



RECITAL GUIDE

FOR JUNIOR & SENIOR RECITALS,
GRADUATE LECTURE/RECITALS, AND GRADUATE LECTURE/DEMONSTRATIONS
Spring 2020
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RECITAL POLICIES & PROCEDURES

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*.

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/assets/1/7/2019-20_Tuition_Fees_-_Final.pdf

Junior Recital

1. VanderCook Accompanist
 - 1 read-through
 - 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-visual copy for the recitalist
3. Program – layout, design and 50 copies for distribution

Senior Recital

1. VanderCook Accompanist
 - 1 read-through
 - 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-visual copy for the recitalist
3. Program – layout, design and 50 copies for distribution

Graduate Lecture/Recital and Lecture/Demonstration*

1. VanderCook Accompanist
 - 1 read-through
 - 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-visual copy 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, the accompanist will offer 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, the recital fee may be forfeited.

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 Thursday evenings (7:00 pm) of the six-week summer session. Students may request a particular Thursday using the Graduate Recital Request Form.
- c. All dress rehearsals are scheduled with a front office building manager using the Recital Repertoire Approval/Dress Rehearsal Form.

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.

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.
- 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 fully completed and submitted to the director of applied studies **no later than Friday, January 24, 2020**. If this deadline is not met, the recitalist's grade will be lowered. The recitalist may also be assigned a date or be denied permission to perform the recital during the 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 residency semesters. The student's applied teacher and project advisor must be in attendance at the Lecture/Recital or Lecture/Demonstration. Please refer to the guidelines governing the scholarly paper that must accompany the Lecture/Recital and Lecture/Demonstration.

RECITAL REPERTOIRE APPROVAL/DRESS REHEARSAL FORM

- a. The Recital Repertoire Approval/Dress Rehearsal Form can be obtained from the VanderCook website or the director of applied studies. This form outlines the recitalist's proposed repertoire, lists the approved dress rehearsal time, 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 fully completed and submitted to the director of applied studies **no later than Friday, February 7, 2020**. If this deadline is not met, the recitalist's grade will be lowered.
- 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 applied lessons/recital credit during the next semester.

SECONDARY AREA PERFORMANCES (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 and the director of applied studies have final approval for all selections on the recital program. They 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 applied teacher in that secondary area.
- 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.

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 the VanderCook piano faculty.

PROGRAMS

- a. The recitalist (in consultation with their applied instructor) is responsible for submitting complete program information to the director of applied studies **no later than 21 days prior to the recital date**. If this deadline is not met, the recitalist's grade will be lowered. All program information must be submitted using the VanderCook Program Template (available from the director of applied studies) and must conform to the VanderCook Recital Program Style Sheet.
- b. A proof copy of the program will be forwarded to the applied teacher and the recitalist. It is the responsibility of each of these parties to carefully review the proof, legibly correct any mistakes, and return the proof to the director of applied studies in a timely manner.
- 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 the recitalist's 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 well-written, professional looking documents. Vocalists must provide side-by-side translations of all songs not performed in English.

- e. It is common to place programs on a music stand located by the door of the recital hall so audience members may pick one up as they enter.
- f. All programs for recitals not associated with a VanderCook recital package will be the responsibility of the student.
- g. Programs for all non-degree recitals (PMA, SAI, students performing without applied faculty help/consent) will be the responsibility of the students involved.
- h. A copy of each recitalist's program will be submitted by the director of applied studies to the appropriate dean for inclusion in the recitalist's personal file. It is recommended that recitalists retain several copies for their records and professional teaching portfolio.

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, placing signs, and opening the large overhead door.
- d. The names of the set-up person and door person are to be provided to the director of applied studies **at least 14 days prior to the recital**. If this deadline is not met, the recital grade will be lowered.
- d. It is the recitalist's responsibility to check with the accompanist regarding the need for a page-turner and secure one if necessary. 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 produce an audio-visual recording of the recital. This recording will be made available to the recitalist.
- f. Any special audio-visual requests or additional equipment needs should be noted on the Recital Repertoire Approval/Dress Rehearsal Form or submitted in writing to the director of operations and the director of applied studies **at least 14 days prior to the dress rehearsal and/or performance**.

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.

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 properly prepare the recital hall
 - Inappropriate attire or behavior during a performance (see *Recital Etiquette* below)
 - Indecorous or slipshod recital remarks and those that deviate from the recitalist's approved draft

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. If a student cancels a recital due to lack of preparation, the student will receive a failing grade.

GRADES

- a. Recital grades are calculated as a part of the regular semester applied music grade (see the *Student Handbook* for more information). The overall grade for the recital is the responsibility of the applied teacher who must attend 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 Performance 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 Performance 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. 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.

RECEPTIONS

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 near the loading dock of the 3140 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).

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 ANNOUNCEMENT

The following paragraph should be read/recited by the recital set-up person at the beginning of each program:

"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 you enjoy the performance."

RECITAL ETIQUETTE

1. The recitalist is responsible for hanging and removing posters about the recital. Posters should be in good taste and look professional. All posters 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. A recital is an important event and the clothing worn should be a reflection of this. The recitalist's attire should enhance the audience's experience of the music, rather than detract from it. Clothes that are ill fitting, wrinkled, or overly revealing, demonstrate a lack of respect for the music and the audience. 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 attitude 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 event. 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. Recitals may occur back-to-back and so require everyone to keep within the allotted time.
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 to your applied teacher as well as your accompanist. If you plan to offer concluding remarks, you must submit them in written or audio form to the director of applied studies **at least 14 days prior** to your recital. If this deadline is not met (or if the remarks given at the recital deviate in spirit from the approved draft), the recitalist's grade will be lowered. Remarks are considered a part of the recital presentation and should be presented with a high degree of professionalism.
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 applause of your audience.
11. Write thank you notes to all who helped you.

RECITAL PREPARATION 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 off-beats. 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 in schools, churches, senior centers, etc.

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 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 (subtly) so that it will be easier for you to set the desired tempo even if you are nervous. It is preferable to choose a slower overall tempo than to have to slow down for challenging technical passages. A good way to establish a tempo is to sing the most difficult section of a piece in your head before you begin.
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 draw on a variety of musical styles and genres (baroque, classical, romantic, impressionistic, 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 hear 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/

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 possible 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 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 possible 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
Spring 2020 – Due 1/24/20

(Updated 1/7/20)

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 once the director of applied studies confirms the final date.

Below please list two requested dates, **at least seven days apart**, from the "List of Possible Recital Dates – Spring 2020." 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. However, the Recital Request Form **must** be submitted to the director of applied studies no later than **FRIDAY, JANUARY 24, 2020.**

1st Choice

Date _____ Time(s) _____

2nd Choice

Date _____ Time(s) _____

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

N. B. The Recital Repertoire Approval/Dress Rehearsal Scheduling Form will be due Friday, February 7, 2020.

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

(Updated 1/7/20)

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 Thursday 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/Dress Rehearsal Form

Spring 2020 – Due 2/7/20

(Updated 1/7/20)

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.
- Confirm a dress rehearsal date and time

This form must be submitted to the director of applied studies no later than FRIDAY, February 7, 2020.

Recitalist's Name _____ Junior _____ Senior _____ Grad _____

Approved Recital Date _____ Time _____

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

Composer <small>(include dates)</small>	Composition Title <small>(include movement titles if applicable)</small>	Instrumentation <small>(include names of assisting personnel)</small>	Timing <small>(as you perform it)</small>
		Total:	

Confirmed Dress Rehearsal Information

This section must be completed by a Front Office Manager

Date _____

Start Time _____

End Time _____

Location _____

Front Office Manager	signature: _____	date: _____
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By signing below the teacher(s) is/are confirming that:

- (a) the length of the program falls within the stated guidelines.
- (b) the recitalist is on track to perform the recital as listed on the reverse side of this form.
- (c) they are available to attend the dress rehearsal as noted above.

By signing below the collaborative pianist is confirming that they have agreed to play the recital, have received all of the music from the student, and are available to attend the dress rehearsal as noted above.

Recitalist	signature: _____	date: _____
Major Applied Teacher	signature: _____	date: _____
Secondary Applied Teacher	signature: _____	date: _____
Collaborative Pianist	signature: _____	date: _____

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

**SUBMIT COMPLETED FORM TO THE DIRECTOR OF APPLIED STUDIES
NO LATER THAN FRIDAY, FEBRUARY 7, 2020**

VanderCook College of Music

Lecture/Demonstration Approval & Dress Rehearsal Form

(Updated 1/7/20)

Student's Name: _____

Topic To Be 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

(adapt form below as needed)

Composer <small>(include dates)</small>	Composition Title <small>(include movement titles if applicable.)</small>	Instrumentation <small>(include names of assisting personnel)</small>	Timing <small>(as you perform it)</small>
		Total:	

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: _____

Confirmed Dress Rehearsal Information

This section must be completed by a Front Office Manager

Date _____

Start Time _____

End Time _____

Location _____

Front Office Manager	(signature)
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Additional equipment needs: _____

Audio-visual needs: _____

Are you planning to host a reception? YES NO

This request must be submitted to the director of applied studies at least 30 calendar days prior to the Lecture/Demonstration date requested.

This request is approved and submitted by:

Project Advisor: _____ Date: _____

Student: _____ Date: _____

Undergraduate Recital Logistics Checklist – Spring 2020

Recitalist's Name _____

In order to present a successful recital, it is necessary to carefully plan and execute a number of important details in a timely fashion. Below are several logistical tasks that will be assessed for completeness, accuracy, and adherence to deadlines. These will comprise 10% of the final recital grade.

It is recommended that you keep track of these details on the checklist below.

1. Undergraduate Recital Request Form – Due Friday, January 24, 2020

Date submitted _____

2. Recital Repertoire Approval/Dress Rehearsal Form – Due Friday, February 7, 2020

Date submitted _____

3. Program Information Template (available on VCM website) – Due 21 days before recital date

21 days before my recital is _____

Date submitted _____

4. Recital Day Preparation Tasks – Due 14 days before recital date

14 days before my recital is _____

- Set-up chart for each piece

Date submitted _____

- Names of set-up person, door person, and page turner

Date submitted _____

- Recital remarks (may be written or audio - 3 minute maximum)

Date submitted _____



Style Guide for Recital Programs

2019-20

Music educators are often called upon to produce concert programs. The purpose of this guide is to outline a standard, professionally accepted method of listing musical works on programs. With some modifications, it is based on *Writing about Music: A Style Sheet* by D. Kern Holoman (Oakland, CA: University of California Press, 2014). While these guidelines should be carefully adhered to when completing the VanderCook Recital Program Template, it is hoped that they will serve as a resource in other situations as well.

1. Titles of Musical Works

1.1 Work titles are capitalized based on the language used.

- English – capitalize the first word and all following words except for articles, prepositions, and conjunctions.

Fanfare for the Common Man (1942)

Aaron Copland

- French – capitalize all words up to and including the first noun. Thereafter, all words are lowercase with the exception of proper nouns.

Messe solennelle à Sainte Cécile

Charles Gounod

- German – capitalize the first word and all nouns.

Wachet auf, ruft uns die Stimme, BWV 140

Johann Sebastian Bach

- Italian and Spanish – capitalize the first word and proper nouns; all other words are lowercase.

Le nozze di Figaro, K. 492

Wolfgang Amadeus Mozart

Noches en los jardines de España, G. 49

Manuel de Falla

1.2 The words “major” and “minor” are capitalized in a title.

Sonata in E Minor, Op. 7

Edvard Grieg

1.3 The words “flat” and “sharp” used in relation to a key are lowercase and should be hyphenated with their letter.

Concerto in E-flat Major, Op. 73

Ludwig van Beethoven

1.4 Include all pertinent opus numbers, catalog numbers, and key designations. Number is abbreviated as “No.” Opus is abbreviated as “Op.” When “Op.” and “No.” are used consecutively, no comma is needed.

Symphony No. 5 in B-flat Major, Op. 100

Sergei Prokofiev

Sonata in F-sharp Minor, Op. 120 No. 2

Johannes Brahms

1.5 Works from the 20th or 21st century should include the date of composition (not the copyright date) in parentheses at the end of the full title.

Symphony of Psalms (1930)

Igor Stravinsky

- 1.6 Thematic catalog numbers should be included and are abbreviated based on their cataloger's name. They are typically followed by a period except Werke-Verzeichnis designations such as BWV (Bach-Werke-Verzeichnis), FWV (Franck-Werke-Verzeichnis), HWV (Handel-Werke-Verzeichnis), etc.

Examples of catalog abbreviations:

D. - for Otto Erich Deutsch, Schubert's cataloger
H. - for D. Kern Holoman, Berlioz's cataloger
Hob. - for Anthony van Hoboken, Haydn's cataloger
K. - for Ludwig Ritter von Köchel, Mozart's cataloger

- 1.7 Descriptive titles given by the composer follow the formal title in quotation marks.

Symphony No. 4, Op. 29, "The Inextinguishable" Carl Nielsen

- 1.8 Works commonly referred to by titles not given by the composer are put in quotation marks and enclosed by parentheses.

Symphony No. 8 in B Minor ("Unfinished") Franz Schubert

- 1.9 A song or movement from a larger work should appear in normal font, even if the title is in a foreign language. The song or movement is followed by a comma, the word "from" and then the title of the larger work of which it is a part (in italics).

Ich grolle nicht, from *Dichterliebe*, Op. 48 Robert Schumann
O mio babbino caro, from *Gianni Schicchi* (1918) Giacomo Puccini
Gloria, from *La Fiesta de la Posada* (1975) Dave Brubeck

- 1.10 Movement titles are indented one tab directly under the work title. They are capitalized according to the same language-based rules as work titles. If all movements of a work are performed, they are not numbered.

Symphony in D Minor, FWV 48 César Franck
Lento—Allegro ma non troppo (1822-1890)
Allegretto
Finale: Allegro non troppo

- 1.11 If only selected movements of a work are performed, movement numbers are given in uppercase Roman numerals.

Suite of Old American Dances (1949) Robert Russell Bennett
I. Cake Walk (1894-1981)
II. Schottische
V. Rag

- 1.12 If no movement title or tempo marking is indicated, but there is a metronome marking given, that should be listed in the place of a tempo marking.

Nine French-American Rudimental Solos, Vol. 1 (2007) Joseph Tompkins
VI. ♩ = 80-84 (b. 1970)

2. Composer Information

2.1 Use English or Anglicized names for composers.

Tchaikovsky (not Chaikovsky)
Prokofiev (not Prokofieff)
Schoenberg (not Schönberg)

2.2 Include full first and last names. Use middle names only when commonly used.

Gabriel Fauré (not G. Fauré or Gabriel Urbain Fauré)
Claude Debussy (not C. Debussy or Achille-Claude Debussy)
George Frideric Handel (not G. F. Handel or George Handel)

2.3 Composer dates are enclosed in parentheses underneath the composer's name. If a composer is still living, the birth date is given in parentheses with the abbreviation "b."

The Best of Rooms (1963)	Randall Thompson (1899-1984)
There Will Be Rest (2000)	Frank Ticheli (b. 1958)

2.4 If more than one piece by a given composer appears on a program, it is only necessary to give his/her dates for the first work listed.

Scherzo No. 1 in D Minor, Op. 10	Clara Schumann (1819-1896)
Piano Trio, Op. 11	Fanny Hensel (1805-1847)
Three Romances, Op. 21	Clara Schumann
Andante con moto, from <i>Songs Without Words</i> , Op. 2	Fanny Hensel

2.5 The name of an arranger or transcriber should appear underneath the composer's dates, with the abbreviation "arr." or "trans." before the name.

March, from <i>Symphonic Metamorphoses on Themes by Carl Maria von Weber</i> (1943)	Paul Hindemith (1895-1963) trans. Keith Wilson
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3. Translations

Vocalists must provide side-by-side translations of songs or arias sung in a language other than English. It is the vocalist's responsibility to find, type, copy, and distribute these translations. It is recommended that these translations be the same size as the program, but may not exceed letter size. Each translation should be titled and the original author or librettist indicated under the foreign language text. The name of the person who translated the text into English should be listed under the translation. All translations must be approved by the vocalist's teacher and the director of applied studied.

Dichterliebe – Robert Schumann

Im wunderschönen Monat Mai
Als alle Knospen sprangen
Da ist in meinem Herzen
Die Liebe aufgegangen.

In the gloriously beautiful month of May,
As all the buds were breaking,
Then in my heart
Love bloomed.

Im wunderschönen Monat Mai
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the gloriously beautiful month of May,
As all the birds were singing,
Then I revealed to her
My longing and desire.

Text by Heinrich Heine

Translation by Celia Sgroi

4. Program Notes

All recitalists are encouraged to write program notes that will provide the audience with information to heighten their experience of the performance. It is the recitalist's responsibility to write, copy, and distribute these notes. It is recommended that program notes be the same size as the program, but may not exceed letter size. Program notes should be succinct and focus on a limited number of points related to the piece. It may be helpful to address a few of the following questions about a work:

What led to its composition? Was it written for a specific occasion? Was it dedicated to a specific person or group? How was it initially received? Where does it fall in the composer's life? If the work features a text, how do musical elements reflect the words? Does it have any programmatic elements or extra-musical references? What is the form of the piece? Does it employ any special compositional techniques? What does it contribute to the repertoire of your instrument?

All program notes must be approved by the recitalist's teacher and the director of applied studies.

~BHC

(10/25/18; rev. 1/7/20)