

Alverno
C O L L E G E

**MUSIC
DEPARTMENT**

**STUDENT
HANDBOOK**

2011-2012

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Music Faculty Directory – 2011-2012

<u>Name</u>	<u>Alphonsa Hall Room #</u>	<u>Phone #</u>	<u>Teaching Area</u>
Davis, Mark	261	382-6434	Keyboard
Dexter-Schabow, Nancy	141	382-6152	Music Therapy, Gen. Ed., Clinic
Craft, LaRita	260	382-6136	Piano, Piano Lab, Collaborative Piano
Jirovec, MaryAnn	141	382-6132	Winds, Instrumental Lab, Wind Ensemble
Kamenski, Michael	252	382-6143	Music Theory, Music Technology
Knight, Diane	254	382-6135	Director of Music Therapy Program
Kress, Joe	148	382-6434	Saxophone
Lockett, Wendelin	148	382-6434	Voice, Vocal Techniques, Voice Lab
Nielsen, Linda	260	382-6136	Flute
Peterson, Anne Marie	148	382-6434	Strings, String Ensemble
Pufall, Molly	257	382-6465	Vocal Ensembles, Voice, Performance & Audition Coordinator
<i>Roller, Peter Department Chair</i>	253	382-6162	<i>Guitar, Popular Music, Music and Cultures</i>
Schecher, Mary	251	382-6137	Music Fundamentals
Short, Charles	141	382-6132	Percussion Techniques
Stryck, Mary	251	382-6137	Music Therapy
Surprenant, Heidi	252	382-6143	Music Theory, Aural Skills

Musical Performance and Related Information

Declaration of Primary Instrument

Declaration of a student's primary instrument, along with the student's area of concentration (Music Therapy or BA in Music) completed at the time of audition. Subsequent requests to change primary instrument will necessitate another placement audition.

Private Lessons

Rosters for private lessons in the coming semester need to be planned as early as possible so that teachers can be contracted to teach Music students. Students returning to Alverno for the following semester should register for private lessons before the end of the current semester. Failure to do so may result in a student not receiving private lessons that semester, which could prolong your graduation date.

Students taking private lessons will be held accountable for the Universal Performance Criteria and Outcomes within Alverno's Music Department. See Appendix 3 for the Universal Criteria and Outcomes.

Semester Performance Assessments (Juries)

Semester performance assessments, attended by at least two faculty members, are held at the end of each semester for all students who are taking music lessons for credit. At the discretion of the instructor, the end-of-semester performance assessment is waived in semesters during which a student gives a recital. Voice students shall prepare two memorized songs of contrasting styles for each semester performance assessment.

Semester performance assessments (juries) are one of the primary means by which satisfactory progress on the student's primary instrument is assessed. Students will receive electronic performance evaluations from multiple music faculty to document progress in this area. Other means include the student's weekly private lessons, weekly Performance Labs, and recitals. Consistent and satisfactory progress on the primary instrument is expected. Lack of satisfactory progress may result in the need for additional semesters of instruction. In extreme cases faculty can recommend a student to transfer out of the program if the student is unable to complete the requirements for this degree.

Culminating Recital

A culminating recital is given by all Music Therapy majors and Equivalency students whose previous degree is in a field other than music. The applied instructor and student will determine whether to give a full or shared recital, and if the recital will occur in the junior or senior year. With the approval of the applied instructor, some ensemble material may be included in recital programs. BA in Music and support students are not required to give recitals, but may do so with the approval of the applied instructor.

Memorization of recital repertoire policies are as follows: All voice students must memorize solo repertoire. All other students memorize part of their recital repertoire, to be determined in consultation with the applied instructor.

Recital Program

Students prepare their own printed recital programs following the “Guidelines for Drafting Recital Programs” – see Appendix 2. The cost of duplicating the programs for the Culminating recital will be covered by the college. The cost of duplicating programs for any other recital is the responsibility of the student.

Accompanists

Students arrange for their own accompanist for Culminating recitals. Accompanists must be approved by the student’s applied instructor and the piano faculty. Student accompanists may receive ensemble credit for their work by enrolling in Collaborative Piano Ensemble (MU 139). Fees for accompanists are set by the accompanist, except that fees shall not be charged by a student accompanist who is receiving credit for accompanying.

Students should confer in a timely manner with their applied instructor regarding the scheduling of recitals. Students should consult with their performance lab instructors for specific reservation procedures and details of Recital preparation. See Appendix 1 for further information on Recital Procedures. When planning your class schedule, it is important to remember that to be eligible to give a recital, students are required to take lessons every semester prior to and including the semester in which you plan to do your culminating recital.

One **MUSIC DEPARTMENT GENERAL RECITAL** takes place each semester. Music majors currently taking applied lessons and who have not yet completed all music performance requirements are **required to participate in each semester General Recital**. Non-majors may participate as space on the program permits. Typically each student in the General Recital performs one selection. Performance lab instructors will coordinate student scheduling on the fall and spring recitals, in conjunction with the Performance Coordinator.

Recital Program

Students prepare their own printed recital programs following the “Guidelines for Drafting Recital Programs” - see Appendix 2. The cost of duplicating the programs for the Culminating recital is borne by the college. The cost of duplicating programs for any other recitals is borne by the student.

Accompanists

Students arrange for their own accompanist for recitals. Accompanists must be approved by the student’s applied instructor and the piano faculty. Student accompanists may receive ensemble credit for their work (student accompanists must complete a General Permit form, available in the Registrar’s Office, in order to receive this credit). Fees for accompanying are set by the accompanist, except that fees shall not be charged by a student accompanist who is receiving credit for accompanying.

Performance Labs

All music majors taking private lessons for credit must also register for the Performance Lab appropriate for the student’s particular instrument. In this lab students perform their compositions for an audience of peers and applied instructor(s) and receive feedback from them. In addition, topics of interest pertinent to each specialization may also be discussed. Waiver of the Performance Lab requirement is made only at the discretion of the applied instructor.

Keyboard Proficiency Assessment Requirements

All students pursuing a Bachelor's degree or equivalency in music must pass a piano proficiency exam. The student will be expected to demonstrate proficiency in the area of reading, performance, technique, and related functional skills. Learning experiences take place in the group piano classes (or, for students whose primary instrument is piano, in applied lessons), and music theory classes. Those students who do not have piano or organ as their primary instrument are required to also complete Group Piano 1-3 or obtain a waiver.

Requirements:

1. Performance level - repertoire of comparable difficulty in a variety of styles and time periods
 - a. Classical period sonatina, e.g., Beethoven, Sonatina in G
 - b. Etude, e.g., Burgmueller, Arabesque in A minor, Op. 100, or Bastien, Etude in C
 - c. Two solos, selected from, e.g., Bastien, Intermediate Repertoire Book 2, Stecher and Horowitz' Rock, Rhythm, and Rag Book 3, or Alfred's Basic Adult Piano Course Book 2
 - d. Accompanying: two patriotic songs ("America" and "The Star Spangled Banner")
2. Technique
 - a. Scales - demonstration of appropriate fingerings for all major and minor scales, two octaves, parallel motion
 - b. Arpeggii - major and minor triads, two octaves, parallel motion
3. Sight Reading - works of comparable difficulty
 - a. Bartok – Mikrokosmos, Book 2
 - b. Bastien – Beginning Piano for Adults (selected pages from Units 12 and 13)
4. Functional Skills
 - a. Cadences
 - b. Harmonization of a melody demonstrating different accompaniment styles
 - c. Any major or minor scale, harmonized, one octave up and down
 - d. Harmonizing a given melody and bass line using inversions, non-chord tones, seventh chords
 - e. Accompaniment of a vocal or instrumental score
 - f. Transposition
5. Improvisation and Ear Training Skills
 - a. Demonstrate progress towards playing "by ear" simple folk songs and popular melodies
 - b. Reading and Interpreting Chord Charts from Lead Sheets
 - c. Demonstrate the ability to use R.H. improvisation within a scale framework
 - d. Demonstrate the use of various L.H. accompaniment patterns
 - e. Demonstrate the ability to accompany yourself at the piano while singing

Concert Attendance

Because of the importance of listening to live music in the development of musicianship, the Music Dept. has a minimum concert attendance requirement in order to establish habits of concert-going in its students.

A. Requirements

1. For full-time music majors, attendance at a minimum of **10 professional concerts/recitals** and **6 student concerts/recitals** (college level) of live music is **required for each year of study** through the junior year.
2. For part-time music majors, an equivalent number of concerts (**10 professional, 6 student** per year) is required for each 36 credit hours accumulated, up to a total of 108 credit hours.
3. For transfer students, a proportional number of concerts (**10 professional, 6 student** per year), relative to the student's status upon transfer to Alverno, through the junior year is required.
4. By the end of your third year, you will plan to have accumulated **the required 48 concerts/recitals**.
5. As part of the Alverno College music community we demonstrate support for our peers and instructors through attendance at campus concerts and recitals. As such, music majors are required to attend ALL STUDENT AND FACULTY RECITALS AND CONCERTS held at Alverno during the school year. These are applied to your required concert attendance.
6. To assist you and your advisor in keeping a record of your concert/recital attendance, a sign-in sheet will be available for you to use prior to each event. The Performance Coordinator will pass this sheet to the division secretary who will enter this data in your record. Your advisor will receive a record of your attendance each semester to assist you in reaching the required 48 concert/recital attendance.

CONSEQUENCE FOR NOT MEETING ABOVE CONCERT EXPECTATIONS: Failure to meet these requirements will get you a 2 for 1 deal. For each department event you miss, you will need to attend two equivalent performance experiences. For example, if you miss the Spring Concert, you will need to attend 2 choral concerts elsewhere. If you miss one student recital, you will need to attend 2 recitals elsewhere. You will submit the program of each event along with a 1 page critique for each to the Performance Coordinator who will then enter your concert attendance.

B. Categories

1. Examples of **professional concerts** include:
 - Faculty recitals and concerts
 - Music Interlude series
 - Alverno Presents concerts
 - Milwaukee Symphony Orchestra
 - Present Music
 - Florentine Opera
 - Milwaukee Ballet
 - Bands/solo artists playing on professional stages (festival, theater, club)
 - etc.
2. Examples of **student concerts** include:
 - Alverno Chorus
 - Student recitals

General music department recitals held once each semester
Student musicals, etc.

Performances should represent a wide variety of musical experiences, for ex., solo recitals, chamber music concerts, symphony orchestra concerts, jazz concerts, opera, popular music concerts, new music concerts, etc. Participation in concerts by the student may count toward satisfaction of a maximum of two concerts per year.

MUSIC MAJORS ARE REQUIRED TO ATTEND ALL MUSIC DEPARTMENT EVENTS WHICH SHALL INCLUDE:

- 2 Music Department Concerts (Winter/Holiday and Spring)
- 2 Music Department General Recitals (one per semester occurring the first Monday in December and the first Monday in May)
- All student recitals

PROTOCOL FOR ATTENDANCE CREDIT AT MUSIC DEPARTMENT EVENTS:

C. Procedure:

1. The student presents a "Concert Attendance Report" (available in the ACT Division office AL 146) and a brief description of the concert (see Criteria below), as well as firmly attached evidence of attendance (program, ticket stub, etc.) to her performance lab instructor.
2. Students wishing to have programs returned to them may pick them up from the lab instructor at the end of each semester.

CRITERIA FOR BRIEF DESCRIPTION OF CONCERT ATTENDANCE

State the following information succinctly and clearly:

1. Example of repertoire performed
2. Discuss stylistic differences between selections
3. Address type of instrumentation or vocals used
4. Discuss a "peak" moment you experienced at the concert: a time of excitement, extreme interest or emotional response, etc
5. Offer a personal critique/opinion of the performance

D. Related deadline:

Progress toward the total 48 concerts to be attended NO LATER THAN THE END OF YOUR JUNIOR YEAR will be formally monitored by your advisor each semester. If this goal is not met, the music department chair will meet with each student to make a plan for said completion to occur prior to graduation. If the requisite number of concerts is still not met, the **student will receive an incomplete in the Senior Seminar Capstone, MU 491 and will be unable to graduate.**

Equivalency students are subject to the concert attendance requirement if their previous degree was in a field other than music, but not if their previous degree was in music. Music support area students are encouraged to attend concerts, but are not subject to the concert attendance requirement.

Ensemble Enrollment

Music Therapy majors at Alverno College are required to enroll in an ensemble for 7 out of the 8 semesters of their studies (BA Music has 2 req. Ensembles plus 3 sem. Lessons OR Ensemble). Ensembles are the main way that MUY majors expand their musicianship on a primary instrument (including Voice) that they study in private lessons for a minimum of 6 semesters. As such, students should regularly perform on their primary instrument in ensembles and should make every effort to **not** substitute a different performing medium unless they have also enrolled in an ensemble using their main instrument. Beyond the benefits for “achieving mastery” on a primary instrument (NASM standards), student enrollment in an ensemble using the primary instrument is often needed to have the minimum number of students to run Alverno classes such as Wind and String Ensemble. If no relevant ensemble is offered at Alverno for a given major’s instrument, they can use a Permit form (submitted to Music Chair) to get ensemble credit for playing in a relevant group at Concordia University or elsewhere in the area.

Ensemble Options:

Alverno:

String Ensemble (MU 133) — Contact Music Department Chair

Jazz /Pop Vocal Ensemble (MU 136) – Currently on hiatus

Flute Choir (MU 137) — Contact Flute Faculty, Linda Nielsen

Wind Ensemble (MU 138) — Contact Music Department Chair

Collaborative Piano (MU 139) – Contact Piano Faculty

Alverno College Choir (MU 130) – Contact Performance Coordinator

Alverno Chamber Ensemble (MU 131) – Contact Performance Coordinator

Non-Alverno (examples of, but not limited to):

Concordia Univ., Mequon — Symphonic Winds, Brass Choir, Jazz Ensemble (contact department chair)

Menomonee Falls Symphony Orchestra — Play orchestral literature conducted by Michael Kamenski

Marquette University Jazz Ensemble — Small ensembles of varying instrumentation

Bel Canto Chorus — Large, mixed community chorus

Alverno Ensemble Descriptions:

Alverno College Choir (MU 130)

The Alverno College Choir is open to all students and performs literature of varying styles and time periods, both accompanied and a cappella. The Alverno College Choir performs multiple times each semester, both on and off campus. Directed by Molly Pufall.

Alverno Chamber Ensemble (MU131)

This is an auditioned ensemble comprised of developed musicians at Alverno College. While not restricted to specific repertoire, this primarily a cappella ensemble regularly performs pieces from the Medieval and Renaissance time periods. The Chamber Ensemble represents Alverno well by performing at on-campus and off-campus functions. Directed by Molly Pufall.

String Ensemble (MU 133)

Directed by Anne Marie Peterson.

Flute Choir (MU 137)

Comprised of flutists who play arrangements of chamber music, performing in the Holiday and Spring concerts. Directed by Linda Nielsen.

Wind Ensemble (MU 138)

This ensemble uses the range of wind instruments represented by enrolled students to play a variety of concert material, some arranged for the particular instrumental grouping by the teacher. Performs during the Holiday and Spring concerts. Directed by Mary Jirovec.

Collaborative Piano (MU 139)

Pianists can work on piano ensemble repertoire with other piano majors, accompanying a vocal or instrumental culminating recital, or accompanying an ensemble. Directed by LaRita Craft.

Music Department Facilities

Practice Rooms (AL 248, 249, 250) (AL 148 by appointment with Division Secretary x6130)

Students reserve their regularly-scheduled practice sessions ahead of time via a form submitted to the Music Dept. Coordinator. Schedules for each room are posted on the door. Additional rooms may be assigned for practice usage if required. Students should keep the rooms clean and in order. Food and beverages are not allowed. Heavy items may not be placed on the pianos. Windows must be **closed and latched** and lights turned off before leaving (windows that are pushed to the closed position but not latched may be blown open by a heavy gust of wind; sudden and large temperature changes that result from windows left open overnight are damaging to the pianos). Repairs needed should be reported to the Arts, Communication and Technology Division Secretary at x6130.

Lampe Recital Hall (AL 144)

This room is used for recitals, concerts, performance labs, classes, organ practice, Music Interludes, and other special events. Its use must be reserved via the Alverno Presents office, located in the lobby of Pitman Theatre. Pianos on stage are not available for practice except in rehearsals for recitals and concerts as deemed appropriate by a student's applied instructor.

Electronic Music Studio (AL 143)

Students in courses that require the use of the studio reserve studio time via the course instructor. Permission for other use by students who have received equipment training is requested through the Music Dept. Coordinator.

Music Therapy Clinic (AL 261)

Model Music Therapy clinic with professionals from Music Therapy Services of Waukesha County offering sessions with a variety of clients, intended to be observed by students in the Music Therapy program.

Music Piano Lab (AL263)

To reserve time in the Piano Lab:

Call the Registrar's Office at 382-6370 Mon-Fri from 8:30am-5:00pm. Any of the office staff can assist you. On the day you reserved, go to the TLTC desk (in the Rotunda), register your name, leave your student ID and sign out the key. Return the key immediately after your session is completed. The key may never be taken off campus.

Your session may be for any length of time provided that you do not reserve more than 2 hours (total) on any given day. Please note that the room may not be open very late or very early as the AL building is unlocked on its own schedule. The Registrar's office will assist you with this.

Special Collections (B-38)

The Music Dept. maintains special score collections, such as choral, instrumental, and organ, in inner room of ALB-38. Some older issues of selected periodicals are kept here also. Student access is by special permission of faculty only.

Student Organizations

ACMTSO-Alverno College Music Therapy Student Organization

This group is an organization that supports the pre-professional development of music therapy majors. Students will direct the activities of this group and elect officers to serve as a liaison to regional and national student groups. This group will work closely with the faculty advisor to determine the program contents for the year. Faculty advisor: Diane Knight

Miscellaneous

Use of this HANDBOOK

Every music major/equivalency/and music support student is responsible for meeting the requirements as stated in this handbook each academic year. Because requirements in a given year may change, the handbook will be available with updates online. Students will not be held responsible for retroactive changes, but are required to comply with requirements for the year in which they are enrolled.

Communication Issues

Bulletin Boards: For announcements of special events, concerts, jobs, scholarship opportunities, or other general information, **MUSIC DEPARTMENT BULLETIN BOARDS** are located on the second floor of the Alphonsa building. Students are responsible for checking these boards regularly.

E-mail: Timely communication is basic to the smooth running of the department and resolution of issues. All Music faculty and students will use the Alverno email system exclusively for regular communication. Students are expected to check their Alverno email regularly and respond to messages from Music faculty in a timely manner.

Student work: When instructors notify students that their work will be returned via AL 146, it must be picked up by students in AL 146 within one month following each semester or work will be discarded.

Conflict Resolution in the Music Dept

Central to all conflict resolution at Alverno College is to ***start by making a sincere effort to communicate with the person with whom you have issues to resolve***, whether it be student-teacher or peer issues. The Alverno *Community Guide & Student Handbook* states this principle in the following ways:

- Make every attempt to first resolve conflicts with the person(s) involved
- Focus the controversy on ideas and determining the best direction or decision
- Communicate information accurately and clarify miscommunication
- Recognize and communicate feelings as they relate to the issues being discussed

Generally, complaints are handled within the departmental area with the staff member most directly involved. If the student is dissatisfied with the outcome of that meeting, appeal the issue through the department director (either Music Chair or ACT Associate Dean).

Instructor assignment for private lessons

The Music Department Chair makes all applied instructor assignments. Students entering Alverno may request a particular applied instructor, if desired, and the Department Chair will take into account such requests when making assignments, though granting of the request cannot be guaranteed. Any request for a change of instructor is addressed to the Department Chair.

Private lessons on secondary instruments

Permission to take private lessons on a secondary instrument must be obtained from the Music Department Chair. Such study is normally discouraged due to the time commitment demanded by the student's course work and practice on her primary instrument. However, where a student can demonstrate satisfactory progress to date and time availability for practice on more than one instrument, permission may be granted, subject to instructor availability.

Music Interludes

Attendance at the Music Department's Music Interlude series is required of all music majors. Attendance counts towards the concert attendance requirement. When scheduled, Music Interludes will take place during Tuesday or Thursday afternoons, from 12:10-1:00pm.

Off-campus Performance Activities

Students wishing to enter a competition or audition are required to obtain the consent of their applied instructor prior to submitting any materials. Such consent is required also for any off-campus performances.

Faculty Assistance

Faculty are always willing to assist or to answer questions. Office hours are announced by each faculty member. Meetings with faculty at other times are made by appointment.

Academic Advising

Academic advising for the first year is done through the Advising Office, LA 227. That office consults with the Music Dept. when necessary. At the end of the first year music majors are assigned to one of the music faculty advisors. Students should seek the advice of their advisor with regard to questions about their individual curriculum.

When registering for MU 399, students formally apply for admission to the advanced level of their particular program. Application forms (a copy is included here as Appendix I) are sent to the student, via the Office of Academic Affairs, along with a letter announcing the event.

Alverno Library

The Alverno Library, located on the second floor at the north end of the LA building, either holds or can obtain the vast majority of library materials that students will need during their stay at Alverno. The main reading room and adjacent stacks hold general reference works, books, periodicals, tapes, films, and computer programs. The Arts, Communication and Technology Division Lab contains recordings, playback equipment, and scores. **Grove Music Library** and **Classical Music Library** (an online listening library) is also available via the Alverno Library web page. See any music faculty or library staff for further information on this valuable resource, among others. An orientation to the library is provided for new students near the beginning of each semester.

Area Music Stores:

Beihoff Music

111737 W. North Ave
Wauwatosa, WI 53222
Phone 607-3900
*retail instruments and repair,
rentals, sheet music

Cascio/Interstate Music Co.

13819 W. National Ave.
New Berlin, WI 53151
Phone 262/789-7600
*retail instruments, rentals,
sheet music, books
Internet sales: www.interstatemusic.com

Family Music Center

5020 W. Oklahoma Ave.
Milwaukee, WI 53219
*reasonably priced instruments, supplies
Phone 546-6664 (instruments, supplies)
Phone 546-4466 (sheet music)

Lincoln Music House

3379 S. 13th St.
Milwaukee, WI 53215
Phone 671-4233
*retail instruments and repair, rentals,
sheet music

Northwestern Publishing House

1250 N. 113th St.
Milwaukee, WI 53226
Phone 475-6600
*retail piano, organ, handbells music

Rockhaus Guitar & Drums

4300 W. Forest Home Ave
Milwaukee, WI 53234
Phone 545-5900
*acoustic & electric guitars, repairs

Wade's Guitar Shop

3490 N. Oakland Ave
Milwaukee, WI
Phone 961-0848
*fine acoustic & electric guitars,
amps, supplies and repairs

White House of Music

2101 N. Springdale Rd.
Waukesha, WI
Phone 262/798-9700
*guitars, keyboards, supplies, repairs,
rentals, sheet music, band instruments

Ward-Brodt Music Co.

2200 W. Beltline Hwy.
Madison, WI 53713
Phone (608) 271-1460
*sheet music, instruments and repair

APPENDIX 1

CULMINATION RECITAL PROCEDURES VOCAL AND INSTRUMENTAL (not piano)

By September 20

1. Plan a date, time and location. Consider any possible conflicts in your schedule, such as choir rehearsals or concerts, exams, or campus activities. If the recital will be in Lampe Hall, check with the Arts, Communication and Technology Division Secretary @ x6130 to be sure the hall is available; if the recital is planned for the Chapel, check with the Facilities Usage Office (6039) for availability.
2. Confirm this date with your accompanist. Find out about fees, if any.
3. Instructor fills out paperwork to reserve the performance space. Use the *Theatre Scheduling Form* for Lampe Hall; use the *Facilities Usage Scheduling Form* for the Chapel. Submit the completed form to Division Secretary located in AL 146.

About 4 to 6 months before

4. Instructor prepares a repertoire list, including pieces that are memorized and pieces that are in progress. Select 25 – 30 minutes of music from this list, and note areas where the program is incomplete and new material will be needed.
5. Finalize recital repertoire. Time each piece and arrange your program with these timings in mind. Student gives copies of the music to the accompanist. Be sure to keep a copy of the accompaniment for yourself for use in lab.
6. The student must own the originals of all pieces performed on the program unless they are documented as out of print.

About 4 to 6 weeks before

7. Schedule rehearsals with your accompanist. Invite your accompanist to play during your private lessons. Schedule rehearsals in the recital performance space.

8. Set aside/shop for a recital dress, shoes, make-up and accessories. Coordinate with other musicians on the program.
9. Prepare posters and invitations. Distribute to family and friends, and at locations in the school and community.
10. Plan reception, if any. Be sure to get help from family members or friends.
11. Assemble information for the program. Submit to your instructor for approval.

3 weeks before

12. Instructor submits program to Performance Coordinator, who edits the program and sends it to the printer.
13. Performance Coordinator reserves video equipment by filling out the *Equipment Requisition Form*.
14. If a banquet table or coat rack is needed for the reception, Instructor fills out a *Facilities Usage Scheduling Form*. Forms may be submitted to Division Secretary located in AL 146.

1 week before

16. Prepare check, gift or card for accompanist and any others you wish to thank.

Recital Day

17. Set up reception. Be sure to ask for help as needed.

CULMINATION RECITAL PROCEDURES

PIANO

By September 20

1. Plan a date, time and location. Consider any possible conflicts in your schedule, such as choir rehearsals or concerts, exams, or campus activities. If the recital will be in Lampe Hall, check with the Arts, Communication and Technology Division Secretary @ x6130 to be sure the hall is available; if the recital is planned for the Chapel, check with the Facilities Usage Office (x6039) for availability.
2. Instructor fills out paperwork to reserve the performance space. Use the *Theatre Scheduling Form* for Lampe Hall; use the *Facilities Usage Scheduling Form* for the Chapel. Submit the completed form to Division Secretary located in AL 146.

About 4 to 6 months before

3. Instructor prepares a repertoire list, including pieces that are memorized and pieces that are in progress. Select 25 – 30 minutes of music from this list, and note areas where the program is incomplete and new material will be needed.
4. Finalize recital repertoire. Time each piece and arrange your program with these timings in mind.
5. The student must own the originals of all pieces performed on the program, unless they are documented as out of print.

About 4 to 6 weeks before

6. Set aside/shop for a recital dress, shoes, make-up and accessories. Coordinate with other musicians on the program.
7. Prepare posters and invitations. Distribute to family and friends, and at locations in the school and community.
8. Plan reception, if any. Be sure to get help from family members or friends.

9. Assemble information for the program. Submit to your instructor for approval.

3 weeks before

10. Schedule rehearsals in the recital performance space.
11. Instructor submits program to Performance Coordinator, who edits the program and sends it to the printer.
12. Performance Coordinator reserves video equipment by filling out the *Equipment Requisition Form*.
13. If a banquet table or coat rack is needed for the reception, Instructor fills out a *Facilities Usage Scheduling Form*. Forms may be submitted to Jean.
14. Private lesson instructor confirms that pianos will be tuned, if necessary.

1 week before

15. Prepare a gift or card for anyone you wish to thank.

Recital Day

16. Set up reception. Be sure to ask for help as needed.

APPENDIX 2

GUIDELINES FOR DRAFTING RECITAL PROGRAMS

1. Type your recital program in proper format.
2. Be sure foreign words are spelled correctly, diacritical marks properly placed, and correct capitalization rules applied.
3. Be sure opus numbers are correct and complete, for ex., Op. 10; Op. 14, No. 1, etc.
4. For more than one performing category on a program, indicate the correct instrumentation with each group of pieces. For more than two performers on a program, or when different performers perform on the same instrument, indicate the name of the performer and the instrument with each group of pieces.
5. Include the name of all accompanists and instruments

For ex.:	Mary Smith, Piano	or:	Piano: Mary Smith
	Susan Bee, Flute		Flute: Susan Bee
6. In listing composers, consistency of style should be followed. For first names, use either full names or initials, but be consistent.
7. Dates of composers should be in the body of the program under the composer's name.
8. Translations of foreign-language song texts will normally be printed separately (unless they're very brief). These must be submitted with the program (not later).
9. Work closely with your instructor to develop complete Program Notes
10. Include instructors name on the program
11. All program material must be submitted to the applied instructor **at least three weeks prior to the date of the recital**. The approved program is submitted to the Performance Coordinator (Pufall), for review of format, and is then sent to Professional Support Services for final preparation and duplicating.

Sample

Program

Sonata for Flute and Keyboard in Eb major, BWV 1031 Allegro moderato Siciliano Allegro	J. S. Bach (1685-1750)
Pièce pour flûte seule	J. Ibert (1890-1962)
Preludes for Piano Allegro ben ritmato e deciso Andante con moto e poco Allegro ben ritmato e deciso	G. Gershwin (1898-1937)

Intermission

Intermezzo in A major, Op. 118, No. 2	J. Brahms (1833-97)
Sonata für Flöte und Klavier Heiter bewegt Sehr langsam Sehr lebhaft	P. Hindemith (1895-1963)
Angel Eyes	J. Brickman (1962-)

APPENDIX 3

Entrance Criteria	MU175 Criteria
Performs standard classical music repertoire in student's performance area (repertoire should be two classical pieces of contrasting styles, as well as one popular music selection i.e. Broadway, jazz, contemporary Christian)	Practice: Shows musical discipline through a regular practice routine
Demonstrates ability to perform pieces accurately in their entirety (memorization encouraged, not required)	Technique: Integrates understanding of musical concepts into performance skills
Shows discipline in musicianship by having participated in musical ensemble(s); pianists and other non-ensemble instruments must have studied privately with an instructor	Technique: Is able to learn and demonstrate fundamental physical technical skills taught by private instructor [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]
Presents self well as a musician in concert attire and performance etiquette	Technique: Develops music reading ability in performance area
Can perform scales; instrumentalists demonstrate ability to perform all major scales	Musicianship: Develops entry level musicianship skills (i.e. playing/singing in tune, phrasing...) [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]
Has basic sight-reading skills on primary instrument	
Is able to vocally match pitch	MU175 Outcomes (Assessed through weekly lessons, Performance Lab, and Jury)
	Practice: Displays confidence in music performance that includes sufficient projection and positive stage presence.
	Technique: Demonstrates fundamental physical and musical technical skills: score accuracy, steady pulse, basic dynamics, phrasing, intonation... [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]
	Musicianship: Performs works from different eras of classical music and appropriate non-classical styles.
	Musicianship: Demonstrates ability to work with accompanist.
	Musicianship: Demonstrates fundamental interpretive skills [INSTRUCTOR PROVIDES SPECIFIC OUTCOMES]
	Demonstrates ability to self-assess her own performance.

Practice: Integrates instructor feedback into daily practice routines	Practice: Employs increased rigor to quality and frequency of practice
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MU275 Criteria	MU375 Criteria
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Practice: Develops ability to articulate musical direction to accompanist	Technique: Demonstrates advanced competence with technical skills: [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]
Technique: Demonstrates intermediate competence with technical skills: intonation, projection, dynamics, phrasing... [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]	Technique: Is literate in understanding the relationship of all musical parts within the score
Technique: Develops increased level of music reading ability in performance area (complex rhythms, meters, and harmonic language)	Musicianship: Articulates contextual knowledge of repertoire
Musicianship: Develops intermediate level musicianship skills [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]	Musicianship: Collaborates with private instructor to select advanced level repertoire
Develops a routine of reflecting on musical progress (i.e. journal, practice log...)	Musicianship: Develops advanced level musicianship skills [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]
MU275 Outcomes (Assessed through weekly lessons, Performance Lab, and Jury)	Musicianship: Demonstrates initiative in solving musical challenges
Practice: Increased poise and stage presence in performance	MU375 Outcomes (Assessed through weekly lessons, Performance Lab, and Jury)
Practice: Provides musical direction to accompanist	Practice: Displays independence in applying analytical skills when learning music
Technique: Demonstrates intermediate physical and musical technical skills: score accuracy, steady pulse, basic dynamics, phrasing, intonation... [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]	Technique: Demonstrates advanced physical and musical technical skills [INSTRUCTOR PROVIDES SPECIFIC CRITERIA]
Musicianship: Performs an increased number of musical selections	Musicianship: Successfully performs advanced level repertoire
Musicianship: Performs intermediate works from different eras of classical music and appropriate non-classical styles	Musicianship: Demonstrates ability to convey contextual musical knowledge to an audience
Musicianship: Incorporates increased subtlety and sophistication in interpretive skills [INSTRUCTOR PROVIDES SPECIFIC OUTCOMES]	Musicianship: Works with accompanist to develop collaborative interpretation