

CALIFORNIA STATE UNIVERSITY FULLERTON
SCHOOL OF MUSIC

UNDERGRADUATE RECITAL PACKET

(REV. 8/2023)

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UNDERGRADUATE RECITAL CHECKLIST AND DEADLINES

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 398 and Mus 498) 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.

First Friday of Classes (Date Scheduling Day)

- ✎ Arrive at the Production Manager’s office (CPAC-219E) at your appointment time.
- ✎ Pay the \$25.00 recital production fee before your scheduling appointment. (See page 9)
- ✎ If the equipment you require will exceed the standard recital equipment as listed on page 3, “Standard Recital Equipment”, complete a “Student Production Request Form” online (see page 3 for web address) Submit the form at least 4 weeks prior to your recital.
- ✎ Select your recital date.

At Least Four (4) Weeks before the Recital Date

- ✎ Last chance to change or cancel your recital date
- ✎ Have your program “print-ready.” Have your applied-music instructor proof read for typographical errors.
- ✎ Submit a “Student Production Request Form” online, if necessary. (See page 6, “Date Selection” and page 3, “Standard Recital Equipment.”)

At Least Three (3) Weeks before the Recital Date

- ✎ Confirm the members of your Recital Committee and have them sign your “Recital Grade Form.” (See page 8.)

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 with one (1) copy of your printed program to your Recital Committee Chair. Deliver nine (9) printed programs 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 necessary. Use this time to make adjustments on stage before the house is opened.
- ✎ Enjoy yourself, and have a successful recital!

GENERAL INFORMATION (UNDERGRADUATE)

Recital Length and Intermission

- The length of a recital is calculated from the scheduled start time until the hall is cleared. For every twenty (20) minutes of music you plan to perform, 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 time allotment.*
- **498 (Senior B.M.):** Senior (Music 498) recitals may not exceed 90 minutes, including a ten (10) minute intermission. 498 recitals require approximately 40-60 minutes of music.
- **398 (Individual/Solo):** Senior (Music 398) and Junior (Music 398) recitals are **not** permitted to include intermissions. Each recital requires approximately 25-35 minutes of music, and may not exceed 45 minutes total running time.
- **398 (Shared):** *Two Senior and/or Junior (Music 398) recitals* may share the same start time. Each student's recital requires approximately 20-30 minutes of music and may not exceed forty minutes. Performers may either alternate the performance of their pieces or they may perform their entire recitals separately on their respective halves of the recital. In either case, total length may not exceed 90 minutes, including a ten (10) minute intermission.
- **398 (Solo Extended Junior B.M.):** An Extended Junior (Music 398) recital may be done by B.M. students with their applied instructor's approval, requires approximately 35-45 minutes of music, and may not exceed 55 minutes total running time. These recitals are **not** permitted to include intermissions.

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 (ex., 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: | Julie 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.

RECITAL APPROVAL AND COURSE ENROLLMENT

Recitals Required for the B.A. and B.M. Degrees

To present a Junior or Senior 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.

In the semester in which you plan to present your recital, you will need to enroll in one of the following courses through Titan Online:

- a. **Mus 398**, for **Bachelor of Arts** (Senior Recital).
- b. **Mus 398**, for **Bachelor of Music** (Junior Recital).
- c. **Mus 498**, for **Bachelor of Music** (Senior Recital).

398 Recitals (Junior and Senior)

Students presenting a 398 recital after the eighth (8th) week of classes are required to share their recital with another student presenting a 398 recital. Solo 398 recitals may only be given during the first eight (8) weeks of classes, and only at 6:00 pm. If you arrive to schedule your 398 and do not have a partner to share with, the Production Manager may place you with someone.

398 Extended B.M. Recitals (Junior)

B.M. students may present an “Extended” Junior 398 recital when requested by their applied instructor. This option is available only to B.M. students, and must follow all the other guidelines of a solo 398, except that it may be a maximum of 55 minutes in length (35-45 minutes of music). Because the recital is longer in length, it is not eligible to be shared with another 398 or Special recital. Extended 398 recitals are **not** permitted to include intermissions. The applied-music instructor, or the Area Coordinator, must inform the Production Manager of their approval of the Extended 398 recital **prior** to the recital scheduling date. (See page 5, “Recital Date Scheduling Procedures and Options”)

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

On the first Friday of classes of your recital semester, you may schedule your recital date and time with the Production Manager. Those students NOT attending the Recital Meeting the week prior, will not be permitted to schedule a recital.

If you desire or are required to have a recital date within the first six (6) weeks of classes, you may schedule a date with the Production Manager in person anytime after registering for the appropriate class (i.e. 398, 498, 597). Recitals given during the early portion of the semester are highly encouraged because of the heavy concert schedule at the end of each semester. After the third week of classes, no further recitals may be scheduled for that semester.

Scheduling Procedures

- (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) Make a Scheduling Appointment:** Request a scheduling appointment online at <http://music.fullerton.edu/recitals>. Appointments are assigned based on your recital type (498, 398 shared, or 398 solo), then the order in which the online form is submitted. The online form opens Tuesday the first week of classes at 10:00 a.m., and closes the following Thursday at 12:00 p.m. Appointment times will be emailed to you within 48 hours. For shared recitals, only one appointment is necessary. However, both recitalists may request and be assigned an appointment if desired.
- (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) five minutes before your appointment time. To facilitate the process, please discuss *several* date/day options with your applied-music instructor and accompanist before your appointment.

If you arrive after your appointment time, you will be fit in at the next available break in the schedule. 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 on 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 COMMITTEES AND GRADING

All Bachelor of Arts and Bachelor of Music recitals require grading by a Recital Committee consisting of the following faculty members:

•**Senior Recital:** Applied-music instructor, one faculty member from your area, and one faculty member of *your* choice. Committee *must* have at least one (1) full-time faculty member.

•**Junior Recital:** Applied-music instructor and one (1) full-time faculty member of your choice.

As early as possible, preferably before selecting a recital date, ask the appropriate faculty members to serve on your Recital Committee and check their availability for your desired recital date and time. To confirm their agreement to serve on your committee, have each member sign the confirmation section of your “Recital Grade Form” at least three (3) weeks prior to your recital. Ask one member to serve as the Committee Chair.

At least one (1) week before your recital 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). (See page 13, “Recital Program Procedures,” #3.) Also at this time remind your committee members of your recital date/time and their agreement to serve on your Recital Committee. The “Recital Grade Form” will be given to the Recital Committee Chair, who will then be responsible for obtaining the grades from the other committee members and returning the form to the School of Music office for recital grade submission.

If after signing your “Recital Grade Form” a faculty member determines he cannot attend your recital, it is the faculty member’s responsibility to make the appropriate arrangements. If a faculty member fails to attend your recital, you may be requested to provide the faculty member with a copy of your recital CD, if indeed you had a recording made (audio or video). The CD will be returned to you as soon as possible. Under no circumstances is an undergraduate student required to obtain audio or video recording services for his recital.

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 & 6, “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 498 recitalist may schedule a maximum of two (2) hours of rehearsal time, divided into two (2) one-hour sessions. Each 398 recitalist may schedule a maximum of one (1) hour of rehearsal time. 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 B (6'11") [NYB]: Graduate Recitals and Senior Piano Performance Recitals.

Steinway, Model C (7'6") [HC]: 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 soon as possible, finalize your program (repertoire) with your applied-music instructor.
2. At least five (5) weeks prior to the recital date, have your program and program notes (if any) “camera-ready” (i.e., typed and ready to print). Have your applied-music instructor proofread for typographical errors and approve to the final edition of the program.

Program notes are not required by School of Music policy but may be required by individual instructors. On a shared 398 recital, program notes shall not be distributed for one student’s recital unless both recitals will have notes. It is the mutual responsibility of the applied-music instructors to monitor this.

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:** 8¹/₂ (w) x 11 (h) paper - folded to 8¹/₂ (h) x 5¹/₂ (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:** 1/2” on top, bottom, and sides. Remember, a 1/2” 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•

<input type="checkbox"/> Bachelor of Arts/Music Education (398)	<input type="checkbox"/> Bachelor of Music (498)
<input type="checkbox"/> Bachelor of Arts/Liberal Arts (398)	<input type="checkbox"/> Master of Music (597)
<input type="checkbox"/> Bachelor of Music (398)	<input type="checkbox"/> 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.

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 (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.