

CALIFORNIA STATE UNIVERSITY FULLERTON
SCHOOL OF MUSIC

GRADUATE RECITAL PACKET

(REV. 8/2023)

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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.

Semester Before Recital

- Obtain a PDF version of the recital packet and read it thoroughly. Recital Packets are available online at <http://music.fullerton.edu/recitals>
- Obtain recital approval at the end-of-semester jury.

Registration Week of Your Recital Semester

- Look for an email containing your recital class registration information.
- Once you receive the email, register for your recital (Mus 597) through Titan Online.
- Attend the recital information meeting at the announced time. (See page 5, "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.
- Touch base with the Chair of your committee to discuss your timeline, etc. for the semester.
- Make a scheduling appointment with the Production Manager to schedule your recital.

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.
- 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 (CPAC-220), or the Michalsky Resource Center (CPAC-214).
- Email a PDF of your completed program to musicproduction@fullerton.edu for inclusion with the live-stream.
- 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 one-half (1/2) 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 Claves 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 Manager if you have questions.

Audience Seating Capacity: The Recital Hall has an audience capacity of 200 seats. It is against fire code regulations to add additional seating.

School of Music Telephone Numbers:

- Production Manager: Mike August maugust@fullerton.edu (657) 278-4807 CPAC-219E
- Rehearsal Scheduling: Chris Searight csearight@fullerton.edu (657) 278-3553 CPAC-113
- Head Audio Engineer: Jeff Lewis jrlewis@fullerton.edu (657) 278-8232 CPAC-208
- Audio Technician: Will Lemley wlemley@fullerton.edu (657) 278-3834 CPAC-168A
- Marketing Director: Juli Bussell jbussell@fullerton.edu (657) 278-2434 CPAC-101
- Social Media Specialist: Jason Pano jpano@fullerton.edu (657) 278-8383 CPAC-101
- School of Music Office: Paul Shirts pshirt@fullerton.edu (657) 278-3511 CPAC-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 performances is available in the Nutwood Parking Structure, located off State College Blvd. just north of Nutwood Ave. Parking is \$8 during weekday evenings, and free beginning Fridays after 5pm and throughout the weekend. *For additional parking information visit <http://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 (657) 278-2468 or the Golleher Alumni House at (657) 278-2586. Because of a lack of facilities and custodial services, receptions may NOT be given within or the areas outside the Claves 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://music.fullerton.edu/recitals>

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

A **Facebook Event** for your recital can be added to the [School of Music Facebook Page](#).

If you would like your recital listed, you must:

1. Create a PUBLIC EVENT of your recital with all relevant information (time, date, recital flyer, repertoire, etc.)
2. Send the url of your event either as a Facebook message to [Cal State Fullerton School of Music](#) or to Jason Pano at jpano@fullerton.edu.

Please allow up to 72 hours for your event to show up on the School of Music event feed.

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.

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 6, "Scheduling Procedures".)

Those who have a conflict and cannot attend the recital information meeting may review the recital packet and meeting presentation on their own, then pass an online comprehension test.

Students must either attend the recital information meeting, or pass the comprehension test BEFORE their recital can be scheduled.

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 Recital Committee. (See “Recital Committee and Grading,” page 8.) (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 Manager 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) **(1) Attend the Recital Information Meeting:** Students must either attend the recital information meeting, or pass the comprehension test BEFORE their recital can be scheduled (See page 5, “Recital Information Meeting”).
- (2) **Provide Copy of your Project Proposal Approval Form:** The Project Proposal Approval Form must be shown to the Production Manager at the time you schedule your recital date.
- (3) **Pay Recital Production Fee:** A recital production fee of \$25.00 per recital must be paid before you may schedule your recital date. The fee may be paid online or in person at the University Cashier. Instructions for paying the fee are available online at <http://music.fullerton.edu/recitals>
- (4) **Date Selection:** Arrive at the Production Manager’s office (CPAC-219E) anytime after the Recital Information Meeting through the first Thursday of classes for priority scheduling. Undergraduate recitalists schedule their recitals on the first Friday of classes, 10:00 a.m. to 1:00 p.m. During this time graduate recitals may not be scheduled. Graduate recitals may continue to be scheduled through the third week of classes on a non-priority basis. To facilitate the process, please discuss *several* date/day options with your applied-music instructor and accompanist before this meeting.

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.

- (5) **Date Confirmation:** *Verify your date and time with your applied-music instructor and accompanist.* If an adjustment in date/time is necessary, see the Production Manager 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 through 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 Manager 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 Manager. 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 Manager. 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 (CPAC-220), or the Michalsky Resource Center (CPAC-214). (See “Recital Program Procedures” #3, page 13.) 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 Manager with the location and start time of your recital no later than the third Friday of classes.

Recital Programs

Students are responsible for printing their recital programs. (See page 13, “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.

ACCOMPANIST

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.

School of Music Staff Accompanists

Accompanying student recitals is not part of the School of Music Staff Accompanists regular job duties. If you wish to use the services of a staff accompanist, you are making a personal agreement *directly* with them. Any student choosing to use a staff accompanist must confirm that accompanist’s availability at least *six weeks* prior to the recital. The accompanist’s availability should be discussed with them *before* scheduling your recital date.

Staff Accompanist Fees

- 398 recital: \$375 (per person)
- 498 recital: \$400
- 597 recital: \$425

All fees are per person regardless of whether the recital is a solo or joint recital.

Fees must be paid in full by the recital date.

Rehearsals need to be conducted during the accompanist’s regularly scheduled hours.

Dress Rehearsals should not exceed 60 minutes for a 398 recital or 90 minutes for a 498 and 597 recital.

RECORDINGS

All student recitals presented in the Recital Hall will be recorded by School of Music staff or student staff as a normal part of the recital operations. Recitals will be recording in both audio and high definition video and provided digitally after the recital. No payment will be required for this service.

Graduate Master of Music Recitals: Documentation of Masters of Music projects are required to be housed in the School of Music library. For this purpose, the audio recording of these recitals will be given some light post-production editing (table of contents, level adjustment, deadspace removal, etc.). An audio CD will be provided to the student for them to submit to their committee. The HD video files will not receive any post-production editing.

Other student recitals (undergraduate, artist diploma, and special recitals) will not receive any post-production editing of the audio or HD video recordings.

Download Link: After the recital, the raw (unedited) audio and HD video files will be uploaded to the School of Music DropBox. For graduate Masters of Music recitals, the lightly edited audio files from the CD will also be uploaded. Once uploaded, the student will be emailed a download link to the files. This process may take several days depending on the production workload. The provided download link will be available for 6 months. Please be sure to download the files before the link expires.

Post-Production Editing: Students wishing to have post-production editing (ex., level adjustment, fadeaway, deadspace removal, track editing, table of contents, etc.) may do it themselves with readily available software, or use an outside recording service (at the student's expense).

Outside Service: If you prefer, you may contact any qualified person or company outside of the School of Music to record your recital. Any expenses for this service are the responsibility of the student. If you are going to hire your own recording service, you must inform the School of Music Production Manager by email of such no later than one week before 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 for Outside Service:

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.
2. Suggested locations for setting up equipment in the Recital Hall:
 1. Backstage stage-left.
 2. 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.
4. No additional lighting may be used for video recording. Video cameras must be setup 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 and faculty committee members.
5. Electrical outlets are very limited in the Recital Hall, so remember to bring batteries and/or an extension cord.
6. All items posing a possible safety hazard must be removed or properly secured. Bring gaffer or duct tape to secure any cables (audio and electrical) to the floor. *Cables may not be run across doorways unless secured with an appropriate tape or covering.*

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 (CPAC-113). Each graduate 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-half (1/2) 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 twenty (20) minutes in the hall for warm-up & preparation.
- **Audience** entrance should start at least *fifteen (15) 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.

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 Manager.

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 Manager 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://music.fullerton.edu/recitals>

RECITAL PROGRAM GUIDELINES

All students are responsible for producing their recital programs according to the following guidelines. Templates for programs are available in Microsoft Word format, online at <http://music.fullerton.edu/recitals>. If you have any questions concerning your program, ask your applied instructor.

Your program cover will be emailed to you by the Production Manager shortly after you schedule your date. If you need changes made (add accompanist, etc.), contact the Production Manager. Covers other than those provide to you may not be used.

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, 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 FedEx Office 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 (CPAC-220), or the Michalsky Resource Center (CPAC-214). *You will receive an incomplete grade unless nine (9) copies of your program are delivered.*

Format Specifications

- Program Size:** 8½ (w) x 11 (h) paper - folded to 8½ (h) x 5½ (w)
- Typeface:** Times New Roman, Palatino, or Helvetica
- Type Size:** Recommended size for the *Headlines*: 14 points
Recommended size for the *Body* copy: 10 points to 12 points.
- Margins:** 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.
- Layout style:** *Program Page(s)*
- | | |
|-----------------------|---|
| Title of Piece: | Placed <i>flush left</i> . |
| Movements: | Tab to <i>right .25 inches</i> - one movement per line under the title. |
| Composer’s Full Name: | Placed <i>flush right</i> on the same line with title. |
| Composer’s Dates: | Placed directly below name and placed in parentheses (flush right). |
- Stock (Paper):** 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).
- Sample program:** See next page for a sample program layout.

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)
(1732-1809) Joseph Haydn

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

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

Intermission

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

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

RECITAL GRADE FORM

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)	____ Artist Diploma (597)

•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.
<u>GRADE</u>
Committee Chair*: _____
Faculty Member #1: _____
Faculty Member #2: _____
<u>COMMITTEE GRADE</u>

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 (CPAC-220) for placement in the student's file. Only the committee members who have signed in the "confirmation" box should submit a recital grade.