Recital and Lecture/Demonstration.
- c. All Recital Request Forms must be submitted to the director of applied studies **no fewer than 30 days prior to the proposed recital date**. Availability (or lack) of requested dates will be confirmed within one week of the request. Consequences for failing to meet this deadline range from the recitalist being assigned an alternate performance date to being denied permission to perform the recital that semester.

5. SECONDARY AREAS OF PERFORMANCE (UNDERGRADUATES ONLY)

- a. Students seeking to perform in a secondary area of current applied study **must** have that applied faculty teacher sign off on the original recital request form. It is the applied teacher’s responsibility to ensure that the student has the selection(s) prepared to the level of acceptance for the performance being given. The applied faculty member is encouraged to attend. The major applied teacher approves selections proposed for the recital, and may request to hear selections in advance of making a final decision.
- b. Students wishing to perform in a secondary area who are not currently enrolled in the course **must** obtain approval from the director of applied studies. After review, the recitalist will be informed as to the decision. Failure to follow this policy may warrant a failing grade for the entire recital. The secondary instrument portion of a recital should be no more than 5 minutes for Junior Recitals or 10 minutes for Senior Recitals. Specific questions should be addressed to the director of applied studies.

6. ACCOMPANISTS

- a. All accompanists must be approved by the director of applied studies and the applied teacher. The recitalist and the accompanist should be prepared to rehearse with and/or perform for the applied teacher. Failure to do so may result in not being allowed to perform the recital. Substandard accompaniment will reflect on the student’s overall grade.

- b. VanderCook cannot guarantee that all rehearsals of the recital package are met when using an accompanist from outside of the VanderCook piano faculty.

7. PROGRAMS

- a. The recitalist (and applied teacher) are responsible for getting program information to the director of communications **no later than 14 days prior to the recital date**. Forms for recital program information are located on the door of the Communications Office. Note that there are separate forms for single and dual (shared) recitals.
- b. Electronic submission is preferred. However, if done manually, all information must be legible, printed neatly, and will be produced as submitted. The college will not research dates, composers names, etc.
- c. A proof copy of the program will be produced and distributed to the appropriate dean, director of applied studies, applied teacher, and the recitalist. It is the responsibility of these parties to proof and correct these programs to the best of their abilities, and to return them to the director of communications in a timely fashion. The program will be sent to adjunct studio teachers as PDF via email.
- d. Should the recitalist want any additional printed information to be available for the recital (translations, dedications, remembrances, etc.) they (the recitalist) must type, copy and distribute them; the college will not produce them. Handouts can be the size of the program but should not exceed letter size. It is the responsibility of the recitalist and applied teacher to produce a respectable document that is as error-free as possible. Vocalists should provide translations of all songs not performed in English.
- e. The recitalist must note whether an intermission is required.
- f. When listing a work with multiple movements it is common to list each movement with some descriptor (tempo marking, mood, etc.).
- g. Fifty programs will be printed for each recital. Student may request additional programs at their own expense.
- h. Programs for all other recitals not associated with the VanderCook recital package will be charged to the student.
- i. It is common to place the programs on a music stand located outside of the door to the recital hall so that audience members may pick one up as they enter the room.
- j. Submit six copies of your program to the appropriate dean for your personal file. Retain several for your records and professional teaching portfolio.
- k. Programs for all non-sanctioned recitals (PMA, SAI, students performing without applied faculty help/consent) will be the responsibility of the students involved and should not use the VanderCook recital program format.

8. RECITAL SUPPORT PERSONNEL AND EQUIPMENT

- a. It is the recitalist's responsibility to enlist a person to serve as stage manager. This person will assist in room and stage set-up. It is recommended that assistants be recruited to work with the stage manager.
- b. If a recital is scheduled during a time when the building is closed, the student is responsible to recruit another student to serve as front door monitor.

- c. Names of the stage manager and front door monitor are to be provided to the director of applied studies **at least one week prior to the recital**.
- d. It is the recitalist's responsibility to check with their accompanist as to the need for a page-turner. The page-turner should be part of the dress rehearsal and performance.
- e. The recitalist may request the use of the two "banks" of lights and/or the potted plants from the director of applied studies **at least one week in advance** of the recital. These items must be put away after the recital.
- f. A recital manager is hired by the college to open the building 1.5 hours before the start of the recital. Their responsibilities include unlocking the recital hall, as well as recording the recital and submitting audio recording to the Ruppel Library, and both audio and video recordings to the recitalist.
- g. Initial audio-visual requests must be included on the Recital Request Form. Additional requests must be submitted in writing to the ensembles coordinator and the director of applied studies **no later than one week before** the dress rehearsal and/or performance.
- h. Additional equipment needs must be submitted in writing to the director of applied studies **one week before** the dress rehearsal and/or performance.

9. ORIGINAL MUSIC

Original music **must** be in the possession of the recitalist at the time of the performance. Any exceptions must be approved by both the director of applied studies and the applied teacher. Failure to include original music may result in failing the entire recital.

10. PROTOCOL

- a. Any unprofessional behavior or questionable actions will be discussed with the appropriate dean, director of applied studies, and applied teacher. Their decision, which may include a failing grade for the recital and/or suspension from the college, will be delivered to the recitalist within one week of the recital date.
- b. Unprofessional behaviors can include, but are not limited to:
 - Failure to start or end the recital on time
 - Failure to properly prepare the recital hall
 - Inappropriate attire or behavior during a performance (see Etiquette fact sheet).

11. CANCELLATION

- a. In the event of a family emergency or serious illness, the recital may need to be postponed. It is the recitalist's responsibility to notify the applied teacher, other performers, the accompanist, and the director of applied studies as soon as the issue occurs. Recitalists are also responsible for signage to be posted informing the public of the postponement. All policies for deferred recitals will apply.

12. GRADES

- a. Recital grades are calculated as a part of the regular semester applied music grade. Faculty attending the recital will note strengths and weaknesses on the

Recital Assessment Form. The completed form is then submitted to the student's applied teacher, who will discuss them with the student.

- b. It is suggested that once the recital is completed, the recitalist should listen to the recording and fill out their own Recital Assessment Form as a part of their self-assessment. The recitalist should continue to attend applied lessons for that semester even though the recital has been completed.
- c. The director of applied studies will submit all assessment forms to the appropriate dean for the student's personal file.
- d. The overall grade for the recital is the responsibility of the applied teacher. In case of an appeal, a committee will be formed by the director of applied studies and dean to review the recital recording. The student will be notified, in writing, of the result of the appeal within one week of the committee's decision.
- e. The student's applied teacher **must** be in attendance at the recital.
- f. Grades for graduate Lecture/Recitals or Lecture/Demonstrations will be posted on the Master's Project Form completed by the student's advisor and reader. Lecture/Recital and Lecture/Demonstration grades are determined in conjunction with the student's written paper presented at the Master's Project Poster Session.

13. RECEPTION

Though not required, it is common practice to hold a reception for your fellow artists, assistants, and audience following (but not during) a recital. If you choose to hold a reception, observe the following guidelines:

- a. All receptions are to be held in the building lobby. Under no circumstance may a reception be held in a classroom or rehearsal area. In addition, you are not to use the Front Office, Ensembles Office, MIDI Lab, or any other area for storage of reception items, or as a lounge area during the recital.
- b. Students assume all responsibility for cleaning up following the reception and must provide their own trash bags. All spills, stains, etc., must be completely cleaned. Once all garbage from the reception has been collected, it is to be disposed of in the dumpster located outside the north side of the building.
- c. Alcoholic drinks are not permitted under any circumstances.
- d. The recitalist is responsible for bringing all items needed for the reception including tablecloths, serving plates, utensils, napkins, decorative items, garbage bags, and other supplies needed for clean-up.
- e. A \$50.00 custodial fee will be assessed if the area is not cleaned up properly, or if garbage is not disposed of properly (removed from the building and placed in the dumpster).
- f. In the event that recitals are scheduled back-to back, it is recommended that all recitalists combine their receptions.

14. UNFULFILLED COMMITMENTS

- a. Unfulfilled commitments, including return of music to the library and/or applied teacher, will cause the recitalist's grade to be withheld. Approval of the appropriate dean, director of applied studies, and applied teacher(s) will be required to reinstate the recital grade.

RECITAL FACT SHEET – ETIQUETTE

(revised 8/20/07)

1. The recitalist is responsible for hanging and removing signs and announcements about the recital. Signs should reflect professionalism and good taste.
2. The recitalist should secure a page-turner (if needed) for the accompanist well in advance of the recital date. A stage manager, front door monitor (if the recital is held after building hours), and set-up/clean-up assistant will also be needed.
3. The recitalist should dress appropriately. The recital is an important event and the clothing worn should be a reflection of this. You may want to perform the dress rehearsal in full concert attire to make sure that you have the flexibility and comfort needed. All performance details, including hairstyle, shoes, and jewelry, should be taken into consideration.
4. The recitalist should maintain a formal recital environment at all times when in the public eye, even when not actually performing. The audience never needs to know what you thought of your performance – save those thoughts and comments for when you are away from the facility. Body language speaks as loudly as words; recitalists are advised to be aware of gestures, movements, and posture at all times.
5. The recital must start and end on time. It is not only professional to do so, but it is a courtesy to the audience members who have taken the time to support you. Many recitals are scheduled back-to-back and require everyone to keep within a time limit.
6. Bow when you first arrive at the stage if the audience is still clapping. At the end of the selection, bow and then acknowledge your accompanist. The bow should be slow (about the time it takes to say "peanut butter sandwiches") and sincere. Your head should be down (always look at the floor) and your feet should be together.
7. Check your tuning briefly before you start (and whenever you feel you need to re-assess).
8. At the end of the program, it is acceptable to express some brief thanks. Please remember to acknowledge your applied teacher as well as your accompanist. Practice these remarks and record them so that you can hear what the audience will hear. Bold, clearly defined statements are the best. Inside jokes are discouraged.
9. The soloist is always the first person on and the first person to leave the stage.
10. At the end of the program, be prepared to come back immediately to accept the accolades of your audience.
11. Have an encore planned in the event that it is needed. Encores require special protocols; ask your applied teacher for guidance.
12. Write thank-you notes to all who helped you.

RECITAL FACT SHEET – SUGGESTIONS

(revised 8/20/07)

1. Record yourself before the recital so that you can hear what the audience will hear. Don't be surprised if this performance is less than excellent.
2. Practice with a metronome often. The understanding of a solid beat will help your rhythms "groove." For some variety, try making the metronome beats the "ands" or upbeats. Another good variation is to play the selection in time but in another style (e.g., jazz, Latin, etc.).
3. Know what you want to achieve from every practice session. Working on a very small fragment many times may allow the whole phrase to improve. It is not always necessary to always play through the piece.
4. Take the time to have 4-5 pre-performances. Play for anyone who will listen. This will allow you to catch any mistakes before your recital. Students are strongly encouraged to present their recital program to various schools.
5. Project yourself into the recital situation when you are practicing – visualize the audience, imagine the setting, etc. Practice walking on/off stage, bowing, etc.
6. Practice with the lighting that you intend to use. Remember that this will affect pitch, reading ability, etc.
7. Make sure that the accompanist(s) is/are in the same proximity every time and that you can easily communicate with them.
8. A performer may gently nod in tempo to communicate the desired pulse to the accompanist. Recitalists control the tempo and therefore should practice cueing so that even when you are nervous, you can find the correct tempo. It is usually better to take something slower than to change tempos often. A good way to establish tempo is to sing the most difficult section in your head right before you begin to perform.
9. Take a few moments before you perform the first note to "compose" yourself. Remind yourself about the dynamics/moods you want to achieve as well as how well-prepared you are so that nerves become a non-issue.
10. When selecting a program, it is suggested that you utilize a variety of musical styles and genres (baroque, classical, romantic, impressionistic, early 20th century, pop, etc.). Not only will your audience respond better to a diverse program, but you will also be training yourself to think within those subtle style changes. Your applied teacher will help with this process.
11. When selecting the program, make sure that you take endurance into account. A secondary instrument could provide a well-needed break.
12. Sing through your program so that you can feel what the audience feels. Ask yourself, "If I were paying to see this program, would I leave satisfied?"
13. Use original sheet music whenever possible and take page-turns into account. You may want to tape a photocopied page onto the music so that the page turn is not distracting.
14. Place the music stand so that the audience can see you and your instrument. You should also practice with the stand in this position.

15. If water is necessary, it is appropriate to keep it in a nice-looking sealed container. Sport containers are not recommended; open glasses and cups are prohibited.
16. Check tuning with piano prior to the start of your program so that you know what to expect. Re-tune briefly when you go on stage. Use your tuning notes to warm up, tune, and relax.
17. Make sure that items stored outside of the recital hall are secure. Instruments, purses, cell phones, laptops, etc., should not be left unattended outside of the recital hall while you are performing.
18. Composers' birth and/or death years are required for your program. If the composer is still alive, then the publisher and/or school will most likely have their biographical information. Other good sources for this information are the Ruppel Library or:

www.naxosmusiclibrary.com

www.grovemusic.com/ – accessible on VanderCook's local area network

ASCAP Biographical Dictionary, 4th edition
(call number: REF ML 106.U3A5 1980)

International Who's Who in Classical Music
(call number: REF ML 105.158C5 2002)

Heritage Encyclopedia of Band Music, 4th edition
(call number: REF ML 102.B35R4 2005 – electronic resource)

International Dictionary of Black Composers
(call number: REF ML 105.158 1999)

International Encyclopedia of Women Composers
(call number: REF ML 390.C678)

Baker's Biographical Dictionary
(call number: REF ML 105.B35 2001)

Subject-specific resources such as: Percussion Solo Literature

RECITAL SCRIPT

“Good evening/afternoon. Welcome to VanderCook College of Music. As a courtesy to all here, especially the performers, please silence all cell phones and pagers, and refrain from using flash photography. If you have a child who finds it difficult to remain quiet, we ask that you sit near an exit. On behalf of the college and today's recitalist(s) _____, I thank you for attending and I hope that you enjoy the performance.”

RECITAL CHECK LIST	Deadline	Date completed
Sign up for VanderCook recital package	registration	
Pick up Recital Fact Sheets: Policies, Etiquette & Suggestions		
Pick up Recital Request Form		
Select and confirm shared recitalist (Jr. Recitals only)		
Fill out Recital Request Form with applied teacher		
Order original music		
Selection #1		
Selection #2		
Selection #3		
Selection #4		
Selection #5		
Selection #6		
Selection #7		
Selection #8		
Selection #9		
Selection #10		
Select accompanist and page-turner		
Recital Req. Form signed by the applied teacher		
Recital Req. Form signed by the secondary app. teacher		
Recital Req. Form signed by the accompanist		
Select 2-3 recital date possibilities		
Select 2-3 dress rehearsal possibilities		
Submit Recital Request Form to director of applied studies	30 days before	
Receive recital date from director of applied studies		
Establish rehearsal schedule with accompanist		
Create practice schedule		
Finalize program with applied teacher		
Submit program to the director of communications	14 days before	
Hang signs and announcements		
Pre-performances – #1, #2, #3, #4, #5		
Seminar announcement		
Secure stage manager	7 days before	
Secure front door monitor	7 days before	
Request lights and plants	7 days before	
Check performance attire		
Proofread recital program		
Dress rehearsal		
Pick up programs (insert program notes or translations)		
Set up room		
Reception materials		
PERFORM WELL!!! ENJOY!!!		
Clean up reception and/or recital area(s)		
Write thank-you notes		
Submit 6 copies of program to appropriate dean		
Return all materials, pay all fees		
Remove all signs and announcements		

Graduate Lecture/Recital (GRADUATE STUDENTS ONLY)

All Lecture/Recitals are expected to meet standards of graduate-level scholarship and musicianship on the student's major instrument or voice. Permission from the applied instructor and the director of applied studies is required. Graduate students must complete a pre-recital audition for permission to perform a Lecture/Recital and must study their major instrument for two semesters.

The graduate Lecture/Recital should consist of a 55-minute recital accompanied by oral program notes researched by the recitalist. The Lecture/Recital should not exceed 90 minutes. Lecture/Recitals may be performed on the student's major instrument or voice, on a variety of instruments, as the conductor of an ensemble, or as the composer or arranger of music performed under his or her supervision.

A scholarly, referenced paper must be prepared and should include extensive research on the composers, events surrounding the writing of the music, analyses of each piece, suggestions for teaching the selections being performed, or any other type of information deemed appropriate. Written and oral program notes should be prepared from this paper. The exact format of the recital is determined by the advisor in consultation with the student.

Students who complete a graduate Lecture/Recital must present a summary of their research during the annual presentation of Master's Projects. In addition, the paper should be submitted for inclusion in the annual *Master's Project Collection*. Students are required to adhere to all timelines and structural guidelines for Master's Projects.

Students should register for the graduate Lecture/Recital using the Graduate Registration Form. A limit of four Lecture/Recitals or Lecture/Demonstrations will be accepted for any summer session. Students should submit their request as part of the Master's Project process.

Graduate students must complete a pre-recital audition the summer before they intend to perform a Lecture/Recital and must study their major instrument for two semesters.

Graduate Lecture/Demonstration (GRADUATE STUDENTS ONLY)

The Lecture/Demonstration is an opportunity to share special subject matter with an audience in a teaching-oriented atmosphere. Topics may include comparing and contrasting musical styles, teaching jazz improvisation, ethnic instruments and musical styles, music or music education software, teaching methodologies or curricula, or other subjects that may be appropriate for this format.

The presentation must be no less than 60 minutes (not including intermission) and no more than 90 minutes including intermission, with the time being divided appropriately between lecture and demonstration. Performers may include the Lecture/Demonstration presenter, guest soloists, ensemble participants, or student groups. Audience participation may be encouraged.

A scholarly, referenced paper must be prepared according to the guidelines provided for the Master's Project. Written and oral program notes should be prepared from this paper. The Lecture/Demonstration program must accompany the paper.

Students who complete a Lecture/Demonstration must present a summary of their research during the annual poster session. In addition, the paper should be submitted for inclusion in the annual *Master's Project Collection*. An audition for permission to present a Lecture/Demonstration is **not** required.

A limit of four Lecture/Recitals or Lecture/Demonstrations will be accepted for any summer session. Students should submit their request as part of the Master's Project process, and should register using the Graduate Registration Form.

VanderCook College of Music Recital Request Form

_____ Junior Recital _____ Senior Recital _____ Graduate Recital

If a recital is being shared (Junior Recitals), each recitalist must complete a form. Forms should then be stapled together and submitted to the director of applied studies.

Student's name: _____

Major Applied area	
Applied Teacher	(signature)
Secondary Applied	(signature)
Accompanist	(signature)

The major applied instructor is responsible for approving the tentative program content. The majority of the recital program must be in the student's major applied area of study. The secondary applied teacher must also sign this form, if applicable.

TENTATIVE PROGRAM

Title/Composer	Description (Solo, Duet, Ensemble, etc.)	Duration
TOTAL DURATION		

Junior Recitals must be a minimum of 20 minutes of music (not to exceed 30 min. total)
Senior Recitals must be a minimum of 45 minutes of music (not to exceed 60 min. total)

Graduate Recitals must be a minimum of 55 minutes of music (not to exceed 90 min. total including lecture)

Date(s) requested: _____ Room: 100 130

Time of recital: _____

A dress rehearsal date should be scheduled with the president's assistant. Please have alternative dates that work for you and the applied teacher.

Additional instrument needs: _____

Audio-visual needs: _____

Are you planning to host a reception? YES NO

This request must be filed 30 calendar days prior to the recital date requested.

This request is approved and submitted by:

Applied Instructor: _____ Date: _____

Student: _____ Date: _____

SUBMIT COMPLETED FORM TO THE DIRECTOR OF APPLIED STUDIES

Office Use Only:

	Signature	Date
Date & Room Assignment Approval		
Recital Manager (Recording)		
Dir. of Applied Studies Approval		

COPIES OF THE COMPLETED AND APPROVED RECITAL FORM WILL BE DISTRIBUTED TO THE STUDENT, APPLIED TEACHER, DIRECTOR OF APPLIED STUDIES, AND ACCOMPANIST.

VanderCook College of Music Lecture/Demonstration Request Form

Student's name: _____

Topic being presented	
Project advisor	(Signature)
Performing musicians	

The major project advisor is responsible for approving the tentative program content. The Lecture/Demonstration program must comply with the guidelines published in the Graduate Student Handbook and posted on the VanderCook website.

TENTATIVE PROGRAM

Title/Composer	Description (Solo, Duet, Ensemble, etc.)	Duration
	TOTAL DURATION	

The presentation must be no less than 60 minutes (not including intermission) **and no more than 90 minutes** (including intermission), **with the time being divided appropriately between lecture and demonstration.**

Date(s) requested: _____ Room: 100 130

Time of Lecture/Demonstration: _____

A dress rehearsal date should be scheduled with the president's assistant. Please have alternative dates that work for you and the applied teacher and/or project advisor.

Additional equipment needs: _____

Audio-visual needs: _____

Are you planning to host a reception? YES NO

This request must be filed 30 calendar days prior to the Lecture/Demonstration date requested.

This request is approved and submitted by:

Project Advisor: _____ Date: _____

Student: _____ Date: _____

SUBMIT COMPLETED FORM TO THE DIRECTOR OF APPLIED STUDIES

Office Use Only:

	Signature	Date
Date & Room Assignment Approval		
Recital Manager (Recording)		
Director of Applied Studies Approval		

COPIES OF THE COMPLETED AND APPROVED LECTURE/DEMONSTRATION FORM WILL BE DISTRIBUTED TO THE STUDENT, PROJECT ADVISOR, DIRECTOR OF APPLIED STUDIES, AND GRADUATE DEAN



RECITAL PROGRAM FORM

This form must be completed no fewer than 14 days before the recital. You should:

- Spell out each composer's name, including accents and foreign characters.
- Check your form for misspellings or omissions before you turn it in.

Performer's Name: _____

Main instrument or voice: _____

Purpose for recital: Junior Recital Senior Recital Graduate Recital

Accompanist: _____

Studio of: _____

Number of programs required (if more than 50): _____

Recital Date: _____ Time: ____:____ Room number: _____

I would like an intermission after piece #: _____

First selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Accompanist (if changed): _____

Other musicians: _____

Second selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Accompanist (if changed): _____

Other musicians: _____

Third selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Accompanist (if changed): _____

Other musicians: _____

Fourth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Accompanist (if changed): _____

Other musicians: _____

Fifth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Accompanist (if changed): _____

Other musicians: _____

Sixth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Accompanist (if changed): _____

Other musicians: _____

For more than six pieces, please attach an additional sheet.



DUAL RECITAL PROGRAM FORM

This form must be completed no fewer than 14 days before the recital. You should:

- Spell out each composer's name, including accents and foreign characters.
- Check your form for misspellings or omissions before you turn it in.

Recital date: _____ **Time:** ____:____ **Room number:** _____

Number of programs required (if more than 50): _____

I would like and intermission after piece #: _____

First performer's name: _____

Main instrument or voice: _____

Studio of: _____

Second performer's name: _____

Main instrument or voice: _____

Studio of: _____

First selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Second selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Third selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Fourth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Fifth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Sixth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Seventh selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

Eighth selection: _____

Composer: _____ Composer's dates: _____

Arranger (if applicable): _____

Movements: _____

Performer: _____

Accompanist (if changed): _____

Other musicians: _____

For more than eight pieces, please attach an additional sheet.