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## RECITAL GUIDE

### FOR JUNIOR & SENIOR RECITALS, GRADUATE LECTURE RECITALS, AND GRADUATE LECTURE DEMONSTRATIONS 2024-25

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# RECITAL POLICIES & PROCEDURES

VanderCook College of Music believes that public music performance is essential to the development of great music educators and the nurture of a vital learning community. Among other benefits, performances help students work toward long-term goals, develop their musicianship, prepare to mentor their own pupils in the art of performance, and gain experience to aid in meeting the performing responsibilities music educators routinely face. Public performances also afford learning experiences to listeners and foster a sense of cohesion within the educational environment.

The College offers an array of opportunities for students within all of its degree programs to share their music-making skills and artistry with audiences. At the undergraduate level, VanderCook prepares students to perform in public through a series of performing requirements beginning in the first semester of enrollment and culminating with the senior recital toward the end of the program. At the graduate level, students may pursue the option of giving a lecture recital or lecture demonstration related to their master's project.

This *Recital Guide* is specifically intended to help students prepare for successful presentation of undergraduate junior and senior recitals, as well as graduate lecture recitals or lecture demonstrations. Preparation of these events involves careful planning and the coordination of many factors. This *Guide*, along with other essential recital information is available in a specially-designed Recital Course within Schoology, VanderCook's learning management system. Close adherence to all policies and procedures is expected.

## RECITAL PACKAGES

VCM recital packages are designed to assist students in the successful completion of a degree-required recital. A recital package includes: (1) a VanderCook artist-faculty accompanist at a reasonable rate for a set number of rehearsal times; (2) an audio-visual recording link of the recital; and (3) 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 on the VanderCook website.

### 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 recording link
3. Program – 50 hard 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 recording link
3. Program – 50 hard copies for distribution

## Graduate Lecture Recital or 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 recording for the recitalist
3. Program – 50 hard 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. The scheduling of all undergraduate recitals will occur in the fall. This includes both recitals to be given in the fall semester, as well as those slated for the spring semester. An approved list of possible dates and times will be presented to recitalists near the beginning of the fall 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. All junior recitals (312) presented in the spring semester must take place in January or February and be completed by March 1.
- c. Graduate Lecture Recitals and Lecture Demonstrations are normally scheduled on select dates during weeks four and five of the six-week summer term. Students may request a particular date using the Graduate Recital Request Form.
- d. All dress rehearsals are scheduled with the front office manager (3140 S. Federal Street building) and the director of applied studies using the Recital Repertoire Approval/Dress Rehearsal Form.

## LOCATION

Recitals are normally held in George A. Quinlan, Sr. Recital Hall (room Q120) in the 3125 S. Federal Street 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 or master's project advisor.

## RECITAL REQUEST FORM

- a. The purpose of the Recital Request Form is to indicate preferred recital dates and recital partners. Every effort will be made to fulfill requests, but they cannot be guaranteed.
- b. Recital Request Forms can be found on pages 14-15 of this document and in the Recital Course in Schoology. 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.
- c. 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 via the Schoology Recital Course no later than **Friday, September 13, 2024**. The Recital Request Forms of all recitalists seeking to perform on the same program must be submitted before a date can be officially scheduled. If the submission deadline is not met, the recitalist's grade will be lowered; and the recitalist may be assigned a date or be denied permission to perform the recital during the semester.
- d. 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 semesters. An audition is not required to present a lecture demonstration. The student's applied teacher and project advisor must attend 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 purpose of the Recital Repertoire Approval/Dress Rehearsal Form is to (1) outline the recitalist's proposed program, (2) provide a means for the teacher(s) to certify that a student is on track to successfully perform the recital and that its length falls within allowed parameters, and (3) confirm a dress recital date and time.
- b. The Recital Repertoire Approval/Dress Rehearsal Form can be found on pages 16-17 of this document and in the Recital Course in Schoology.
- c. 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); Performer's Certificate: 30 to 45 minutes of music
  - **Senior Recitals** – 30 to 45 minutes of music (of which a maximum of 10 minutes may be in a secondary area); Performer's Certificate: 50 to 65 minutes of music
  - **Graduate Lecture Recitals** – a minimum of 45 minutes of music and a recital length maximum of 75 minutes including lecture
- d. **For Fall 2024 recitals**, the Undergraduate Recital Repertoire Approval/Dress Rehearsal Form must be fully completed and submitted via Schoology no later than **Friday, September 27, 2024** or 21 days before the recital, whichever comes first. If this deadline is not met, the recitalist's grade will be lowered.
- e. **For Spring 2025 recitals**, the Undergraduate Recital Repertoire Approval/Dress Rehearsal Form must be fully completed and submitted via Schoology no later than **Friday, November 22, 2024**. If this deadline is not met, the recitalist's grade will be lowered.
- f. 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 to be presented. 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.

- g. While input from students regarding their recital repertoire is welcomed, final decisions regarding repertoire to be performed rest with the teacher and director of applied studies.

## 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 a Junior Recital or 10 minutes for a Senior Recital.
- 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. Students will be responsible to compensate the outside accompanist directly. The College cannot assure that the number of rehearsals listed in the recital packages 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 in the Recital Course in Schoology) and must conform to the VanderCook Recital Program Style Sheet located on page 21 of this *Guide*.

- 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, 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 recitalist. Students may request additional programs at their own expense (25¢ per copy).
- d. Vocalists must provide side-by-side translations of all songs not performed in English. These must be submitted to the director of applied studies **no later than 21 days prior to the recital date**. It is the recitalist's responsibility to type, copy, and distribute these translations along with the recital program. It is recommended that translations be the same size as the program, but they 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 (see the VanderCook Recital Program Style Sheet for further information). All translations must be approved by the vocalist's teacher and the director of applied studies.
- e. Each recitalist is 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 along with the program. It is recommended that program notes be the same size as the program, but they may not exceed letter size. Program notes should be succinct and focus on a limited number of points related to the pieces (see the VanderCook Recital Program Style Sheet for further information). All program notes must be submitted to the recitalist's teacher and the director of applied studies at least 14 days before the recital.
- f. It is common practice 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.
- g. All programs for recitals not associated with a VanderCook recital package will be the responsibility of the student.
- h. Programs for all non-degree recitals (PMA, SAI, students performing without applied faculty help/consent) will be the responsibility of the students involved.
- i. 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 portfolios.

## 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 other assistants also be recruited to help the set-up person.
- c. The door person is responsible for checking out recital keys from the front office of the 3140 S. Federal Street building, placing event signs outside, and opening the large overhead door (if applicable).
- 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.

- e. 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.
- d. A VanderCook staff member or student worker will be hired by the college to make an audio-visual recording of the recital. A link to this recording will be made available to the recitalist.
- e. 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 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. Documentation of the emergency or illness will be required. 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. For junior recitals (AM 312), 40% of the grade consists of pre-recital preparation (as noted on weekly Graded Lesson Forms); 50% reflects the recital performance itself (as determined by the teacher); and the remaining 10% is an assessment of recital logistics tasks (as determined by the director of applied studies). The student must pass the recital performance component in order to advance to the next applied levels (AM 411 & AM 412).
- b. Students will receive a grade for AM 411 and AM 412 (Senior Recital). If taken separately, AM 411 requires a standard jury and the AM 412 (Senior Recital) grade will consist of 40% recital preparation, 50% recital performance, and 10% recital logistics tasks. When taken concurrently, AM 411 is considered the recital preparation component and AM 412 is considered the recital performance component, of which 10% is recital logistics tasks. The student must pass the recital performance component in order to pass the recital requirement.

- c. In all cases, the recital performance component of the grade is solely 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.
- d. 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 and to the student.
- e. Vocalists are expected to perform from memory (unless special permission is granted by applied teacher and director of applied studies).
- f. It is recommended that the recitalist listen to the recording of the recital and complete a self-assessment using the Performance Assessment form. Unless all 14 required semester lessons were taken in preparation for the recital, the recitalist should continue to attend applied lessons after the recital has been completed.
- g. Grades for Graduate Lecture Recitals or Lecture Demonstrations will be indicated 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.

## RECEPTIONS

Recitalists interested in offering a reception should contact the director of applied studies for details.

## UNFULFILLED COMMITMENTS

Unfulfilled commitments, including failure to return music to the library and/or applied teacher, will cause the recitalist's grade to be withheld. Approval by 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."

If desired, the recitalist may also have the recital set-up person read/recite the following Spanish version of the announcement:

"Buenas noches/tardes. Bienvenidos a VanderCook colegio de Música. Por respeto a todos, especialmente a nuestros artistas, por favor de silenciar todos los dispositivos electrónicos y evite tomar fotografías con flash. Si tiene un niño al que le resulta difícil permanecer en silencio, le pedimos por favor que se siente cerca de la salida. En nombre del colegio y nuestros artistas \_\_\_\_\_, les agradezco por acompañarnos el día de hoy y esperemos que disfruten la función."



## RECITAL ETIQUETTE

1. Recitalists should prepare a poster to advertise their recital. Posters should be in good taste and look professional. All posters must be approved by the director of applied studies before they are posted. The recitalist is responsible for hanging posters and for removing them in a timely fashion following the program.
2. The recitalist should dress appropriately. A recital is an important event and the clothing worn should reflect 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. However, these details must not overshadow your musical preparation and performance.
3. 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.
4. It is customary for recitalists to stay in the green room warming up and preparing mentally before the recital. Recitalists are advised against setting up the reception or greeting audience members in the recital hall prior to the program.
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. Recitalists may offer a few written words of thanks to those who have helped them prepare their recitals, such as their applied teacher and accompanist. These words of appreciation should be included as part of program notes or in a separate document and must be submitted to the director of applied studies for approval at least 14 days prior to the recital. If this deadline is not met the recitalist's grade will be lowered. Remarks are considered a part of the recital presentation and should reflect a high degree of professionalism. It is the recitalist's responsibility to type, copy, and distribute these thank you messages along with the recital program. It is recommended that they be the same size as the program, but may not exceed letter size.
9. Senior recitalists may elect to give brief oral thank you remarks near the end of their recital, preferably before the final piece. These remarks must be submitted in written form to the director of applied studies for approval at least 14 days prior to the 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; they may also be denied this opportunity. These oral remarks are considered a part of the recital presentation and should reflect a high degree of professionalism.
10. The soloist is always the first person on, and the first person to leave, the stage.
11. At the end of the program, be prepared to come back immediately to accept the applause of your audience.

12. 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. 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. Practice walking on/off stage, bowing, etc.
6. Practice with the lighting that you intend to use. Remember that lighting 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, 20<sup>th</sup> 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. Think through the flow of your program so that you can get a feel for the progression of pieces that the audience will experience.
12. Use original sheet music whenever possible and take page-turns into account. You may want to tape a photocopied page onto the music to avoid a distracting page turn. Performing from an iPad is also a good option; plan ahead so the battery is fully charged.
13. Place the music stand so that the audience can see you and your instrument. You should also practice with the stand in this position.
14. If water is necessary, it should be in an inconspicuous sealed container. Sport containers are not recommended; open glasses and cups are prohibited.
15. 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.

16. 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.
17. Composers' birth and/or death years are required for your program. If the composer is still alive, then the publisher will most likely have their biographical information or you may be able to contact the composer directly via the internet. Other sources for this information can be found in the Ruppel Library. The sources below are especially recommended:

[www.naxosmusiclibrary.com](http://www.naxosmusiclibrary.com)

[www.grovemusic.com/](http://www.grovemusic.com/)

ASCAP Biographical Dictionary, 4<sup>th</sup> 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, 4<sup>th</sup> 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)

## REQUIREMENTS FOR PERFORMER'S CERTIFICATE RECITALS

The Performer's Certificate at VanderCook College of Music recognizes outstanding achievement in solo and chamber music performance. The certificate is not a degree program, but rather a means to acknowledge the most accomplished performers at the undergraduate level. Students may apply for the Performer's Certificate by completing an application form (available from the director of applied studies) and an audition no later than the end of the sophomore year (TCSA jury). Students will be notified in writing by the director of applied studies regarding their acceptance into the Performer's Certificate program.

If accepted, candidates must complete the following requirements:

- A minimum of 12 credit hours in their major applied area throughout the entire BMed degree program.
- A junior solo recital with 30 to 45 minutes of music in the major applied area. The recital program must follow the repertoire guidelines set forth by the applied instructor and the director of applied studies. Vocalists must perform all their repertoire by memory unless given special permission to use music by their applied instructor and the director of applied studies.
- A senior solo recital with 50 to 65 minutes of music in the major applied area. The recital program must follow the repertoire guidelines set forth by the applied instructor and the director of applied studies.

The senior recital program may not repeat more than 20% of the repertoire previously performed in the junior recital. Vocalists must perform all their repertoire by memory unless given special permission to use music by their applied instructor and the director of applied studies.

- At least two semesters in an honors ensemble **after** acceptance into the Performer's Certificate program.

A student who wishes to perform in a secondary area on their recital must:

1. Submit a written request to the director of applied studies before the end of the first week of classes during the recital semester.
2. Successfully complete an audition before a faculty panel a minimum of six weeks before the recital.

If permission is granted, the student will need to meet the minimum number of minutes expected (30 minutes for junior recitals and 50 minutes for senior recital) on their primary instrument and must adhere to the recital guideline which states that no more than 10% of the recital repertoire may be performed in a secondary area.

At least four faculty members are required to attend and assess the junior and senior recitals. The faculty panel will use the standard BMed recital assessment rubrics. The panel's final scores will be averaged, and a minimum score of 84% is required for both the junior and senior recitals in order for the Performer's Certificate to be awarded.

## Graduate Lecture Recital (GRADUATE STUDENTS ONLY)

All Lecture Recitals are expected to meet standards of graduate-level scholarship and musicianship. 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 45-minute recital accompanied by oral program notes researched by the recitalist. The Lecture Recital should not exceed a total of 75 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 their 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 close consultation with the advisor. A copy of the Lecture Recital program must be submitted along with the paper.

Students should register for the graduate Lecture Recital using the Graduate Registration Form. The combined number of Lecture Recitals and Lecture Demonstrations given in any one summer session is capped at four. Students should submit their request as part of the Master's Project process, complete the Graduate Recital Request Form located on page 15 of this *Guide*, and register with the Graduate Dean using the Graduate Registration Form.

Students who complete a Lecture Recital 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.

## 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 a minimum of 50 minutes, but no more than 75 minutes with the time being divided appropriately between lecture and demonstration. In addition to the Lecture Demonstration presenter, performers may include 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 should register for the graduate Lecture Demonstration using the Graduate Registration Form. The combined number of Lecture Demonstrations and Lecture Recitals given in any one summer session is capped at four. Students should submit their request as part of the Master's Project process, complete the Graduate Recital Request Form located on page 15 of this *Guide*, and register with the Graduate Dean using the Graduate Registration Form.

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.

# VanderCook College of Music

## Undergraduate Recital Request Form

### Fall 2024 & Spring 2025 – Due 9/13/24

(Updated 8/1/24)

The purpose of this form is to indicate preferred recital dates and recital partners. Every effort will be made to fulfill requests, but they cannot be guaranteed.

Each recitalist must fill out a form and submit it in the Schoology Recital Course. The completed forms of all recitalists seeking to perform on the same program must be submitted before a date will be officially scheduled. Your preferred dates 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 recital schedule is in place.

Recitalist's Name \_\_\_\_\_ Junior \_\_\_\_\_ Senior \_\_\_\_\_

Major Applied Area \_\_\_\_\_

Major Applied Teacher \_\_\_\_\_

Secondary Applied Area (if applicable) \_\_\_\_\_

Secondary Applied Teacher (if applicable) \_\_\_\_\_

There are several possible recital configurations for undergraduates. Indicate your preference below:

3 juniors \_\_\_\_\_ 2 seniors \_\_\_\_\_ 2 juniors + 1 senior \_\_\_\_\_

2 juniors (Performer's Certificate only) \_\_\_\_\_ 1 senior (Performer's Certificate only) \_\_\_\_\_

Requested Recital Partners (if applicable) \_\_\_\_\_

Below please list two requested dates, **at least seven days apart**, from the "List of Possible Recital Dates – 2024-25" which is available on Schoology. Be sure to check the most recent List of Possible Recital Dates before submitting this form, in order to assure that your proposed dates are still available. Dates will be confirmed on a first come, first served basis. However, the Recital Request Form (for all Fall 2024 and Spring 2025 recital) **must** be submitted to the director of applied studies no later than **Friday, September 13, 2024**.

1<sup>st</sup> Choice

Date \_\_\_\_\_ Time(s) \_\_\_\_\_

2<sup>nd</sup> Choice

Date \_\_\_\_\_ Time(s) \_\_\_\_\_

Teacher's Signature (confirming the dates requested above) \_\_\_\_\_

**NEXT STEP:** The Recital Repertoire Approval/Dress Rehearsal Scheduling Form for those giving recitals during the Fall 2024 semester will be due on **Friday, September 27, 2024**. The Recital Repertoire Approval/Dress Rehearsal Scheduling Form for those giving recitals during the Spring 2025 semester will be due on **Friday, November 22, 2024**.

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

(Updated 8/1/24)

The purpose of this form is to indicate preferred dates for graduate presentations. *Note that only fully completed forms can be processed.* Every effort will be made to fulfill requests, but they cannot be guaranteed.

Presenter's Name \_\_\_\_\_

Select presentation type:      Lecture Recital \_\_\_\_\_      Lecture Demonstration \_\_\_\_\_

Proposed Topic \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Graduate Lecture/Recitals and Lecture/Demonstration are generally scheduled at 6:00 pm on selected dates during weeks four and five of the six-week summer session. Please indicate date preferences below:

1<sup>st</sup> Choice

Date \_\_\_\_\_ Time 6:00 pm

2<sup>nd</sup> Choice

Date \_\_\_\_\_ Time 6:00 pm

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





## Confirmed Dress Rehearsal Information

This section must be completed by the 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? \_\_\_\_\_

**SUBMIT COMPLETED FORM VIA THE SCHOLOGY RECITAL COURSE NO LATER THAN  
Friday, September 27, 2024 (or 21 days before the recital, whichever comes first) for Fall 2024 recitals or  
by Friday, November 22, 2024 for Spring 2025 recitals.**

# VanderCook College of Music

## Lecture Demonstration Approval & Dress Rehearsal Form

(Updated 8/1/24)

Student's Name: \_\_\_\_\_

Topic To Be Presented	
Project Advisor	(signature)
Performing Musicians Names (if applicable)	

The major project advisor is responsible for approving the tentative program content. The Lecture Demonstration program must comply with the guidelines published in the *Recital Guide*.

### 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 45 minutes and no more than 75 minutes with the time being divided appropriately between lecture and demonstration.

Approved Lecture Demonstration Date: \_\_\_\_\_ Room: Q120 100 130

Approved Time of Lecture Demonstration: \_\_\_\_\_

**Confirmed Dress Rehearsal Information**  
This section must be completed by the Front Office Manager

Date \_\_\_\_\_

Start Time \_\_\_\_\_

End Time \_\_\_\_\_

Location \_\_\_\_\_

Front Office Manager	signature: _____	date: _____
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Additional equipment needs: \_\_\_\_\_

Audio-visual needs: \_\_\_\_\_

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

## Undergraduate Recital Logistics Checklist – Fall 2024 & Spring 2025

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. All logistical tasks should be submitted via Schoology.*

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

### 1. Undergraduate Recital Request Form – Due Friday, September 13, 2024

☐ Date submitted via Schoology \_\_\_\_\_

### 2. Recital Repertoire Approval/Dress Rehearsal Form – Due Friday, September 29, 2024 (or 21 days before the recital, whichever comes first) for Fall 2024 recitals and Friday, November 22, 2024 for Spring 2025 recitals.

☐ Date submitted via Schoology \_\_\_\_\_

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

21 days before my recital is \_\_\_\_\_

☐ Date submitted via Schoology \_\_\_\_\_

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

14 days before my recital is \_\_\_\_\_

#### a. Set-up chart for each piece

☐ Date submitted via Schoology \_\_\_\_\_

#### b. Names of set-up person, door person, and page turner

☐ Date submitted via Schoology \_\_\_\_\_

#### c. Translations (for vocalists)

☐ Date submitted via Schoology \_\_\_\_\_

#### d. Recital thank you remarks and/or program notes (are optional for all recitalists).

Junior recitalists may elect to write brief words of appreciation as part of their program notes or in a separate document. Senior recitalists may elect to do the same or give brief oral recital remarks (3 minutes maximum). In any case, if the recitalist elects to give thank you remarks these must be submitted in written form to the director of applied studies via Schoology for approval at least 14 days before the recital.

☐ Date submitted via Schoology \_\_\_\_\_



# Style Guide for Recital Programs

2024-25

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 20<sup>th</sup> or 21<sup>st</sup> 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 <i>Dichterliebe</i> , Op. 48	Robert Schumann
O mio babbino caro, from <i>Gianni Schicchi</i> (1918)	Giacomo Puccini
Gloria, from <i>La Fiesta de la Posada</i> (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)

### 3. Translations

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

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 submitted at least two weeks before the recital date for approval by the recitalist's teacher and the director of applied studies.

~Bonnie H. Campbell

10/25/18; rev. 1/7/20, 8/15/20,  
8/15/21, 1/10/23, 8/1/24