



## DEPARTMENT OF MUSIC

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

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# RECITAL FACT SHEET – POLICIES

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

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

## 1. SCHEDULING

- a. Students must enroll in the appropriate course for the recital they are performing. The course is for zero (0) semester hours.
  1. Half Recital (MUS 0800)
  2. Full Recital (MUS 0900)
- b. As applied instructors are required to attend their students' recitals, it is important to choose a date that is possible for them to attend.
- c. Undergraduate recitals may be scheduled for any evening or Sunday afternoon during either the fall or spring semesters, provided it does not conflict with classes or other events sponsored by the University. Undergraduate recitals may not be scheduled between semesters, on the weekend before or during final exam week (the last day available is the Friday before the weekend of juries/finals), during the summer, or when the student is enrolled in student teaching. A list of possible dates and times will be presented to the recitalists at the beginning of fall and spring semesters. All non-approved recital dates will not be considered for credit.
- d. Any non-music major wishing to perform a recital at Methodist University who is not part of the Junior/Senior Recital or Lecture/Demonstration process will need to submit a recital request form to the department coordinator. Students will be notified within one week of their request whether or not the requested date(s) for performance and/or dress rehearsal is/are available. Due to the increased number of events, do not assume that the recital will automatically be allowed.
- e. Dress rehearsals are considered an "extra" date for the venue and must be scheduled in addition to the date for the actual recital. This must also be scheduled with the Department Coordinator.

## 2. LOCATION

Student recitals can be held in a variety of locations, based upon student wishes, but on-campus facilities are preferred. If a student wishes to perform at a local church or other location and the owners/managers of that location agree, the alternate location must be requested on the recital form and approved by the department chair, the student's applied teacher, and the student's recital committee.

## 3. RECITAL REQUEST FORM

- a. The Recital Request Form (APPENDIX I) can be obtained directly from the music department and this guide. Students will want to first check with the Department of Music Administrator for some prospective dates. Once the Recital Request Form has been signed by the applied teacher(s) and the accompanist, the student is given permission to submit the form to the Department Coordinator in order to set the time/date/room, etc.
- b. By signing the Recital Request Form, the applied teacher has indicated that the student is "on track" regarding the amount and quality of material. If the applied teacher has concerns as to the student's ability to perform a passing recital, the approval sheet should not be signed. The student can appeal this decision to the department chair. If this decision is not appealed, the student risks receiving a failing or incomplete grade, and would need to re-enroll in private lessons/recital credit for the next semester.
- c. All Recital Request Forms must be submitted to the Department Coordinator **the semester prior to any proposed recital date**. Availability (or lack) of requested dates will be confirmed

within one week of the request. Consequences for failing to meet this deadline range from the recitalist being assigned an alternate performance date, to being denied permission to perform the recital during the requested semester.

- d. An initial recital hearing must be **no later than three weeks prior to the recital date**.
- e. The student must form their own **Hearing Committee** consisting of their applied teacher, another teacher in their area, and another “at large” music faculty member. This must be done in conjunction with the application for the recital.
- f. The **Hearing Committee** has the right to provisionally approve a recital with the understanding they may choose any piece to “re-hear” prior to the recital.
- g. Under NO circumstances may a student add a piece to their recital repertoire once the recital program is approved. If a recital program must be changed, the applied teacher would need to speak to the **Hearing Committee** and the **Department Chair** to resolve this change.

#### 4. SECONDARY AREAS OF PERFORMANCE

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

#### 5. ACCOMPANIST

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

#### 6. PROGRAMS

- a. The recitalist (and applied teacher) are responsible for getting a draft program to the Department Coordinator in time for the initial recital hearing (no later than three weeks prior to the recital date). The form is located in this handbook (APPENDIX II) and in the music Department Coordinator’s office.
- b. All information must be typed in Word or Pages format and will be produced as submitted. The department **will not** format, research dates, composers names, etc., unless asked to do so.
- c. A proof copy of the program will be produced and distributed to the department chair, applied teacher, and the recitalist. It is the responsibility of these parties to proof and correct these programs to the best of their abilities.
- d. Should the recitalist want any additional printed information to be available for the recital (dedications, remembrances, etc.) the recitalist must type, copy and distribute them; the department will not produce them. Handouts can be the size of the program but should not exceed letter size. It is the responsibility of the recitalist and applied teacher to produce a respectable document that is as error-free as possible. Vocalists must provide translations for all songs not performed in English.
- e. The recitalist must note whether an intermission is required.
- f. When listing a work with multiple movements, it is common to list each movement with some descriptor (tempo marking, mood, etc.)
- g. If a student is using the departmental template, a reasonable amount of programs will be printed for the recital.

- h. The recitalist should determine whether or not his or her applied teacher and advisor would like hard copies or digital copies of the program for their files. The recitalist should retain several hard copies for his or her records and professional teaching portfolio.
- i. Programs for all non-sanctioned recitals will be the responsibility of the students involved and should not use the Methodist University recital program format.

## 7. WRITING PROGRAM NOTES

- a. **INTRODUCTION:** This guide has been written to provide assistance to music students as they research, prepare, and write program notes for recitals and capstone projects. The writing of these notes is an important part of the academic experience, as it showcases your ability to understand and assess the musical and historical context of the repertoire you are performing. The importance of this task should not be underestimated, as informative and clearly presented notes can significantly enhance the listening experience of your audience. Many musicians find writing program notes a useful way to clarify their thoughts about the music that they are to perform, and audience members often find them a powerful supplement that increases their enjoyment of the performance.
- b. **OVERVIEW:** Program notes should illuminate the recital/program content in an interesting and relevant way and be directed toward an audience that is musically literate. Students should present drafts of the program to their applied professor for revisions well in advance of the hearing date. They should bring clean copies to the hearing and anticipate further revisions from the collective music faculty. The applied instructor has sole discretion in deciding when the program is ready for printing. A recital/project cannot be given until programs are sufficiently prepared.
- c. **RESEARCH:** Research is required for each musical selection performed. Most importantly, it provides the performer with critical insight into the composer's intentions and situates the material within the larger context of music historically. In their article entitled *Musicians as Authors: Teaching the Art of Writing Program Notes*, Henry, Zeiss, Nelson, Humphrey, Lee, and Filippini recommend beginning with a series of questions:  
 [S]tart by asking a series of questions, beginning with the general ones such as: What do I want the audience to know about this piece? What should they listen for when they hear it? What is the most significant feature of this piece? Once those questions [are] considered, more specific questions about the "who, what, why, where, and when" of the music should be addressed. "What" questions could include what type of piece it is (a cantata, oratorio, etc.) as well as form. "Why" refers to the reason a piece was composed: was it for a special occasion or a specific performer, for example. "Where" questions would include a work's cultural context." (p. 123)
- d. **STRUCTURE AND CONTENT:** The content of the program notes should dictate the structure. I recommend four "mini-sections" for each selection, but emphasis placed on historical, biographical, musical, or analytical information may vary the order:
  - (a) Information introducing the composer to the audience
  - (b) Information situating the work within the historical context of music, as well as the circumstances surrounding its composition
  - (c) A description of the work itself
  - (d) Interesting things for which to listen as the piece is performed
  - (e) All program notes should provide balanced information on each work. Several steps may assist your process:
    - (f) Consider the selection through the eyes of the composer. Determine the original key, the original instrumentation, and find recordings of first performances, if available.
    - (g) Listen to recordings of other works related to the selection. If the selection is part of a greater whole, listen to the work in its entirety to understand more fully the composer's intentions.
    - (h) Educate yourself about the period in which the selection was composed. What were performance practices of the time? Does the selection seem typical of the period? Listen to other works by the composer, as well as pieces from the composer's contemporaries.
    - (i) Read, Read, Read. Every day new books and peer-reviewed journal articles are published on music. Often, if you can find one reputable source, its bibliography will lead you to additional information. Places to start:

- a) Try a Google search using Google Scholar. Search the song title, major work, composer, period, etc.
  - b) Music History texts. Often music history texts and comprehensive supplemental materials (such as Grout's *Short History of Opera* or Daniels' *Orchestral Music Handbook*) provide an excellent, albeit broad, overview of a musical period or composer.
  - c) *The New Grove Dictionary of Music and Musicians*. This source is truly the gold standard for printed material in music. It is thorough and authoritative, and its bibliographies are often very comprehensive. Since *GroveOnline* is a subscription service, its content will not surface through any search engine.
  - d) Composer bibliographies. Major composers often have their works catalogued and thoroughly researched by someone who is widely considered an expert in the field. Be warned, however, about finding information about cotemporary composers online, as many sites are "fan sites," that are neither accurate, nor appropriate. Always check your sources.
  - e) Liner notes. The liner notes of many recordings offer excellent information regarding musical selections.
  - f) Related Journals. Countless peer-reviewed music journals offer summaries of extensive research performed by others. Each discipline will have journals focused toward that particular performance medium. Without too much travel, you can gain access to several impressive library collections. If a source is not available at Methodist, consult the libraries at NCSU, UNC, or Duke in just over an hour's drive. Consider the following and research your own discipline:
    - Journal of Music and Meaning
    - Journal of singing
    - Journal of Voice
    - Journal of Seventeenth Century Music
    - Chamber Music Journal
    - Classical Guitar Magazine
- e. **FORMATTING THE NOTES:** Once the research has been completed and content selected, the program notes must be formatted appropriately. Most importantly, it is critical that the program notes assist the reader to develop an understanding of the music. All biographical information should be directly linked to the music presented. It is the music itself that should inform the audience. Program notes are not intended to present lengthy biographies of the life of a composer. Attempt to situate the work within the larger context of music history and discuss its impact on its contemporary audiences, as well as those that followed. Discussing the human story behind the work may provide compelling information for the listening audience. Professor of Music at the University of Wisconsin-Whitewater, J. Michael Allsen (2014) advises, "start with the information on the composer and the history of the piece, and work your way towards the piece itself. . ."
- (a) Write program notes in clear and direct prose that informs the reader. Avoid first person and your personal feelings about the works performed. Use active voice. Proofread . . .
  - (b) Capital letters should be used when discussing musical periods (for example, Renaissance), but not when using related words as adjectives (for example, romantic expression). Names and titles should be capitalized. Names of sonata-form sections do not require capitalization.
  - (c) Italics should be used for book titles and musical works including operas and symphonic poems, to indicate dynamic levels, and for common foreign phrases. Normal font with single quotation marks should be used to indicate titles of single songs, motets, madrigals, and similar works, as well as for nicknames applied to instrumental pieces (for example, 'Moonlight' Sonata).
  - (d) Headings should normally give the formal title with key, as well as catalog identifies when appropriate. Living composers should include first names, as should composers whose names are also indicative of another composer (for example, J. S. Bach and C. P. E. Bach). The composer's dates should be listed. Each movement or song is also necessary. For vocal performances, individual songs may be grouped to alert the audience to applaud.

- (e) Vocal performances should also include translations, when appropriate. English text should be provided adjacent to the translation to allow the reader to cross-refer. Credit should be given to the translator.
  - (f) Quotes, when appropriate, should be kept brief and must be properly cited. Extended quotes (more than 40 words) should be indented. It is best, whenever possible, to avoid citations in program notes, so try to use your own words. Remember, however, that plagiarism is strictly prohibited, as it is in direct conflict with everything we honor at Methodist.
- f. **THE PROGRAM ITSELF:** Programs are supplements to a student's performance, and therefore, are meant to represent the student's achievement. Great care and attention should be given to producing a professional product. Some suggestions:
- (a) Use a publishing program to format your program so that the pages can be folded in half. Basically you need your type to be written on a landscape format in two columns. Take care to align the proper pages for back and front printing. (You will start with the second half (second side) of your first page to print your cover page.)
  - (b) Front page matter should include the following:
    - a. Methodist University Department of Music presents in "Senior/Junior/Sophomore, etc." recital:
    - b. Your Name, your instrument or Your Name, your voice designation (this should be the largest type on the page)
    - c. Your accompanist's name, piano (this should be the second largest type on the page)
    - d. The names of any other performers, their instrument or voice designation
    - e. The recital date and time
    - f. The recital location
  - (c) The first inside page should include your program. This is where you will write the title of each piece, the composer and his/her dates, and *from* \_\_\_\_\_ if the piece is part of a larger work. Separate the performance into sections to indicate where your audience should applaud unless you anticipate/desire applause after each piece performed.
  - (d) If you are a singer with foreign language selections, write the word for word translations directly within the program notes following the title and composers. Note: The English text underneath foreign text within your music is NOT the word for word translation. You need to look this up. Usually you can find this information on the Internet by searching the title of your piece and "word for word translation." If not Berton Coffin authored a series of texts called *Word-By-Word Translations of Songs and Arias* that provide hundreds of translations in a single collection.
  - (e) Next add your program notes. It is usually best to start on a new page and simply title it *Notes*.
  - (f) Final page matter should include the following:
    - a. This Recital is given in partial fulfillment of the requirements for the degree of \_\_\_\_\_
    - b. Mr./Miss/Mrs. \_\_\_\_\_ is a student of Dr./Professor \_\_\_\_\_
    - c. Any *short* "thank you's," as appropriate
    - d. Reception information, if applicable
  - (g) Because the program is important, consider having it printed on finer paper. Colored paper is not necessary, but a finer grade of paper, when affordable, shows seriousness of intent and professionalism.
  - (h) Reminders:
    - a. Submit a copy of your program to each professor at the time of your hearing.
    - b. The student is solely responsible for providing those copies, as well as the copies that will be available for the audience. The number of needed copies will depend largely upon the audience expected at the event.

- c. The program and notes should be remitted to the students applied professor well in advance of the hearing for editing. Further editing can be expected from the collective music faculty after the hearing.
- d. A student's program and notes must be approved prior to performance.

## 8. RECITAL SUPPORT PERSONNEL AND EQUIPMENT

- a. It is the recitalist's responsibility to enlist a person to serve as stage manager, or at the very least, let the Department Coordinator know what is needed for the recital set-up.
- b. It is the recitalist's responsibility to check with their accompanist as to the need for a page-turner. The page-turner should be part of the dress rehearsal and performance.
- c. The recitalist may request the use of tech for their performance. Requests for tech, e.g. microphones, speakers, media, must be submitted with the recital request form. Media personnel have indicated that a request be made for "one microphone" when securing the venue. That will send a note that tech is needed and will begin a dialogue. ***It is the responsibility of the student to coordinate these concerns with media personnel.***
- d. Additional requests must be submitted in writing to the Department Coordinator **no later than two weeks before** the dress rehearsal and/or performance.
- e. Additional equipment needs must be submitted in writing to the Department Coordinator **one week before** the dress rehearsal and/or performance.

## 9. PROVIDING MUSIC

An original, published copy of all music **must** be in the possession of the recitalist at the time of the hearing. Any exceptions must be approved by both the director of applied studies and the applied teacher. Failure to provide music may result in a re-scheduling of the hearing, ergo the recital.

## 10. PROTOCOL

- a. Any unprofessional behavior or questionable actions will be discussed with the Department Chair and applied teacher. Their decision, which may include a failing grade for the recital, will be delivered to the recitalist within one week of the recital date.
- b. Unprofessional behaviors can include, but are not limited to:
  - (a) Failure to start or end the recital on time;
  - (b) Failure to properly prepare the recital hall;
  - (c) Inappropriate attire or behavior during a performance (see Etiquette fact sheet)
  - (d) Failure to properly advertise the recital given the means to do so.

## 11. CANCELLATION

- a. In the event of a family emergency or serious illness, the recital may need to be postponed. It is the recitalist's responsibility to notify the applied teacher, other performers, the accompanist, and the Department Chair as soon as the issue occurs. Recitalists are also responsible for signage to be posted informing the public of the postponement.
- b. In the unlikely event that a recital needs to be cancelled due to weather, the student and the department will work together to find another suitable time. Signage will remain the responsibility of the recitalist.

## 12. GRADES

- a. Recital grades are calculated as a part of the regular semester applied music grade, self-assessment of the recital, and through the hearing rubric.
- b. The recitalist should listen to/watch the recording and fill out their own Recital Assessment Form as a part of their self-assessment. The recitalist should continue to attend applied lessons for that semester even though the recital has been completed.
- c. The applied teacher will submit all assessment forms (hard copy or digital copy [preferred]) to the appropriate advisor for the student's personal file. Advisor may then remit to the Fine Arts Administrator for filing.

- d. The student's applied teacher **is required** to be in attendance at the recital. It is *recommended* that other music faculty should **strongly consider** attendance at junior and senior recitals.

### 13. RECEPTION

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

- a. All receptions are to be held in an appropriate space.
- 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 properly near the trash area located in the music department.
- 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. In the event that recitals are scheduled back-to-back, it is recommended that all recitalists combine their receptions.
- f. When available, the Friends of Music Organization may be able to provide some financial assistance. Simply submit amount requested in writing to the Department Chair. Historically, FOM has been able to contribute amounts between \$100 - \$200.

## RECITAL FACT SHEET – ETIQUETTE

- a. The recitalist is responsible for hanging and removing signs and announcements about the recital. Signs should reflect professionalism and good taste.
- b. The recitalist should secure a page-turner (if needed) for the accompanist well in advance of the recital date.
- c. The recitalist should dress appropriately. The recital is an important event and the clothing worn should be a reflection of this. You may want to perform the dress rehearsal in full concert attire to make sure that you have the flexibility and comfort needed. All performance details, including hairstyle, shoes, and jewelry, should be taken into consideration.
- d. The recitalist should maintain a formal recital environment at all times when in the public eye, even when not actually performing. The audience never needs to know what you thought of your performance – save those thoughts and comments for when you are away from the performance. Body language speaks as loudly as words; recitalists are advised to be aware of gestures, movements, and posture at all times.
- e. 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.
- f. Bow when you first arrive at the stage **IF** the audience is still clapping. At the end of the selection, bow and then acknowledge your accompanist. The bow should be slow and sincere. Your head should be down (always look at the floor) and your feet should be together.
- g. Instrumentalists, check your tuning briefly before you start and check as is needed/appropriate.
- h. At the end of the program, it is acceptable to express some brief thanks, or information about a possible reception. Inside jokes are discouraged.
- i. The soloist is **always** the first person on and the first person to leave the stage.
- j. At the end of the program, be prepared to come back immediately to accept the accolades of your audience.
- k. While this may not apply in every recital circumstance, some applied teachers may allow encore material. Encores require special protocols and should not simply be performed without permission; ask your applied teacher for guidance.
- l. Write thank-you notes to all who helped you.

# RECITAL FACT SHEET – SUGGESTIONS

(revised 4/15/19)

1. Record yourself before the recital so that you can hear what the audience will hear. Don't be surprised if this performance is less than excellent.
2. Practice with a metronome often. The understanding of a solid beat will help your rhythms "groove". For some variety, try making the metronome beat the upbeats. Another good variation is to play the selection in time but in another style (e.g., jazz, Latin, etc.).
3. **Junior (half) Recitals must be a minimum of 25 minutes of music** (not to exceed 30 minutes total) and **Senior (full) Recitals must be a minimum of 40 minutes of music** (not to exceed 50 minutes total).
4. Know what you want to achieve from every practice session. Working on a very small fragment many times may allow the whole phrase to improve. It is not always necessary to always play through the piece.
5. Take the time to have 2-4 "pre-performances." Perform for anyone who will listen. This will allow you to catch any mistakes before your recital. Students are strongly encouraged to present their recital program to various schools or churches.
6. Project yourself into the recital situation when you are practicing – visualize the audience, imagine the setting, etc. Practice walking on/off stage, bowing, etc.
7. Practice with the lighting that you intend to use. Remember that this will affect pitch, reading ability, etc.
8. Make sure that the accompanist(s) is/are in the same proximity every time and that you can easily communicate with them.
9. Take a few moments before you perform the first note to "compose" yourself. Remind yourself about the dynamics/moods you want to achieve as well as how well-prepared you are so that nerves become a non-issue.
10. When selecting a program, it is suggested that you utilize a variety of musical styles and genres (baroque, classical, romantic, impressionistic, early 20th century, pop, etc.). Not only will your audience respond better to a diverse program, but you will also be training yourself to think within those subtle style changes. Your applied teacher will help with this process.
11. When selecting the program, make sure that you take endurance into account. A secondary instrument, or programming in a way that allows for "breaks" could provide a well-needed respite.
12. Play or sing through your program so that you can feel what the audience feels. Ask yourself, "If I were paying to see this program, would I leave satisfied?"
13. Use original sheet music whenever possible and take page-turns into account. You may want to tape a photocopied page onto the music so that the page turn is not distracting.
14. Place the music stand (if needed) so that the audience can see you and your instrument. You should also practice with the stand in this position.
15. Check tuning with piano prior to the start of your program so that you know what to expect. Re-tune briefly when you go on stage. Use your tuning notes to warm up, tune, and relax.
16. Make sure that items stored outside of the recital hall area are secure. Instruments, purses, cell phones, laptops, etc., should not be left unattended 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 and/or school will most likely have their biographical information. Other good sources for this information are the Davis Library or:

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

ASCAP Biographical Dictionary, 4th edition  
International Who's Who in Classical Music  
International Dictionary of Black Composers  
International Encyclopedia of Women Composers  
Baker's Biographical Dictionary  
Subject-specific resources, e.g., Percussion Solo Literature

## **RECITAL SCRIPT (suggested)**

Department Chair or Applied Teacher

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

<b>RECITAL CHECK LIST</b>	<b>Deadline</b>	<b>Date Completed</b>
Pick up Guide to Recitals	Registration	
Fill out Recital Request Form with applied teacher		
Recital Req. Form signed by the applied teacher		
Recital Req. Form signed by the secondary applied teacher		
Recital Req. Form signed by the applied teacher		
Select accompanist and page-turner		
Recital Req. Form signed by the accompanist		
Select 2-3 recital date possibilities		
Select 2-3 dress rehearsal possibilities		
Submit Recital Request Form to Department Coordinator		
Receive hearing and recital dates from Department Coordinator		
Order original music		
Selection #1		
Selection #2		
Selection #3		
Selection #4		
Selection #5		
Selection #6		
Selection #7		
Selection #8		
Selection #9		
Selection #10		
Establish rehearsal schedule with accompanist		
Create practice schedule		
Finalize program with applied teacher		
Submit program on hearing date	Submit program on hearing date	
Complete hearing with committee and final approval	21 days before date	
Hang signs and announcements		
Pre-performances – #'s 1-4		
Check performance attire		
Proofread recital program		
Dress rehearsal		
Pick up programs (insert program notes or translations)		
PERFORM WELL!!! ENJOY!!!		
Clean up reception and/or recital area(s)		
Write thank-you notes		
Submit 6 copies of program to appropriate people		
Remove all signs and announcements		

## Appendix I



### Methodist University Department of Music Recital Request Form

\_\_\_\_\_ Junior Recital (MUS 0800)

\_\_\_\_\_ Senior Recital (MUS 0900)

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

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

#### HEARING COMMITTEE

Applied Teacher	(signature)
Music Professor	(signature)
At Large	(signature)
Secondary Applied*	(signature)

#### ADDITIONAL REQUIRED SIGNATURES

Major Advisor	(signature)
Accompanist	(signature)
Media	(signature)

#### POSSIBLE PROJECTED DATES:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\* If a Secondary area is being performed:

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

# Appendix II

## Methodist University Music Department Recital Check Assessment Form

Student's name: \_\_\_\_\_ Date: \_\_\_\_\_

Semester: \_\_\_\_\_ Course # and Title: \_\_\_\_\_

Instrument: \_\_\_\_\_ Instructor: \_\_\_\_\_

Voice \_\_\_\_\_ Semester hours \_\_\_\_\_

Music Majors Only: Degree Pursued, check one.

B.A. \_\_\_\_\_ B.A./ Arts Mgt. \_\_\_\_\_

B.M./Music Ed. \_\_\_\_\_ B.M./Performance \_\_\_\_\_

Courses completed to date (including current semester)

MUS 107 _____	MUS 207 _____	MUS 260 _____	MUS 465 _____
MUS 108 _____	MUS 208 _____	MUS 311 _____	MUS 301 _____
MUS 161 _____	MUS 261 _____	MUS 313 _____	MUS 303 _____
MUS 162 _____	MUS 262 _____	MUS 361 _____	MUS 304 _____
MUS 464 _____	MUS 109 _____	MUS 209 _____	MUS 219 _____
MUS 419 _____	MUS 160 _____	Piano Prof. _____	

Current repertoire: (this term only)

Title of composition/etude	Title of larger work (if applicable)	Composer
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Use reverse for additional repertoire list

.....  
Evaluation: **Recital Check** (departmental standard is a **minimum** of **85** points)

Technique (articulation/enunciation, note accuracy,  
intonation, rhythmic accuracy) 40 points possible \_\_\_\_\_

Musicality (style, dynamics, phrasing, tempo etc.) 40 points possible \_\_\_\_\_

Presentation (stage presence, attire etc.) 20 points possible \_\_\_\_\_

Total points.

Jurors signature \_\_\_\_\_

This student meets departmental standards and is prepared to give a recital. \_\_\_\_\_

This student **does not** meet departmental standards and is **not** prepared to give a recital at this time. \_\_\_\_\_

Appendix III



RECITAL PROGRAM FORM

This form must be completed no fewer than 30 days before the recital.

You should:

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

Performer's Name: \_\_\_\_\_

Main instrument or voice: \_\_\_\_\_

Purpose for recital (circle): Junior Recital Senior Recital

Studio of: \_\_\_\_\_

Number of programs required: \_\_\_\_\_

Recital Date: \_\_\_\_\_ Time: \_\_\_\_:\_\_\_\_ Place: \_\_\_\_\_

I would like an intermission after piece #: \_\_\_\_\_

First Selection: \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_ (Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

Second Selection: \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_ (Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

**Third Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Fourth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Fifth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Sixth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

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

Appendix IV



**DUAL RECITAL PROGRAM FORM**

**This form must be completed no fewer than 30 days before the recital.**

You should:

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

**Performer’s Name:** \_\_\_\_\_

Main instrument or voice: \_\_\_\_\_

Purpose for recital (circle):    Junior Recital                  Senior Recital

Studio of: \_\_\_\_\_

**Performer’s Name:** \_\_\_\_\_

Main instrument or voice: \_\_\_\_\_

Purpose for recital (circle):    Junior Recital                  Senior Recital

Studio of: \_\_\_\_\_

Number of programs required: \_\_\_\_\_

Recital Date: \_\_\_\_\_ Time: \_\_\_\_:\_\_\_\_ Place: \_\_\_\_\_

We would like an intermission after piece #: \_\_\_\_\_

**First Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer’s Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

**Second Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Third Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Fourth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Fifth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Sixth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

\_\_\_\_\_

**Seventh Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

**Eighth Selection:** \_\_\_\_\_

Composer: \_\_\_\_\_ Composer's Dates: \_\_\_\_\_  
(Years of Birth and Death)

Arranger (if applicable): \_\_\_\_\_

Movements: \_\_\_\_\_

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

## Appendix V

### A RUBRIC FOR QUALITY PROGRAM NOTES

**Biographical Information:** The student shows detailed, thoroughly researched biographical information that is both relevant to the specific literature performed and provides a high level of learning for the audience.

**Historical Information:** The student provides detailed, thoroughly researched historical information that contextualizes the performed work within the historical framework of music history. Performance practice of the time is considered.

**Description and Analysis:** The student provides detailed, thoroughly researched information specific to the works performed, as well as a comprehensive and informative analysis of the pieces. Information provided deepens the readers' knowledge of the scores.

**Writing/Commentary:** The student writes persuasively and articulately, and provides compelling commentary. The student writes with no errors in grammar, syntax, punctuation, and spelling.

#### Information adapted from:

Allsen, Michael (2014). *Writing Concert Program Notes: A Guide for UWW Students*. Accessed July 25, 2016. Website: <http://www.allsenmusic.com/NOTES/WritingNotes.html>.

Henry, Michele, Laurel Zeiss, Melanie Nelson, Erin Humphrey, Trevor Lee, and Tricia Filippini (2004). "Musicians as Authors: Teaching the Art of Writing Program Notes." *College Music Symposium*, Vol. 44, pp. 121-132.

Scaife, Nigel (2001). *Writing Programme Notes: A Guide for Diploma Candidates*. London: Associated Board of the Royal Schools of Music.

**Rubric:** The following rubric is designed to assist professors in evaluating program notes.

	5	4	3	2	1
Biographical Information	The student shows detailed, thoroughly researched biographical information that is both relevant to the specific literature performed and provides a high level of learning for audience.	The student shows detailed, thoroughly researched biographical information that is relevant to the specific literature performed.	The student shows detailed, thoroughly researched biographical information.	The student provides biographical information that is not thoroughly researched.	The student provides biographical information with no supporting evidence.
Historical Information	The student provides detailed, thoroughly researched historical information that contextualizes the performed work within the historical framework of music history. Performance practice of the time is considered.	The student provides detailed, thoroughly researched historical information that contextualizes the performed work within the historical framework of music history. Performance practice of the time is not considered.	The student provides detailed, thoroughly researched historical information about the musical genres performed.	The student provides historical information about the musical genres that is not thoroughly researched.	The student provides historical information with no supporting evidence.

	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Description and Analysis</b>	The student provides detailed, thoroughly researched information specific to the works performed, as well as a comprehensive and informative analysis of the pieces. Information provided deepens the readers' knowledge of the scores.	The student provides detailed, thoroughly researched information specific to the works performed, as well as a comprehensive and informative analysis of the pieces. Information provided may deepen the readers' knowledge of the scores.	The student provides detailed, thoroughly researched information specific to the works performed, as well as an informative analysis of the pieces.	The student provides information specific to the works performed, with a poor analysis of the pieces.	The student fails to provide information specific to the works performed or fails to provide an analysis of the pieces.
<b>Writing/ Commentary</b>	The student writes persuasively and articulately, and provides compelling commentary.	The student writes persuasively and articulately, and provides engaging commentary.	The student writes persuasively and articulately, yet provides weak commentary.	The student writes articulately, yet fails to persuade or engage the audience through commentary.	The student fails to provide persuasive and articulate writing and fails to engage the audience through commentary.
<b>Writing Mechanics</b>	The student writes with no errors in grammar, syntax, punctuation, and spelling.	The student writes with no more than one error in grammar, syntax, punctuation, and spelling.	The student writes with no more than three errors in grammar, syntax, punctuation, and spelling.	The student writes with no more than five errors in grammar, syntax, punctuation, and spelling.	The student writes with several errors in grammar, syntax, punctuation, and spelling.
<b>Requirements</b>	The student greatly exceeds the requirements for programs and notes as described.	The student exceeds the requirements for programs and notes as described.	The student meets the requirements for programs and notes as described.	The student omits or ignores a requirement for programs and notes as described.	The student omits or ignores several requirements for programs and notes as described.