# CALIFORNIA STATE UNIVERSITY FULLERTON
## SCHOOL OF MUSIC

## GRADUATE RECITAL PACKET
(REV. 8/14)

### Table of Contents

- M.M. Recital Checklist and Deadlines ................................................................. 1
- General Information (Graduate) .................................................................................. 2
- Advance Preparation ..................................................................................................... 4
- Special Recitals ........................................................................................................... 4
- Recital Information Meetings ...................................................................................... 4
- Recital Date Scheduling Procedures and Options ...................................................... 5
  - Scheduling Procedures .............................................................................................. 5
  - Scheduling Options ................................................................................................... 6
- Date Change or Cancellation ....................................................................................... 7
  - Date Changes ............................................................................................................ 7
  - Cancellation ............................................................................................................... 7
- Recital Grading ............................................................................................................ 8
- Recital Fees and Expenses ......................................................................................... 9
  - Recital Production Fee .............................................................................................. 9
  - Piano Accompanist Fee .............................................................................................. 9
  - Recital Programs ....................................................................................................... 9
- Recordings .................................................................................................................. 10
  - Audio Recording ...................................................................................................... 10
  - Video Recording ..................................................................................................... 11
- Performance Hall Access ............................................................................................ 13
  - Rehearsals ................................................................................................................. 13
  - Performance ............................................................................................................... 13
- Keyboard Instruments ................................................................................................ 14
  - Concert Grand Pianos ............................................................................................. 14
  - Harpsichord ............................................................................................................... 14
- Recital Program Guidelines ........................................................................................ 15
  - Procedures .................................................................................................................. 15
  - Format Specifications ............................................................................................... 15
  - Sample Program ....................................................................................................... 16
- Performance Hall Terms .............................................................................................. 17
- Recital Grade Form ..................................................................................................... 19
MM RECITAL CHECKLIST AND DEADLINES

Your Master’s project (Music 597) may consist of either (1) two recitals with scholarly program notes for each, or (2) a recital with program notes and a related project essay. The pages that follow explain many of these steps in detail and provide additional information. For comprehensive information on these options, please see the Coordinator of Graduate Studies.

Registration Week of Your Recital Semester

- Obtain a PDF version of the recital packet from the Michalsky Resource Center computer. Read it thoroughly.
- Attend the recital information meeting at the announced time. (See page 4, “Recital Information Meeting”) If possible, read this packet carefully before the meeting. All students, even those with off-campus recitals, must attend the recital information meeting. Be prepared to ask any questions you may have about presenting a recital.
- Register for Mus 597 (project) with the Coordinator of Graduate Studies.
- Touch base with the Chair of your committee to discuss your timeline, etc. for the semester.

At Least Four (4) Weeks before the Recital Date

- Last chance to change or cancel your recital date
- Submit final draft of project essay, signed and bound, to the Coordinator of Graduate Studies.
- Make arrangements for the required audio recording of your recital. See the Technical Coordinator (PA-208) if you desire an In-House recording. (See pages 10 & 11)
- Submit a “Student Production Request Form” online, if necessary. (See page 6, “Date Selection” and page 3, “Standard Recital Equipment.”)

At Least One (1) Week before the Recital Date

- Print the number of programs you think you will need (at least fifty).
- Deliver the “Recital Grade Form” from the recital packet and one (1) copy of printed program to your Committee Chair, and nine (9) copies of the printed program to the School of Music Office (PA-220), or the Michalsky Resource Center (PA-214).
- Remind your individual Committee members of your recital date and time.

On the Day of the Recital

- Bring your programs to the recital.
- Show up as early as one hour, but no later than one-half hour prior to your recital start time for warm-up and other preparations. Please inform the stage manager that you are present, and where you may be found if you leave the hall. Use this time to make adjustments on stage before the house is opened.
- Enjoy yourself, and have a successful recital!

On the Day of Your Final Oral Examination

- Bring a copy of your program and an audio recording (compact disc) of your recital to the final oral exam.
GENERAL INFORMATION (GRADUATE)

Recital Length and Intermission: The length of a recital is calculated from the scheduled start time until the hall is cleared. Recitals may not exceed 90 minutes, including an optional ten (10) minute intermission. For every twenty (20) minutes of music, you should allow an additional five (5) minutes for set changes and breaks. Allow more time for complicated or numerous set changes. 

Carefully time all music to be performed so as not to exceed the allotted 90 minutes. A recital with 70 minutes of music and an intermission runs a good chance of going overtime.

No admission fee may be charged to any recital, nor may any donation be requested. Off-campus recitals may be presented in a church, but no recital may be presented as part of a worship service, nor may any part of it be conducted as a worship service (i.e., no prayer or sermon).

Advertising of recitals may be done on School of Music bulletin boards found throughout the Performing Arts Center. This includes instructor bulletin boards with the instructor's permission. Posters must state clearly, “California State University, Fullerton, School of Music, Presents.” Posters are limited to 8 1/2” x 11”. Posters may not be placed on walls, lockers, or glass.

Additional Signage attached to light posts, kiosks, buildings, windows etc. (and using taping materials that may remove paint, finishes, etc.) is expressly forbidden by the university. Any signs directing your guests to the Recital Hall must be posted on stakes, not taped to structures. Further, all signs must be removed by 12 midnight the night of your recital. If any signs are not removed promptly, you will be charged a $25 fee for their removal and a hold will be placed on your transcripts until this fee is paid. Contact the Production Coordinator if you have questions.

Audience Seating Capacity: The Recital Hall has an audience capacity of 200 seats.

School of Music Telephone Numbers:

- Audio & Technical Coord.: Bob Minor bminor@fullerton.edu (657) 278-3834 PA-208
- Production Coordinator: Mike August maugust@fullerton.edu (657) 278-4807 PA-219E
- Rehearsal Scheduling: Chris Searight csearight@fullerton.edu (657) 278-3553 PA-113
- Marketing Director: Juli Bussell jbussell@fullerton.edu (657) 278-2434 PA-101
- School of Music Office: Paul Shirts pshirt@fullerton.edu (657) 278-3511 PA-220

Dress for recitalists should be neat and appropriate. Clothing you perform in should be comfortable. If in doubt, ask your applied-music instructor to suggest appropriate attire.

Encores are not allowed in student recitals. Your recital grade is based upon your performance of the pieces listed in your printed program.

Floral Displays are prohibited anywhere within the performance area. Displays placed on or near the stage will be taken backstage by the stage manager. Flowers may be presented at the end of the recital.

Parking for cultural events is available in the Nutwood Parking Structure, located off State College Blvd. just north of Nutwood Ave. Parking is $8 during week day evenings and free beginning Fridays after 6pm and throughout the weekend. For additional parking information visit www.parking.fullerton.edu
Photographs may be taken before and/or after the recital only, not during the performance. Please inform your guests accordingly. Persons taking photographs during recitals may be asked to leave.

Program Acknowledgements are not allowed. You may not include any acknowledgements of any kind as part of your printed program (i.e. Thank You, In Memory Of, My Wonderful Instructors, etc.). Only program content and program notes are permitted.

Receptions may be held on campus at the Titan Student Union or Golleher Alumni House. For information regarding room availability, services, and costs, contact the Titan Student Union at 278-2468 or the Golleher Alumni House at 278-2586. Because of a lack of facilities and custodial services, receptions may NOT be given within the Performing Arts Center, which does include classrooms and the lobby area.

Reserved Seating is not allowed.

Ushers will be provided for you by the School of Music.

Stage Crews are provided by the School of Music. All logistical requirements (moving piano, chairs, stands, etc.) before, during and after your recital will be handled by this person(s).

Standard Recital Equipment made available by the School of Music consists of the following items:
- Ten (10) blue chairs
- Ten (10) music stands
- One (1) concert grand piano.

Any additions to this list must be requested via a “Student Production Request Form,” available online at http://www.fullerton.edu/arts/music/production/recitals/production_request.html

This form must be returned at least four (4) weeks prior to your recital.
ADVANCE PREPARATION

1. Read carefully all sections of the Graduate Project and Thesis Handbook that apply to your degree.

2. Register for Mus 597 (Project) as instructed by the Graduate Coordinator. You may not enroll in Mus 597 until your proposal has been approved in final form by your Graduate Committee and the Graduate Coordinator.

3. Discuss recital-date options with the members of your Graduate Committee to ascertain the scheduling options they desire. You should confer with your Graduate Committee and decide upon a few date/day options. Your date will be based upon the availability of the committee members and performance halls. (See “Scheduling Options,” pages 4, for more information.)

4. Attend the mandatory recital information meeting at the beginning of the semester. (See page 4, “Recital Information Meeting”)

SPECIAL RECITALS

Students are allowed to perform special recitals to gain performance experience. To present a Special Recital, you must receive faculty approval during the jury examination just prior to the semester in which the recital will be given. Recital approval is given only to students who were studying with a CSUF faculty member during the qualifying jury semester.

Special recitals may be given any time within the first eight (8) weeks of classes as described under “Scheduling Options,” page 6. Special Recital may not be given after the first eight (8) weeks of classes, even if the recital is shared with a Junior or Senior recitalist. Deadlines and procedures are identical to those for Bachelor of Music and Bachelor of Arts recitals, except that grading by a faculty committee is not required.

RECITAL INFORMATION MEETING

A recital information meeting is held on the Friday prior to the start of classes. The purpose of this meeting is to clarify procedures and other information contained in this packet. Students attending this meeting will receive priority of date scheduling over those students not attending.

This meeting is mandatory. During this meeting, information pertaining to course enrollment will be collected and explained, and any policy changes affecting the presentation of recitals will be announced. If enrollment has not been confirmed, you will not be allowed to schedule a date. (See page 5, "Scheduling Procedures").

For further information, please refer to “Recital Date Scheduling Procedures and Options.” A recital production fee of $25.00 per recital must be paid prior to date selection. After scheduling your recital date, you will have one (1) week to confirm your date with your Graduate Committee. (See “Recital Grading,” page 7.) (See page 5 & 6, "Recital Date Scheduling Procedures and Options").
RECITAL DATE SCHEDULING PROCEDURES AND OPTIONS

If you desire or are required to have a recital date within the first six (6) weeks of classes, you may see the Production Coordinator in person to obtain a date. However, before you may schedule a recital date, your proposal must be approved in final form by your Graduate Committee and the Graduate Coordinator. Recitals given during the early portion of the semester are highly encouraged because of the heavy concert schedule at the end of each semester.

If you plan to present your recital during or after the seventh (7th) week of classes, you may schedule your date anytime after the recital information meeting. After the third week of classes, no further recitals may be scheduled for that semester.

Scheduling Procedures

(1) **Provide Copy of Approved Recital Proposal:** An approved recital proposal in final form must be shown to the Production Coordinator at the time you schedule your recital date.

(2) **Pay Recital Production Fee:** A recital production fee of $25.00 per recital must be paid at the time you schedule your recital date.

(3) **Scheduling Groups (by Degree Emphasis):** The date selection sequence is listed below, with the exact scheduling times (selection windows) for each group to be announced at the recital information meeting. Also, the scheduling times will be posted during the first week of classes outside of PA-219E:

<table>
<thead>
<tr>
<th>Group</th>
<th>Type</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A) 597, Graduate Recitals</td>
<td>(Performance and Composition)</td>
<td>90-minute recital</td>
</tr>
<tr>
<td>B) 498, Senior Recitals</td>
<td>(Performance, Composition, Commercial)</td>
<td>90-minute recital</td>
</tr>
<tr>
<td>C) 398, Shared Recitals</td>
<td>(BA and/or BM recitals) one number per recital.</td>
<td>90-minute recital</td>
</tr>
<tr>
<td>D) 398, Solo-Senior Recitals</td>
<td>(Mus Education)</td>
<td>45-minute recital</td>
</tr>
<tr>
<td>E) 398, Solo-Junior Recitals</td>
<td>(Performance)</td>
<td>45-minute recital</td>
</tr>
<tr>
<td>F) Special Recitals</td>
<td>(Non-Degree, for experience only, not required)</td>
<td>90-minute recital</td>
</tr>
</tbody>
</table>

(4) **Date Selection:** Arrive at the Production Coordinator’s office (PA-219E) during selection window for your group as announced during the recital information meeting. To facilitate the process, please discuss several date/day options with your applied-music instructor before this meeting.

   The first person in line from each group will select first. If you arrive after the starting time of the following group, you will join the line at the end of the next group (you will not receive priority over those already in line). Once you have selected your date, a list with all of your recital deadlines will be printed and given to you, after which you may leave.

   **Note:** If you need a particular date or time you are encouraged to arrive earlier than the start time of your group (to reserve an early place in line for yourself). No reserving places in line for other students. **Note:** If you take too long in selecting a date, you will be by-passed for the next student(s) in line until you decide.

(5) **Date Confirmation:** Verify your date and time with your applied-music instructor. If an adjustment in date/time is necessary, see the Production Coordinator in person within one (1) week of receiving your date. (See page 7, “Date Change or Cancellation.”)
Scheduling Options

Days of the Week: (Any exceptions or changes will be announced at the recital information meeting.)

- Recitals may be scheduled only while fall or spring classes are in session; i.e., they may not be given during winter term break, final exams, or summer vacation. Recitals are not presented in the first week of classes.
- On-campus recitals are limited to Tuesday though Friday.
- Student recitals will not be scheduled simultaneously with other School of Music events of similar instrument type (i.e., instrumental and orchestra, voice and choir, etc.).
- Off-campus recitals may be any day/time, subject to the Recital Committee members’ agreement to attend.

Start Times:

- On-campus: 6:00 p.m. (Available for all recitals.)
- On-campus: 8:00 p.m. (Available for all 597, 498, and Shared 398. Also, any Special Recital given during the first eight (8) weeks of the semester.)
- Off-campus: To be arranged with the facility involved and with the Recital Committee.

Location and Audience Seating Capacity:

- Recital Hall: 200 Seats
- Off-campus: Depends upon location, and approval of your Recital Committee is required.

Additional audience seating may not be added. School of Music Technical Staff have the authority to ensure that the seating capacity of the performance hall is not exceeded.
DATE CHANGE OR CANCELLATION

Date changes and cancellations are permitted up to four (4) weeks before your recital date. All requests for date/time changes or cancellation must be submitted to and approved by the Production Coordinator as described below. In addition, you are responsible for informing in writing all members of your Recital Committee of any recital date/time/location change or cancellation.

Date Changes

Prior to four (4) weeks before your recital, you may make date/time adjustments by contacting the Production Coordinator. No changes will be allowed within four (4) weeks of your recital date. You may be responsible for posting (and removing) signs on the doors of the performance hall if you cancel or change your recital date.

Cancellation

Prior to four (4) weeks before your recital, you may cancel your recital by contacting the Production Coordinator. No student-initiated cancellation will be allowed within four (4) weeks of the recital date.

Within four (4) weeks of the recital date and under unusual, emergency circumstances, the applied-music instructor or the Coordinator of the performance area may request a late cancellation.

Cancellation for any reason will result in the forfeiture of the recital production fee; requiring another $25.00 fee upon rescheduling.

All cancellations will result in a grade of “Incomplete” for the semester. The postponed recital must be presented in the following semester, or the “I” grade will convert to an “F.”

Any cancellation not adhering to the above procedures/policies will result in rescheduling your recital AFTER all other graded recitals have been scheduled. This means all Graduate, 498, and 398 recitals will be scheduled before you are allowed to reschedule your recital.
RECITAL GRADING

Master of Music recitals are graded by the three members of your Graduate Committee, all of whom are to be in attendance. Once you have scheduled your recital date, you must confirm the availability of all committee members by having each committee member sign the confirmation section of the “Recital Grade Form”. One week before your recital, you will turn in the “Recital Grade Form” along with one (1) copy of your printed program to your Committee Chair. You will also turn in nine (9) copies of your printed programs to the School of Music office (PA-220), or the Michalsky Resource Center (PA-214). (See “Recital Program Procedures” #3, page 14.) Upon completion of your recital, your Committee Chair will submit your grade to the Coordinator of Graduate Studies. The final grade for your project (Mus 597) will be a combination of the grades for the recital and the accompanying paper.
RECITAL FEES AND EXPENSES

The following information describes the associated fees or expenses you will be required to cover in the process of presenting a recital.

Recital Production Fee

- **On-campus:** Each student recital requires the payment of a $25.00 recital production fee at the time they schedule their recital date. (See page 5, “Recital Date Scheduling Procedures.”) This fee covers a small portion of the expenses incurred by the School of Music in the presentation of your recital. Additional information and conditions regarding this fee are discussed on page 7, under “Date Change or Cancellation.”

- **Off-Campus:** Student recitals performed off campus are exempt from this fee. All expenses incurred for presenting a recital off campus are the responsibility of the student. You must provide the Production Coordinator with the location and start time of your recital no later than the third Friday of classes.

Piano Accompanist Fee

Students are responsible for providing their piano accompanist, at their own expense. A reference list of qualified pianists (including staff accompanists) is maintained in the School of Music Office to assist you in obtaining a pianist. Rehearsals with staff accompanists *during posted hours* are provided free of charge. Payment for rehearsals outside of posted staff accompanist hours and the recital should be made *directly* to your accompanist at the time of your recital. Check with the staff accompanists for their rehearsal and recital fees.

Recital Programs

Students are responsible for printing their recital programs. (See page 14, “Recital Program Guidelines,” for further information.) If you are unable to produce the “camera-ready” copy of the program on your own, you may need to pay someone to provide this service. Printing of programs can usually be accomplished for well under $25.00.
RECORDINGS

Audio Recording

All graduate recitals must be recorded for the School of Music’s graduate archives. All expenses for this recording are the responsibility of the student. Students may use either in-house or outside recording services, as discussed below. Costs will vary with the service selected.

You are responsible for providing your Graduate Committee Chair with a properly produced compact disc (CD) of the recital, along with a copy of the program. This must be done at the final oral exam or earlier. A properly produced CD means each song/movement of your performance must be identified with a track number, and correspond to your printed program. The information below describes your options for obtaining the required recording.

In-House Service: To request audio recording services through the School of Music, you will need to see Bob Minor in person (Audio Technician, PA-208). If the recording service can be provided and the cost is acceptable to you, an agreement will be printed for you to sign, and pay the calculated fee. The recording fee must be paid at the time of the request, however, the check may be posted dated for the date of the recital.

Option 1 (Full-Service): The Recording Fee for a Full-Service In-House audio recording starts at $130.00, and usually no more than $185.00 (on-campus recital). You will receive three (3) compact discs in slim-line cases, but additional copies may be ordered as well. Each CD includes a cover with your recital information (name, degree, instrument, and date). For an additional setup and processing fee, you can also have track information and/or graphics printed on your case cover and disc. Full-Service includes audio recording and editing/processing to remove extraneous noises and excessively long pauses between selections, level adjustment, adding fade-in/out as appropriate, and of course track marks for each song/piece/movement. The natural flow and ambiance of your performance is retained as much as possible. The master recording is archived by the school for a minimum of five (5) years, and is guaranteed to be free of defects.

Note: Recording of student recitals is not a required duty of any member of the School of Music Technical Staff, and therefore the availability of this service depends greatly upon other School of Music events and equipment requirements, as well as the personal schedules of staff. It is recommended that you make your request at least four (4) weeks in advance in order to allow staff to work out personal schedules and CSUF work obligations.

Option 2 (Direct-To-Disc): The Recording Fee for a Direct-To-Disc In-House audio recording is $20.00, or video recording is $30 (on-campus recitals only, Recital Hall only). Immediately after your recital, you will receive the master recording (on one or two compact discs depending on length of your recital) in a slim-line case. This is the same type of recording now made for all chamber music classes performing in the Recital Hall. No editing is performed, marking of tracks is not included. The staff member responsible for running your recital (lighting and production) will operate the recording deck. This recording does not come with a quality guarantee, but is of very good quality and should satisfy the majority of students. This option is always available, even up to the last minute if necessary.

Note: To meet the requirement for a “properly produced CD”, you will have to do your own post-production audio work to properly mark tracks and make adjustments as necessary.
Outside Service: You may contact any qualified person or company outside of the School of Music to record your recital. The person doing your recording must be competent, experienced, and unobtrusive. They must not interfere with or distract from the normal presentation of the recital. The person must provide ALL necessary recording and electrical interface equipment (i.e., stands, cables, extension cords, etc.) and must cooperate with the Stage Manager. All cable runs must be taped securely with gaffer or duct tape.

Recording Guidelines:

1. Recording equipment (i.e., microphones, microphone cables, and set-up area) must not hinder the movement or placement of equipment on and off stage in any manner. Relocation of recording equipment will be required if it interferes with the stage crew's duties, performer movements on and off stage, or the audience's safety. All items posing a possible safety hazard must be removed or properly secured. Cables (audio and electrical) may not be run across doorways unless secured with an appropriate tape or covering.

2. Suggested locations for setting up equipment in the Recital Hall:
   A. Backstage stage-left.
   B. Front row of seats on the house-left or house-right sides.

   Only performers and stage crewmembers are permitted backstage, stage-right. It would be advisable to check with the Stage Manager before setting up equipment. Rearranging microphones during the recital is prohibited.

3. The recital is a live performance, not a recording session. Avoid using more than two (2) microphone stands between the audience and the performers on stage, as well as other equipment, which may distract from the performance.

Video Recording

Video recording is NOT required for any recital. This is optional for all recital levels and degree options. While some students may be encouraged to obtain a video recording for practical reasons by their respective faculty instructor, video may not be required.

In-House Service: To request video recording services through the School of Music, you will need to see Bob Minor in person (Audio Technician, PA-208). If the recording service can be provided and the cost is acceptable to you, an agreement will be printed for you to sign, and pay the calculated fee. The recording fee must be paid at the time of the request, however, the check may be posted dated for the date of the recital. Checks will only be deposited into the school's account after your recital. All checks are payable to “CSUF School of Music”.

Option 1 (Full-Service): The School of Music can provide a DVD Video format video recording, but only in conjunction with the Full-Service In-House audio recording mentioned above. The cost of this service is only $20, and is added to the cost of the audio recording. This can be discussed at the time you request the audio recording service as detailed above. The DVD contains the same audio as obtained for the audio recording, yet without any adjustments or editing except for the placement of chapter marks at the beginning of each piece or set. Your recital is shot in its entirety, without pausing the recording (except if there is an intermission), and without a lot of panning and zooming. You get the one and only master DVD. No video copies are retained by the school, so don’t lose or damage your master disc. The video disc is placed in a DVD case, usually a double case with one of your CDs, and is printed with the same general information and formatting as the CDs. Additional copies can be ordered too. Video recordings are of very good quality, but are not guaranteed to be free from defects.

Option 2 (Direct-To-Disc): Please see “Option 2” under audio recordings.
**Outside Service:** You may contact any person or company outside of the School of Music to provide this service. However, as mentioned above for audio recordings, the recording must be made by a person that is competent and experienced so that they do not interfere with or distract from the normal presentation of the recital. No additional lighting may be used. Please set up video cameras at the back of the hall, or off to one of the sides. LCD displays on video cameras may not be used during the performance, as they are very distracting to other audience members. Electrical outlets are very limited in the Recital Hall, so remember to bring batteries and/or an extension cord. *Also, bring gaffer or duct tape to secure any extension cords to the floor, especially across doorways.*
PERFORMANCE HALL ACCESS

Rehearsals
For the purpose of preparing for your recital, you will need to schedule/reserve rehearsal time with the Rehearsal Scheduler, Chris Searight (PA-113). Each recitalist may schedule a maximum of two (2) hours of rehearsal time, divided into two (2) one-hour sessions. The Rehearsal Scheduler will assist you in meeting your needs as much as possible. However, once you have scheduled your rehearsal times, you will be allowed to make changes one (1) time if necessary, with no further changes being allowed. Prior to scheduling your rehearsal times, contact the various musicians that will be assisting you, as well as your applied-instructor if necessary.

Also, because performance hall access can be very difficult due to schedule and heavy usage, you should plan well in advance.

Rehearsal time will be available only on weekdays when the Michalsky Resource Center is open, during which time the key(s) to the hall (and appropriate piano) may be obtained. Any other arrangements must be coordinated and handled by your applied-instructor.

Performance
Access and services needed in support of your recital will be provided by the Stage Manager and crew, including unlocking and locking doors and keyboard instruments, providing and any other equipment requested and approved via the “Student Production Request Form”. You must arrive on stage at least one-half (1/2) hour prior to your scheduled start time so that the stage can be set for your first selection.

• Performers may access the hall through the stage door one (1) hour prior to the scheduled start time when it will be unlocked by the stage manager. The Recital Hall stage door is PA110. Front doors will remain locked until it is time to admit your audience. You will have approximately forty (40) minutes in the hall for warm-up & preparation.

• Audience entrance should start at least twenty (20) minutes before the scheduled start time. The stage manager will inform you when it is time to open the house. (“The house is open.”) Please cooperate.

When another recital precedes yours, your access to the hall may be delayed as much as fifteen (15) to thirty (30) minutes. In such a case, your audience's entrance may be postponed. However, when the stage manager informs you that it is time to open the house, the front doors must be opened.
KEYBOARD INSTRUMENTS

Concert Grand Pianos
The Concert Grand Pianos owned and maintained by the School of Music are extremely valuable resources. The type and level of your recital (outlined below), and the location of the instruments at the time of your recital determine the instrument(s) available to you for your recital. The location of a particular keyboard instrument is predetermined by the school's calendar of events and will be announced at the recital information meeting, as accurately as possible. Special keyboard requirements must be coordinated with the Production Coordinator.

Factors involving pianos will be explained before you select your date. Whenever you use a Concert Grand Piano, you are required to lock and cover it when you finish (except for your recital). Never place covers on the floor (place them on a chair or table). Concert Grand Pianos are available for the following types of recitals:

Steinway, Model C (7’6”):  Graduate Recital and Senior Piano Performance Recitals.
Yamaha, Model C7F (7’4”):  All Other Student Recitals.

Harpsichord
The School of Music’s current selection of harpsichords is very limited. Due to major ensemble repertoire requirements, harpsichord availability for recitals is difficult to coordinate far in advance. You will need to contact the Production Coordinator for information and availability of an instrument. Every reasonable effort will be made to arrange for a harpsichord if one is needed.

Keyboard Request Form
To request the use of a keyboard instrument other than the default instrument listed above (including harpsichord, organ, duo piano, etc.), please complete the “Keyboard Request Form” online at:
http://www.fullerton.edu/arts/music/production/recitals/keyboard_request.html
**RECITAL PROGRAM GUIDELINES**

All students are responsible for producing their recital programs according to the following guidelines. Templates for programs, program notes, program covers are available in Microsoft Word format, online at [http://www.fullerton.edu/arts/music/production/recitals/index.html](http://www.fullerton.edu/arts/music/production/recitals/index.html). If you have any questions concerning your program, ask your applied instructor.

Students are responsible for typing and reproducing (printing) their programs. If you do not have a computer at your convenience, check with the University Center, the Computer Center, Kinko’s, and/or the Michalsky Resource Center to prepare your program and program notes. They all have computers available for use; charges are based on location. Reproduction of programs can be handled at locations such as Kinko’s for a nominal fee.

Program Acknowledgements are not allowed. You may not include any acknowledgements of any kind as part of your printed program (i.e. Thank You, In Memory Of, My Wonderful Instructors, etc.). Only program content and program notes are permitted.

**Procedures**

1. As early as possible, provide your program and program notes to your Committee Chair. Program notes are required and may have to go through several drafts, as required by the Committee Chair. See the Coordinator of Graduate Studies for guidelines and sample notes.

2. At least five (5) weeks prior to the recital date, your program and notes should be “camera-ready” (i.e., typed and ready to print). Have your Committee Chair proofread for typographical errors and approve the final edition of the program.

3. At least one (1) week before your recital, print a minimum of fifty (50) programs—more if you believe you will have a larger audience. Deliver one (1) copy of your printed program with the “Recital Grade Form” form the Recital Packet to your Recital Committee Chair, and nine (9) copies of your printed programs to the School of Music Office (PA-220), or the Michalsky Resource Center (PA-214). You will receive an incomplete grade unless nine (9) copies of your program are delivered.

**Format Specifications**

<table>
<thead>
<tr>
<th>Program Size:</th>
<th>8½ (w) x 11 (h) paper - folded to 8½ (h) x 5½ (w)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typeface:</td>
<td>Times New Roman, Palatino, or Helvetica</td>
</tr>
<tr>
<td>Type Size:</td>
<td>Recommended size for the Headlines: 14 points</td>
</tr>
<tr>
<td></td>
<td>Recommended size for the Body copy: 10 points to 12 points.</td>
</tr>
<tr>
<td>Margins:</td>
<td>½” on top, bottom, and sides. Remember, a ½” margin on each side means you will need a 1” gutter (margin) in the middle where the paper folds in half.</td>
</tr>
<tr>
<td>Layout style:</td>
<td>Program Page(s)</td>
</tr>
<tr>
<td></td>
<td>Place Title of Piece: flush left.</td>
</tr>
<tr>
<td></td>
<td>Movement: Tab to right .25 inches - one movement per line under the title.</td>
</tr>
<tr>
<td></td>
<td>Composer’s Full Name: flush right on the same line with title.</td>
</tr>
<tr>
<td></td>
<td>Composer’s Dates: placed directly below name and placed in parentheses (flush right).</td>
</tr>
<tr>
<td>Stock (Paper):</td>
<td>Use either white or a soft color. Do not use an astro/ultra-bright color. Outside cover must be printed on a text-weight paper (heavier than this sheet). for program notes (and translations), use bond weight (like this page).</td>
</tr>
<tr>
<td>Sample program:</td>
<td>See next page for a sample program layout.</td>
</tr>
</tbody>
</table>
Sample format...

*If you need room for one page of Program Notes or biographical information this is a good location. Otherwise just keep it blank.*

**Program (14 pt. Palatino)**

- Fantasy in C Major *(12 pt. Palatino)*  
  Joseph Haydn  
  (1732-1809)

- Prelude and Fugue in A Minor (WTC II)  
  J.S. Bach  
  (1685-1750)

- Sonata in D Minor, Op. 31, No. 2  
  Ludwig van Beethoven  
  (1770-1827)
  Allegro  
  Adagio  
  Allegretto

**Intermission**

- Fantasy, Op. 12  
  Robert Schuman  
  (1810-1849)
  Aufschwung  
  Warum  
  In der Nacht

- Mikrokosmos, Volume 6  
  Béla Bartók  
  (1881-1945)
  Ostinato  
  From the Diary of a Fly  
  Bulgarian Dance No. 1

---------1”--------

Gutter

Fold  Line
PERFORMANCE HALL TERMS

The terms used on and around a stage usually have more to do with theatrical productions than with the performance of music. However, since the performance of music generally takes place upon a stage which also supports various theatrical productions (“multi-purpose hall”), it may be helpful for you to know what is meant by some of the terms used by various personnel (directors, stage crews, actors, etc.).

Stage: The area in which the performance takes place; area in front of acoustical shell(s) or set.

Backstage: The area behind the acoustical shell(s) or other area out of sight of the audience, having immediate access to the stage.

House: The area where the audience sits, including aisles and standing areas. The phrase “house is open” means that the front doors are open for the audience to enter. The stage should be set and ready for the first selection (beginning of performance), and all performers must be off of the stage (“off stage”).

Stage-Left & Stage-Right: These terms relate to your position as you stand on stage looking out at the audience. In this position, your left is stage left; your right is stage right.

Down-Stage & Up-Stage: The term “down stage” refers to the area on stage closest to the audience, “up stage” being away from the audience, towards the back wall or acoustical shell.

Stage Entrance: The customary performer entrance onto stage is from stage-right for soloists and conductors. Ensembles generally enter from stage-right as well, but may enter from either stage-right or stage-left, depending upon ensemble size.

Stage Door & Artist Entrance: The door used by performers to enter a performance hall or facility.

Stage Manager: The person in charge of all activities which take place on stage and backstage. For many of our programs in the School of Music this person also controls activities in the house as well, if a House Manager is not available. This is the person to see if there is a problem on stage, or for information related to putting on the performance.

Stage Crew: The person(s) that handles the equipment on stage and makes the set changes during a performance. This may or may not include the stage manager.

Stage Lights: The lights used during a performance to illuminate the stage area. Stage lights include lighting instruments directly above the stage (“down light”) and from in front of the stage (“front light”). Essentially, down-light illuminates the music and keyboards, and front-light is used to illuminate the performers. When the house is open, the stage lights are set at a dimmed level (“pre-show” lighting) and then brought up and set at the proper performance level (“show” lighting) just before you walk out on stage.

You should arrive as early as possible so that the stage manager can turn the “show” lights on for. If you have not performed on a stage before, you may encounter shadows and reflections you have not anticipated. You may require a little time to get used to the brightness and heat generated by stage lights.

Work Lights: The lights used on stage for moving equipment, and general use before and after a performance. These lights must remain off from the time the house is open for a performance until the house is cleared of audience members after a performance.

House Lights: The lights over the audience. As the stage manager sets the stage lights for the performance, the house lights are dimmed.
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This form must be turned in along with one (1) copy of your program to your Recital Committee Chair, and nine (9) copies of your program to the School of Music Office, or the Michalsky Resource Center.

Student Name: ____________________________  Student ID #: ____________________________
(First)  (Last)

Recital Date: __________  Location: ____________________________  Time: __________

Type of Recital (voice, piano, composition, flute, etc.): ____________________________

Name of Applied-Music Instructor: ____________________________

• DEGREE EMPHASIS •

  ____ Bachelor of Arts/Music Education (398)  ____ Bachelor of Music (498)
  ____ Bachelor of Arts/Liberal Arts (398)  ____ Master of Music (597)
  ____ Bachelor of Music (398)

• RECITAL COMMITTEE CONFIRMATION •

We, the undersigned, have agreed to serve on the Committee for the above recital.

Committee Chair*: ____________________________

Faculty Member #1: ____________________________

Faculty Member #2: ____________________________

• RECITAL COMMITTEE GRADE •

We, the undersigned, hereby certify that the above named student has successfully fulfilled the requirements of the above listed recital. This recital is in partial fulfillment of the degree requirements.

GRADE

Committee Chair*: ____________________________  ____

Faculty Member #1: ____________________________  ____

Faculty Member #2: ____________________________  ____

COMMITTEE GRADE  ____

It is the responsibility of the student to deliver this form and one (1) copy of the program to the Recital Committee Chair at least one (1) week before the recital.

*It is the responsibility of the Committee Chair to return this form, signed by all committee members, to the School of Music Office (PA-220) for placement in the student's file. Only the committee members who have signed in the “confirmation” box should submit a recital grade.