

Alverno
C O L L E G E

**MUSIC
DEPARTMENT**

**STUDENT
HANDBOOK**

2016-2017

Revised September, 2016

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Music Faculty Directory – 2016 Fall

MUSIC	POSITION	OFFICE*	PHONE	Teaching Area
Asch, Glenn	Instructor	AL 117	6464	Violin
Carlton, David	Instructor	AL 202	6465	Baritone
Craft, LaRita	Instructor	AL203	6136	Piano
Davis, Mark	Instructor	AL 203	6136	Improv. Keyboard
<i>Dexter Schabow, Nancy</i>	<i>Assist Prof</i>	<i>AL 206</i>	<i>n/a</i>	<i>Music Therapy, Clinic</i>
Helson, Ravenna	Instructor	AL 107	6130	Cello
<i>Henry, Leslie</i>	<i>Assist Prof</i>	<i>AL 208</i>	<i>6135</i>	<i>Music Therapy Director.</i>
Jirovec, Mary Ann	Instructor	AL 202	6465	Instr. Perf. Lab
Kamenski, Michael	Instructor	AL 214	6143	Music Theory
Keene, Gerry	Instructor	AL 202	6465	Trumpet
Kress, Joe	Instructor	AL 202	6465	Saxophone
Meyer, Zach	Instructor	AL 117	6464	Music Technology
Nielsen-Korducki, Linda	Instructor	AL 203	6136	Flute, Perf. Coord..
Prins-Moeller, Kimberly	Instructor	AL 117	6464	Voice
<i>ROLLER, PETER</i>	<i>Professor</i>	<i>AL 212</i>	<i>6162</i>	<i>Dept. Chair, Guitar, Music Cultures</i>
Schroeder, Matt	Instructor	AL 117	6464	Guitar
Short, Charlie	Instructor	AL 203	6136	Percussion
Skrobis, Diane	Instructor	AL 202	6465	Choir
Snyder, Laura	Instructor	AL 117	6464	Double Bass
Stryck, Mary	Adj. Prof	AL 206	n/a	Music Therapy
Surprenant, Heidi	Instructor	AL 214	6143	Music Fundamentals
MUSIC STAFF:				
Kolberg, Jessie	Staff	n/a	n/a	Piano Accompanist

**Music faculty offices are located in Alphonsa Hall*

Music Department Mission Statement

The Music Department at Alverno College prepares students with the knowledge and performance abilities they need to be successful in the profession of their choice, while they also receive strong grounding in Liberal Arts perspectives through their studies in other areas of the college.

The Bachelor of Music in Music Therapy produces graduates who work with ease in this profession upon graduation. The combination of low student to faculty ratios, a curriculum that is attuned to the diversity of music styles relevant in today's world, and internships that skillfully guide students into a career, brings distinction to Alverno's Music Department in offering *music that works*.

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) is designated 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*. All private Lessons enrollment is **closed** two weeks prior to each 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. 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 of 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 (BM). 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 Lessons instructor, some ensemble material may be included in recital programs. Repertoire should represent Early/Baroque, Classical and/or Romantic, and 20th Century/modern eras. Contemporary music choices may also include popular music, Broadway, jazz and original pieces, and chosen in consultation with the Lessons 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 Lessons instructor.

Students should confer in a timely manner with their applied Lessons instructor regarding the scheduling of recitals and with department Performance Coordinator. Students should consult with their Lessons instructor for specific reservation procedures and details of recital preparation. ***Every effort should be made to schedule your recital when your applied Lessons instructor can be present for assessment.*** See Appendix 1 for further information on recital procedures.

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 a general recital performs one or two selections. Private 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 repertoire 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

Integrated Functional Music Assessment for MUY Majors

Music Therapy majors will be assessed on their functional music-making skills on piano, guitar and singing based on professional competencies. There will be an initial assessment of these skills connected with MUY

273 at the end of a student's fourth semester of studies and another assessment connected with MUY 461 at the end of a student's seventh semester of studies. The assessment does not affect a student's ability to successfully complete either course, rather, it allows for realistic assessment of each student's functional music skills required for internship.

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 – 48 concerts total

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 incur the following consequence: 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 (Christmas and Spring)
- 2 Music Department General Recitals
- All student recitals

PROTOCOL FOR ATTENDANCE CREDIT AT MUSIC DEPARTMENT EVENTS:

- Students will sign in at a designated area prior to each event
- Tracking of this requirement will occur in the performance lab (vocal, instrumental, piano)

C. Procedure:

The student presents a "Concert Attendance Report" (available online) as well as firmly attached evidence of attendance (program, ticket stub, etc.) to Jean Shallow, Division Secretary in AL 106.

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. 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.

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. **In accordance with AMTA Competencies, non-vocalist MUY majors are required to take 4 semesters of choir at 0 credit.** Director: Diane Skrobis.

Alverno Chamber Ensemble (MU 131)

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, and 20th and 21st century Pop/Jazz Music. The Alverno College Chamber Ensemble represents the College by performing at on and off campus functions. To be in the Alverno Chamber Ensemble, a student must have at least two prior semesters of Alverno College Choir experiences or be enrolled in both ensembles concurrently for a minimum of two semesters. (Ensemble is not being offered in FA 2016)

String Ensemble (MU 133)

Guitar Ensemble (MU 134)

Students will play duos, trios, and jazz pieces from written notation and lead sheets, learning to coordinate guitar techniques with other players and how to arrange ensemble pieces. Director: Peter Roller.

Flute Choir (MU 137)

Comprised of flutists who play arrangements of chamber music, performing in Christmas & 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 Christmas and Spring concerts. Directed by Mary Jirovec.

Collaborative Piano (MU139)

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 218, 220, 222, AL G06)

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 Academic Administrative Assistant at x6130.

Music Lockers

Lockers for Music Students are located outside of AL 100. Students desiring a locker for larger instruments may reserve a locker with the Arts Academic Administrative Assistant in AL 106.

Lampe Recital Hall (AL 100)

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 104)

Students in courses that require the use of the studio can access entry by using their Alverno ID card.

Music Therapy Clinic (AL 205)

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 (AL215)

Your Alverno ID card will enable you to access entry into the Music Piano Lab. Students are able to work on piano skills and other homework in the lab. Computers with the complete Microsoft Office Suite are included in the Piano Lab at various stations.

Special Collections

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

Student Organizations

Alverno 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: Leslie Henry

Scholarships Available for Music Students

Each year a number of scholarships are available to music students. These scholarships vary in monetary amount but are based on merit. The following scholarships exist:

Sister Theophane Hytrek Scholarship

Beihoff Scholarship

Milwaukee Music Teachers Scholarship

Sister Seraphim Stoeker Scholarship

Knights of Columbus/Zeyen Scholarship

Steffen Scholarship

Ermenc Memorial

Sister Laura Lampe Scholarship

Samudio Music Therapy Scholarship

Sister Janet Shurr Scholarship I

Sister Janet Shurr Scholarship II

Liu Music Scholarship

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 on line. 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 106, it must be picked up by students in AL 106 within one month following each semester or work will be discarded.

Conflict Resolution in the Music Department

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 Arts 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 *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 *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 Music Interlude series is required of all music majors. Attendance counts towards the concert attendance requirement. When scheduled, Music Interludes will take place during the Tuesday or Thursday afternoons from 12:10-1 p.m.

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 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, FO 121. That office consults with the Music Department 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 FO 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 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 webpage. See any music faculty or the library 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:

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)

Hartland Music Center

1125 James Dr.

Hartland, WI 53029

*guitars, keyboards, supplies, repairs,
rentals, sheet music, band instruments

Phone: 262/367-5333

www.hartlandmusic.com

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

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

11737 W. North Ave

Wauwatosa, WI 53222

Phone 607-3900

*retail instruments and repair,
rentals, sheet music

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)

Target Date	Task	Date Completed
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. <i>Every effort should be made to schedule your recital when your applied Lessons instructor can be present for assessment.</i> If the recital will be in Lampe Hall, check with the Arts Division Academic Administrative Assistant @ 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 through the Calendar Event Request on Launchpad to reserve the performance space. Submit the completed form to Arts Academic Administrative Assistant located in AL 106.	
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. Schedule recital hearing with the Performance Coordinator.	
	8. Set aside/shop for a recital attire, 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. Contact the Arts Academic Administrative Assistant for space reservation assistance.	
	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 digital video equipment by filling out the <i>Equipment Requisition Form</i> .	
	14. If a banquet table or coat rack is needed for the reception, Instructor fills out a <i>Facilities Usage Scheduling Form</i> . Forms may be submitted to	

	Arts Academic Administrative Assistant located in AL 106.	
1 week before	15. Prepare check, gift or card for accompanist and any others you wish to thank.	
Recital Day	16. Prepare reception. Be sure to ask for help as needed.	

CULMINATION RECITAL PROCEDURES PIANO

Target Date	Task	Date Completed
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. <i>Every effort should be made to schedule your recital when your applied Lessons instructor can be present for assessment.</i> If the recital will be in Lampe Hall, check with the Arts Division Academic Administrative Assistant @ 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. Instructor fills out paperwork through the Calendar Event Request on Launchpad to reserve the performance space. Submit the completed form to Arts Academic Administrative Assistant located in AL 106.	
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 attire, 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. Contact the Arts Academic Administrative Assistant for space reservation assistance.	
	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 <i>Equipment Requisition Form</i> .	
	13. If a banquet table or coat rack is needed for the reception, Instructor fills out a <i>Facilities Usage Scheduling Form</i> . Forms may be submitted to the Arts Academic Administrative Assistant located in AL 106.	
	14. Private lesson instructor confirms that piano(s) 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.	
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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 instructor's 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 (Linda Nielsen), for review of format, and is then sent to Print 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)

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)

J. Brickman
(1962-)