



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

TABLE OF CONTENTS

Updated January 14, 2016

FACTS:

Recital Fact Sheet – Policies	2
Recital Script.....	8
Recital Fact Sheet – Etiquette	8
Recital Fact Sheet – Suggestions	9
Graduate Lecture/Recital	10
Graduate Lecture/Demonstration	11

FORMS:

Undergraduate Recital Request Form	12
Graduate Recital Request Form	13
Recital Repertoire Approval Form	14
Lecture/Demonstration Approval Form	16

RECITAL FACT SHEET – POLICIES

Presenting a recital involves careful planning and coordination of many different factors. It is essential that all students and applied faculty follow the policies and procedures outlined in this *Guide*.

1. RECITAL PACKAGES

VCM recital packages are designed to assist students in the successful completion of a degree-required recital. A recital package includes: a VanderCook artist-faculty accompanist at a reasonable rate for a set number of rehearsal times; an audio-visual recording of the recital; and 50 official VanderCook recital programs. Recital package fees will be added to the recitalist's tuition bill. A current list of these fees can be found at <http://www.vandercook.edu/admissions/undergraduate-tuition-and-fees>.

Junior Recital

1. VanderCook Accompanist
 - 1 read-through (during which the student should make a practice recording)
 - 2 one-hour rehearsals (at least one of which should include the instructor)
 - 1 dress rehearsal (which must include the instructor)
 - 1 performance (which must be attended by the instructor)
2. Recording – audio and video copies for the recitalist
3. Program – layout, design and 50 copies for distribution

Senior Recital

1. VanderCook Accompanist
 - 1 read-through (during which the student should make a practice recording)
 - 3 one-hour rehearsals (at least one of which should include the instructor)
 - 1 dress rehearsal (which must include the instructor)
 - 1 performance (which must be attended by the instructor)
2. Recording – audio and video copies for the recitalist
3. Program – layout, design and 50 copies for distribution

Graduate Lecture/Recital and Lecture/Demonstration*

1. VanderCook Accompanist
 - 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 (which must include the instructor)
 - 1 performance (which must include the instructor)
2. Recording – audio and video copies for the recitalist
3. Program – layout, design and 50 copies for distribution

*Note that due to the nature of a Lecture/Demonstration, the accompanist portion of the package is not typically needed.

Payments

The accompanist will be paid at the end of the semester after 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, s/he will offer one half of the stated rehearsal time for each package and receive half of the accompanist's portion of the recital fee; the student will receive a refund of the remaining half of the accompanist's portion of the recital fee.

Students performing recitals that do not require an accompanist (e. g., guitar, piano) or who use an approved outside accompanist will receive a refund of the accompanist's portion of the recital fee. If a student fails to perform the recital during the semester assigned, s/he may forfeit the recital fee. Refund requests must be made to the director of applied studies.

2. SCHEDULING

- a. Undergraduate recitals are scheduled during the fall and spring semesters only. An approved list of possible dates and times will be presented to recitalists at the beginning of each semester for use in completion of the Recital Request Form. Recitals must occur on approved dates in order to be considered for credit and must be completed prior to the start of the student teaching semester.
- b. Graduate Lecture/Recitals and Lecture/Demonstrations are scheduled on the first four Wednesday evenings (7:00 pm) of the six-week summer session. Students may request a particular Wednesday using the Graduate Recital Request Form.
- c. All dress rehearsals are scheduled with the president's assistant.

3. LOCATION

Recitals are normally held in Room Q120 of the 3125 building. 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 VanderCook website or the director of applied studies. Because a recitalist's applied instructor/advisor is required to attend the recital, it is important to choose a date that is possible for the teacher, as well as all other participants. The Recital Request Form should be submitted to the director of applied studies once it is fully completed.
- b. Since Recital Request Forms will be processed on a first come, first served basis, it is to the recitalist's advantage to complete the request as soon as possible after the List of Possible Recital Dates is released. However, the Recital Request Form **must** be submitted to the director of applied studies **no fewer than 30 days prior to the proposed recital date**. The 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.
- c. Graduate students must complete a pre-recital audition the summer before they intend to present a Lecture/Recital and must study their major instrument at VanderCook for two summer residence semesters. 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.

5. RECITAL REPERTOIRE APPROVAL FORM

- a. The Recital Repertoire Approval Form can be obtained from the VanderCook website or the director of applied studies. This form outlines the recitalist's proposed repertoire and provides a forum for the student's teacher(s) to certify that the student is on track to successfully perform the recital and that the length of the student's program falls within the appropriate time frame.
- b. The allowed recital repertoire time frames are:
 - **Junior Recitals** – 15 to 20 minutes of music (of which a maximum of 5 minutes may be in a secondary area)
 - **Senior Recitals** – 30 to 45 minutes of music (of which a maximum of 10 minutes may be in a secondary area)
 - **Graduate Recitals** – a minimum of 55 minutes of music, but not to exceed 90 minutes including lecture
- c. This form must be submitted to the director of applied studies at least 30 days before the recital date.
- d. By signing the Recital Repertoire Approval Form, the teacher(s) has/have 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 or is not overturned, the student risks receiving an F for the course, and would need to re-enroll in private lessons/recital credit for the next semester.

6. SECONDARY AREAS OF PERFORMANCE (UNDERGRADUATES ONLY)

- a. Students wishing to perform on a secondary instrument or voice **must** have written permission from the VanderCook applied faculty member in that area on the Recital Request Form. It is the secondary applied teacher's responsibility to ensure that the student has the proposed selection(s) prepared to an acceptable level. The secondary applied teacher is encouraged to attend the dress rehearsal and the recital.
- b. The major applied teacher has final approval for all selections on the recital program. S/he may request to hear the selections in the secondary area before granting final approval of the entire program.
- c. Students wishing to perform on a secondary instrument or voice must have studied that area while at VanderCook. Students are strongly encouraged to study in the secondary area during the semester of their recital. If, for any reason, this is not the case, the student **must** obtain approval from the director of applied studies in addition to the secondary applied teacher.
- d. The secondary instrument portion of a recital should be no more than 5 minutes for Junior Recitals or 10 minutes for Senior Recitals.
- e. Failure to follow these policies may warrant a failing grade for the entire recital. Specific questions should be addressed to the director of applied studies.

7. ACCOMPANISTS

- a. All accompanists must be approved by the director of applied studies and the applied teacher.
- b. Students are strongly encouraged to collaborate with a member of VanderCook's piano faculty in order to assure that all rehearsals outlined in the various recital packages are offered by highly qualified, artist-level pianists.
- c. If, however, a student wishes to use an outside accompanist, the student must submit a written request to the director of applied studies outlining the reason for the request and the credentials of the proposed accompanist. The student will then be informed regarding the result of the request within one week. 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. VanderCook cannot guarantee that all rehearsals of the recital package are met when using an accompanist from outside of VanderCook piano faculty.

8. PROGRAMS

- a. The recitalist (and applied teacher) are responsible for submitting complete program information via the online form found on the VanderCook website **no later than 14 days prior to the recital date.**
- b. A proof copy of the program will be forwarded to the director of applied studies, the applied teacher, and the recitalist. It is the responsibility of these parties to carefully review the proof copy, legibly correct any mistakes, and return the proof to the director of publications in a timely fashion.
- c. Fifty programs will be printed for each recital. Student may request additional programs at their own expense (25¢ per copy).
- d. If the recitalist would like any other printed information to be available for the recital (i.e. program notes), it is his/her responsibility to type, copy, and distribute this additional material. It is recommended that handouts be the same size as the program, but they may not exceed letter size. It is the responsibility of the recitalist and applied teacher to produce a well-written, professional looking document. Vocalists should provide translations of all songs not performed in English.
- e. When listing a work with multiple movements it is customary to list each movement with some descriptor (tempo marking, mood, etc.).
- f. It is common to place the programs on a music stand located by the door of the recital hall so that audience members may pick one up as they enter.
- g. All programs for recitals not associated with a VanderCook recital package will be billed to the student.
- h. 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.
- i. Submit six copies of your program to the appropriate dean for your personal file. Retain several for your records and professional teaching portfolio.

9. RECITAL SUPPORT PERSONNEL AND EQUIPMENT

- a. It is the recitalist's responsibility to enlist a minimum of two people to serve as support personnel: a set-up person and a door person.
- b. The set-up person will oversee the recital hall and stage set-up. It is recommended that assistants also be recruited to help the set-up person.
- c. The door person is responsible for checking out recital keys from the receptionist at the 3140 S. Federal Street building.
- d. The names of the set-up person and door person 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 the accompanist regarding the need for a page-turner. The page-turner should be part of the dress rehearsal as well as the performance.
- e. A recital manager who is hired by the college will record the recital, submit an audio recording to the Ruppel Library, and provide both an audio and a video recording to the recitalist.
- f. Any special audio-visual requests or additional equipment needs should be noted on the Recital Repertoire Approval Form or 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.

10. 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 have original music may result in a failing grade for the recital.

11. PROTOCOL

- a. Any unprofessional behavior or questionable actions will be taken under review by the appropriate dean, director of applied studies, and applied teacher and may result in disciplinary action. This action may include assigning a failing grade for the recital and/or suspension from the college.
- b. Unprofessional behaviors may 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).

12. CANCELLATION

In the event of a family emergency or serious illness, the recitalist may request to postpone the recital. It is the recitalist's responsibility to notify the director of applied studies, the teacher, accompanist, and other performers as soon as the issue occurs. Recitalists are also responsible to post signs informing the public of the postponement. All policies for deferred recitals will apply. If a student cancels a recital due to lack of preparation s/he will receive a failing grade.

13. GRADES

- a. Recital grades are calculated as a part of the regular semester applied music grade. The overall grade for the recital is the responsibility of the applied teacher so s/he must be in attendance at the recital. If the student wishes to appeal the teacher's grade, 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.
- b. Faculty members attending the recital will offer comments on the Recital Assessment Form. The director of applied studies will submit these original forms to the appropriate dean for the student's personal file; copies of the forms will be given to the student's applied teacher, who will discuss them with the student.
- c. It is recommended that the recitalist listen to the recording of the recital and complete a self-assessment using the Recital Assessment Form. The recitalist should continue to attend applied lessons after the recital has been completed.
- d. 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 take into account both the performance and the student's written paper presented at the Master's Project Poster Session.

14. RECEPTION

Though not required, it is common practice to hold a reception following a recital. If you choose to hold a reception, observe the following guidelines:

- a. All receptions are to be held in the great hall of the 3125 building. Under no circumstance may a reception be held in a classroom or rehearsal area. In addition, the kitchen adjacent to Q120 is not to be used 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 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 (i.e., removed from the building and placed in the dumpster).

15. UNFULFILLED COMMITMENTS

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 SCRIPT

“Good evening/afternoon. Welcome to VanderCook College of Music. As a courtesy to all here, especially the performers, please silence all electronic devices, 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 hope that you enjoy the performance.”

RECITAL FACT SHEET – ETIQUETTE

1. The recitalist is responsible for hanging and removing signs and announcements about the recital. Signs should be in good taste and look professional. All signs must be approved by the appropriate dean before they are posted.
2. The recitalist should secure a page-turner (if needed) for the accompanist well in advance of the recital date. A set-up person and a door person, 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. It may be helpful to perform the dress rehearsal in full concert attire to assure that you have the flexibility and comfort needed. All performance details, including hairstyle, shoes, and jewelry, should be carefully planned.
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 their facial expression, 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 on stage if the audience is still clapping. At the end of a piece, bow and acknowledge your accompanist. The bow should be slow and sincere. Your head should be down (looking at the floor) and your feet should be close together.
7. Check your tuning briefly before you start (and in between pieces if you feel you need to re-assess).
8. At the end of the program, it is acceptable to express a few words of 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. Write thank you notes to all who helped you.

RECITAL FACT SHEET – SUGGESTIONS

1. Develop a habit of recording yourself as you prepare for the recital. This can be a powerful self-assessment tool to help guide your practice and polish your musical interpretation.
2. Practice with a metronome. The understanding of a solid beat will help your rhythms “groove.” For variety, try making the metronome clicks occur on the offbeats. Another good strategy is to set the metronome to various subdivisions.
3. Carefully plan what you want to achieve during every practice session. Working on a given phrase repeatedly in depth may allow you to gain a better grasp on the technical demands and style of a whole section or even the entire piece.
4. Take the time to have several 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 can affect pitch, reading ability, etc.
7. Make sure that the accompanist and any other collaborators are set up in the same proximity during each rehearsal so that you can effectively practice your non-verbal communication.
8. Be aware that as the recitalist you control the tempo. Therefore practice cueing so that it will be easier for you to set the desired tempo even if you are nervous. It is more advisable to choose a slower overall tempo than to have to slow down for challenging technical passages. 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 mood you want to achieve.
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, etc.). Not only will your audience respond better to a diverse program, but you will also be learning more about the subtleties of various styles. Your applied teacher will help with this process.
11. Also, as you select your program, take endurance into account. A secondary instrument could provide a well-needed break.
12. Think through the flow of your program so that you can get a feel for the progression of pieces that the audience will experience. 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 a 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 should be in an inconspicuous sealed container. Sport containers are not recommended; open glasses and cups are prohibited.
16. Check your tuning with the 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, iPads, 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

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 residency 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 student in consultation with the advisor.

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 residency 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 appropriate for this format.

The presentation must be at least 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 Undergraduate Recital Request Form

(1/14/16)

Please carefully read and complete this form. Note that only fully completed forms can be processed. Also be aware that because of the many factors involved in recital scheduling, requests cannot be guaranteed.

Recitalist's Name _____ Junior _____ Senior _____

Major Applied Area _____

Major Applied Teacher _____

Secondary Applied Area (if applicable) _____

Secondary Applied Teacher (if applicable) _____

There are four (4) possible recital configurations for undergraduates. Choose your first preference below:

3 juniors _____ 2 seniors _____ 1 junior + 1 senior _____ 2 juniors + 1 senior _____

Requested Recital Partner(s) _____

Each recitalist must fill out a form. The completed forms of all recitalists on the same program should be stapled together and submitted to the director of applied studies. Your preferred dates (listed below) must be confirmed by all parties involved, including other recitalists and their teachers. Accompanists will be assigned in consultation with the piano faculty.

Below please list two requested dates, at least seven days apart, from the "List of Possible Recital Dates – Spring 2016." Check the updated Recital Date Calendar posted outside the office of the director of applied studies before submitting your dates, in order to assure that they are still available. Dates will be confirmed on a first come, first served basis. The Recital Request Form **must** be submitted to the director of applied studies no later than 30 days prior to the proposed recital date.

1st Choice

Date _____ Time(s) _____

2nd Choice

Date _____ Time(s) _____

Teacher's Signature (confirming the dates requested above) _____

VanderCook College of Music
Graduate Recital Request Form
(Lecture/Recital or Lecture/Demonstration)

(1/14/16)

Please carefully read and complete this form. Note that only fully completed forms can be processed. Also be aware that because of the many factors involved in recital scheduling, requests cannot be guaranteed.

Recitalist's Name _____

Proposed Topic _____

Graduate Lecture/Recitals and Lecture/Demonstration are scheduled on the first four Wednesday evenings (7:00 pm) of the six-week summer session. Please indicate date preferences below:

1st Choice

Date _____ Time 7:00 pm

2nd Choice

Date _____ Time 7:00 pm

Teacher/Advisor's Signature (confirming the dates requested above) _____

VanderCook College of Music Recital Repertoire Approval Form

(1/14/16)

The purpose of this form is to:

- *outline the recitalist's proposed repertoire.*
- *provide a forum for the teacher(s) to certify that the student is on track to successfully perform the recital and that the length of the student's program falls within the appropriate time frame.*

Junior Recitals: 15 to 20 minutes of music (of which a maximum of 5 minutes may be in a secondary area)
 Senior Recitals: 30 to 45 minutes of music (of which a maximum of 10 minutes may be in a secondary area)
 Graduate Recitals: a minimum of 55 minutes of music, but not to exceed 90 minutes including lecture

This form must be submitted to the director of applied studies at least 30 days before the recital date.

Recitalist's Name _____ Junior _____ Senior _____ Grad _____

Proposed Recital Repertoire

Composer and Title	Description <small>solo, duet, ensemble, etc. also note if secondary instrument or voice</small>	Duration
	TOTAL DURATION :	

Approved Recital Date _____ Time _____

A dress rehearsal date and time, which can be attended by all recital participants, should be scheduled with the president's assistant as soon as possible.

Do you have any additional instrument needs (i. e. two pianos)? _____

Do you have any special audio-visual needs? _____

Are you planning to host a reception? YES NO

By signing below the teacher(s) is/are confirming that:
 (a) the length of the program falls within the stated guidelines and
 (b) the recitalist is on track to perform the recital as listed on the reverse side of this form.

By signing below the accompanist is confirming that s/he has agreed to play the recital and has received all of the music from the student.

Recitalist	(signature)
Major Applied Teacher/Advisor	(signature)
Secondary Applied Teacher	(signature)
Accompanist	(signature)

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 REPERTOIRE APPROVAL FORM WILL BE DISTRIBUTED TO THE STUDENT, TEACHER/ADVISOR, DIRECTOR OF APPLIED STUDIES, AND ACCOMPANIST.

VanderCook College of Music Lecture/Demonstration Approval 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.

PROPOSED 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: Q120 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 Approval (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