DESCRIPTION:
During the two year masters program at UNCSA you must construct, organize and prepare two recitals for your faculty and peers. To obtain a masters degree in performance, you must successfully complete two full solo recitals. The first will be done with more help as needed from the instructor, the second with very little input on the organizational requirements as you will have already been through it once and your skills in the second graduate recital need to reflect that experience. The first year graduate recital will be in Crawford Hall. Watson Hall is reserved for second year graduate students.

OBJECTIVES:
To prepare and perform, through lessons and the process detailed below, solo recitals of at least four pieces lasting 45 - 60 minutes of music. The programs must include some combination of four to six solo pieces and one or more chamber pieces with two or more musicians (not including accompaniment instruments). The repertoire should reflect a variety of styles and/or countries.

FORMAT AND POLICIES:
Choose your music early - more than three months before the scheduled recital. This should be done in consultation with your major applied faculty. 45 - 60 minutes of music is usually a good guide for each recital. It is required that you purchase all music for your recital. Make a copy of all scores and parts before providing any originals to other musicians.

Consult the instructor about your accompanist assignment. Familiarity of repertoire, hours assigned to the studio, availability, etc...

Sign up for the recital by the required deadlines. The recital sign-up form is available from the office. It is your responsibility to read your Student Handbook and familiarize yourself with where, what, and when things need to be done to meet the deadlines and responsibilities related to your recital.

Set recital date and time and dress rehearsal date and time at the same time! Look for a dress rehearsal dated preferably two or more days in advance of the recital. You can utilize the campus performance facilities website to check potential dates: wwwcpf.uncsa.edu

Clear the times with your professor first, your accompanist second before obtaining signatures. The professor needs to see that all personnel are available before signing off on the form. Adhere to the professor’s timeline and availability given out when the recital sign-up form is obtained from the music office so you factor this into your planning.

Indicate any potential use of the harpsichord on the form. Keep in mind Organ only in Crawford, while harpsichord is available in both halls. Check with Bill Huesman for any piano tuning and harpsichord needs at this time.

Determine your assisting personnel based on their availability to all your dates: Recital jury, two-week run-through before, dress rehearsal and recital. If using extra players, set rehearsal early. Insist on professional standards of attendance and preparation. Schedule enough rehearsals (easier to cancel than to add later on). Count on a minimum of two two-hour rehearsals above and beyond the required run throughs, recital jury, and dress rehearsal. Many if not most pieces will require more rehearsal-time than that.

TOOLS AND MATERIALS:
Purchase at least one recording for each piece that you are planning on playing. Consult with your professor to set program order in order to consider embouchure and endurance requirements as well as any stage, technical and programming considerations.

The instructor needs to hear the already rehearsed work with extra players, at the latest, two full weeks in advance. Schedule this two week before run through by setting aside one to two hours depending on assisting musician’s availability. This does not need to be performed in order. After checking schedules with everyone
including Mr. Ilika’s, sign out the hall you are performing in. Obtain proper keys for rehearsal rooms, chairs, stand, percussion equipment, etc...

Plan to record the run-through and the dress rehearsal for your listening and learning.

Perform your program repertoire in master class and possibly performance hour in advance.

Find a willing (and experienced) stage crew for Crawford (see dress rehearsals below).

Recital program: Submit three weeks in advance of the recital. The professor needs to proof any recital program BEFORE submitting it to the office. You are responsible for any program notes you choose to include (not required for the first year of graduate work but IS required for second year) or biographical information. If designing the program yourself, you need to get it to the office for printing no less than one full week in advance of the recital. Include composer or arranger, composer’s dates, and repertoire date of composition.

Recital juries are required for all graduate students performing a recital and must occur no later than 14 days in advance of the recital. It is recommended that you perform your recital jury one month ahead so that you will have time to submit your program for printing by the school. The recital jury is the performance aspect of the recital that is graded, so you must be fully prepared and aware of this. Consider scheduling this during regular jury time. If that doesn’t work, it is your responsibility to coordinate finding the date, hall and professors. You will need one other brass faculty member other than your major applied teacher.

**Dress Rehearsals must be performed exactly the same as the recital.**

Stage crew: You will need to create a form or diagram for your stage crew to follow. This can be as simple as a sheet of paper with simple diagrams indicating the stage set up for each piece performed: Piano, stands, chair for page turner, stand for mutes (with black towel) instrument stand (if doubling) and equipment needs of extra players.

Don’t forget that the recording setup may need your attention as well.

Tune your instrument(s) to be used on the first half before the house opens (more than 30 minutes before the recital). You can check the recording levels at this time too. Be certain that your organist, harpsichordist or pianist are there to unlock and ready all the instruments so that you can tune and that your recording engineer is aware of this time frame. Tune any instruments for the second half during the intermission. Every recital should have a 10 minute intermission. There is also some flexibility for two shorter “intervals” in place of one intermission depending on programmatic and physical considerations.

Bring a practice mute to warm up with back stage. When warming up without a mute, limit this playing to no more than a couple of scales or arpeggios. Prepare ahead what you will do to ready yourself for any mute or instrument changes.

All musicians should walk out and bow as they will on the recital. Everything is just like the recital, no talking before playing. Decide tempi, etc... backstage. Clarify who is cueing backstage.

Exit after every piece. Determine the order of who leads or follows with accompanying musicians beforehand.

Reception: Where is it? Who is doing it?

**GRADING:**

You will have to complete a recital jury, two week before run through, dress rehearsal and the recital in order to receive a grade for this course. Anything less will result in a grade below B- which indicates that you are not performing (in either organization or musical performance) up to the level required by your degree.

The recital jury is the performance aspect of the recital that is graded, so you must be fully prepare and aware of this. It is possible that you will not receive a passing grade from your recital jury if aspects of your performance are underprepared to the extent that the jury believes that you will not have time to raise them to a standard acceptable for the recital to be performed. It is possible, and up to the discretion of the major teacher that one piece may be shortened or substituted, but only if the recital jury has occurred one full month in advance of the recital and only if all the other requirements have been satisfactorily met both in the organization and performance of the repertoire OR if there are other mitigating circumstances - up to the teacher’s discretion.

Any grade may be further defined by + or -. A distinction is designated for a B- because a student in a graduate performance degree curriculum receiving a C for their recital (the performance component of their
curriculum) needs to consider seriously whether they have and are utilizing the tools and abilities necessary to continue successfully with the degree program.

A = All aspects completed fully, professionally, on time and the recital jury and performances are of superior musical standard reflective of their graduate year in a performance conservatory curriculum.

B = All aspects completed fully, professionally on time and the performances are of a high musical standard reflective of their graduate year in a performance conservatory curriculum.

B- = Not all aspects completed fully, professionally or on time although the performance is still of a high musical standard reflective of their graduate year in a performance conservatory curriculum.

C = One aspect not completed fully, professionally or on time and the performance is of an average musical standard reflective of their graduate year in a performance conservatory curriculum.

D = More than one aspect is not completed and the recital performance is unsatisfactory.

F = More than two aspects are not completed. The recital jury and recital performance does not meet the required criteria reflective of their graduate year in a performance conservatory curriculum.

A = 4
C = 2
I = Incomplete
A- = 3.7
C- = 1.7
W = Withdraw
B+ = 3.3
D+ = 1.3
S = Satisfactory
B = 3.0
D = 1.0
U = Unsatisfactory
B- = 2.7
D- = 0.7
P = Pass
C+ = 2.3
F = 0.0

ACCOMPANISTS:
Refer to your School of Music Student Handbook guidelines.

It is your responsibility to get the music to the accompanist at least one month in advance – the sooner the better for their preparation. I will monitor your scheduled rehearsals when possible – please keep me informed of your scheduling every step of the way.

STUDENT RESPONSIBILITY FOR COURSEWORK:
In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of “F.”

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:
In compliance with University of North Carolina School of the Arts policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the trimester, except for unusual circumstances, so arrangements can be made to assist the student. Individuals are encouraged to register with the Officer for Student Disabilities to verify their eligibility for appropriate accommodations.