

RECITAL APPLICATION

NAME _____ Sr. _____ Jr. _____ Opt. _____ DEGREE _____

HOMETOWN _____ INSTRUMENT _____ (piano, soprano, etc.)

APPLIED INSTRUCTOR _____

RECITAL: Date _____ Preview: Date: _____

Time: _____ Time: _____

Room: _____ Room: _____

ACCOMPANIST NAME Instrument

Accompanist's Applied Instructor Signature Date
(if applicable)

- ✓ List all additional participants and what instrument they will play on your part of the program.
- ✓ Obtain a signature of approval from their primary applied instructor(s) **before** your preview.

Name Instrument

Applied Instructor Signature Date

The Preview and materials have been accepted:

(Committee Member) (Date)

(Committee Member) (Date)

(Committee Member) (Date)

- ✓ **SUBMIT YOUR PROGRAM TO THE COMMITTEE AT YOUR PREVIEW (exactly as you want it typed and in order with other recitalists (if applicable)).** If your preview is approved, bring your program to the office with this signed form.
- ✓ Program notes & translations are the responsibility of the performer, and are to be created and printed separately at the performer's expense.

PERFORMANCE RUBRIC

Scoring Level	4	3	2	1	0
	Advanced: A superior performance-outstanding in nearly every detail	Accomplished: An excellent performance-minor defects.	Proficient: A good performance-limited finesse and/or interpretation	Novice: A fair performance-basic weaknesses	Unsatisfactory: A poor performance-unsatisfactory
1-Tone Quality					
2-Pitch Accuracy					
3-Rhythm & Tempo					
4-Technique					
5-Interpretation					
6-Other Factors					
TOTAL SCORE:	Benchmark score: 12. No category may be less than 2 in order to pass				

Tone Quality - Consider: resonance, control, clarity, focus, consistency, warmth

Pitch Accuracy - Consider: accuracy to printed pitches (intonation for vocal, strings, winds)

Rhythm & Tempo - Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters

Technique (facility/accuracy) - Consider: artistry attacks, releases, control of ranges, musical and/or mechanical skill (voice-diction; strings-bowing; winds-articulation; keyboard & percussion-articulation)

Interpretation/Musicianship - Consider: style, phrasing, tempo, dynamics, emotional involvement

Other Performance Factors - Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)

RESEARCH RUBRIC

Scoring Level	4-Accomplished	3-Competent	2-Developing	1-Beginning	0-Not Present
SLO #1 (History)	Goes beyond a basic recounting of the composer's history, including context of the chosen work relative to the composer's overall output and/or unusual information about the chosen composition	Provides pertinent basic general information in a well-organized context	Provides some basic information	Provides little relevant historical information; not well-organized	Fails to provide relevant historical information
SLO #2 (Analysis)	Student shows clear understanding of form, phrase structure, and basic harmony	Student shows general understanding of form, phrase structure and basic harmony	Student shows some confusion about form, phrase structure, and basic harmony, but understands the basic overview	Student shows limited ability to analyze form, phrase structure and harmony	No evidence of student's ability to analyze form, phrase structure, or harmony
SLO #3 (Conclusion)	Student is able to articulate creatively and well how the historical information and analysis have affected/enhanced their interpretation	Student is able to explain, with fair clarity, how the historical information and analysis have affected/enhanced their interpretation	Student has some opinions about how research and analysis have affected or enhanced their interpretation	Student has few supported opinions about the value of the paper relative to their performance	Student is not able to support interpretation with an understanding of history or analysis
TOTAL SCORE:	Benchmark score: 6; No category may be less than 2 in order to pass				

PROCEDURE FOR RECITAL APPLICATION and COMPLETION

I. Selection of Dates:

Recital date: Consult with your **APPLIED INSTRUCTOR AND ACCOMPANIST** before securing a date on the master calendar in the Music Office. Preview date: A preview is to be given no less than three weeks prior to the recital.

You will choose a committee of three faculty for the recital. One member of your committee will be your applied instructor, and at least one will be from the full-time music faculty. Consult with your committee before selecting the preview date and time.

NOTE: Any student planning a degree recital (junior, senior, or lecture recital) should notify the music office coordinator within the first three weeks of the recital semester, so that proper notification will be made to the registrar following the recital.

II. The Recital Application

Please list all participants (accompanists, and all other performers) on your portion of the recital and what they are doing. The signature of the primary applied instructor represented on the proposed program must be obtained for all accompanying students no less than five working days prior to the preview. The applied instructor's signature indicates approval of his/her student's participation in the recital at the time listed, and recognizes that the instructor has heard the student play the performance repertoire.

III. The Preview

Passing the preview requires successful completion of two components: 1) Performance of your program, and 2) History-Analysis-Synthesis of a selected work or group of works on the program. The rubric used by your committee for each component is included on the back side of the recital application. After hearing the preview, the committee members will determine if the proposed recital may be given on the date specified. If approved, the attached recital program will be submitted to the office for typing. **No preview will be heard without a completed recital application form and program ready for typing.**

- 1) **Performance:** You must **bring three copies of your proposed program**, ensuring that the titles, full composer names, and composer dates are included. A sample is included with this recital application packet. Approximately 7-10 minutes of the program will be heard by the committee, with you choosing your first selection, and the rest chosen by the committee. The preview performance includes all participants--if you have an ensemble planned, be sure your collaborators attend the preview.
- 2) **History-Analysis-Synthesis:** You should be able to demonstrate a general knowledge of the composer and his/her background, as well as any unusual or significant information about the work chosen, relative to this general history. You should also demonstrate a general understanding of phrase structure and form, as well as ability to identify any unusual harmonic or formal features of your chosen work(s). Finally, you should be able to articulate how this general research and analysis has increased your understanding of the work(s) and informed your performance. Questions about this requirement (particularly concerning the Analytical Critical element) can be directed to a committee member before the preview but you are solely responsible for generating the content. ****For complete guidelines, refer to the Junior/Senior Recital Research and Program Notes Project Outline below.**

Junior Recital Research Requirement - Student Guidelines

In support of #2 above, choose one piece or set of pieces from your recital repertoire and prepare the following three components for your preview:

1. **Biography of the composer** - Students will demonstrate an appropriate general knowledge of the composer and his/her background, as well as any unusual or significant information about the work(s) chosen, relative to this general history.
2. **Analysis** - Students will show a general understanding of phrase structure and form, and will identify any unusual/distinctive features of the piece (+6 or N6 chords, unusual modulations, abridged sonata form, etc).
3. **Conclusion** - Students will articulate how this general research and analysis has increased their understanding of the work and how this has affected/changed their approach to and interpretation of the work.

Bring your notes and an annotated score to your recital preview (**the committee should receive this score a week before your preview**). You will be expected to answer questions from your committee about the three elements listed above, and show a depth of musical understanding that has grown as a result of this study. Submit this paper to the music office, along with your program and signed preview form. The paragraph should be suitable to use as program notes – though you need not actually distribute them at your recital.

Senior Recital Research Requirement - Student Guidelines

Students preparing for the senior recital will create scholarly program notes that demonstrate the student's overall understanding of the musical elements of their recital program. These program notes should reflect on how historical perspective and general analysis have resulted in greater musical understanding and an enhanced performance of the student's entire program.

Students should use the **Junior Recital Research Guidelines** (above) for preparation of these program notes, i.e., a paragraph of approximately 150 words summarizing the student's biographical research and analysis *for each piece or set*, **including appropriate citations. These program notes should be turned in to the music office, along with your signed preview form, within two days of a successful preview.** If students wish to distribute their program notes to the audience, the notes will be printed at the performer's expense.

IV. The Recital: Students will submit a copy of their official recital program to the professors on their committee for signatures, which will indicate a passing performance. This must be done within 48 hours following the recital program for discussion and feedback concerning the performance. Copies of the preview assessment and the recital programs are kept in the permanent files of the music department.

V. Post-Recital Reflection and Paperwork: **Within two days of a successful preview**, students will write a paragraph of approximately 150 words that summarizes their research and their discussions with the committee at the preview, **that summary should be submitted to their applied instructor to be included with the recital paperwork.**

The applied instructor (or another committee member) returns the signed application with attached recital program, and the summary of research/discussions with the committee at the preview attached; this **must be submitted at least one week before the end of the recital semester; failure to return the paperwork could result in a delay in graduation.**

Required Information for Recital Programs

For the Music Office to generate programs for your recital, your program document presented at the preview must provide the following information:

- ✓ Date, time, and location of your recital
- ✓ The voice part or instrument you will be performing
- ✓ The type of recital you are holding (Senior, Junior, Optional)
- ✓ The name of your accompanist as it will appear on the program
- ✓ The name of your applied instructor
- ✓ Titles of the pieces you are performing in the order that they will be performed
 - If combining recitals with another person, please make note of the order of performance.
 - Include each movement you will be performing from a given work.
 - If a piece is from a larger work (e.g. an opera), please include this (always in italics) if you wish it to be in the program.
 - If there are variations for who will perform each piece or set, indicate underneath each piece who will be performing (including the accompanist)
- ✓ The composers and their birth and death dates for each piece on the program.
 - If you are performing an arrangement of a piece, please also include the arranger below the composer (no birth and death dates are required for arrangers)
- ✓ Your major as it will appear in the “Recital Fulfillment” portion of the program at the bottom.

Programs will be generated with the exact information given. Please ensure all given information is correct! Here is an example of a sheet that might be turned in:

Weston Krug Senior Voice Recital
24 March 2022, 6:30 PM, Orchestra Hall
Applied student of Dr. Brian Pfaltzgraff
Accompanied by Dr. Suzanne Torkelson, piano

Romance Dmitri Shostakovich (1906-1975)
from *The Gadfly*

Weston and Dr. Torkelson

Ave Maria J. S. Bach (1685-1750)
arr. Charles Gounod

Weston

Selections from *Jesus Christ Superstar* Andrew Lloyd Webber (b. 1948)
2. Heaven on Their Minds arr. Weston Krug
16. I Don't Know How to Love Him
22. Hosanna (reprise)

Weston and Dr. Torkelson

Bachelor of Music Education

Please note: You will receive an email from a music office worker with the first draft of your program after having submitted a program information sheet. First drafts will be emailed and printed for your review on the desk in the music office; your signature, your professor's signature, and the signatures of whoever you may be performing with and their professor must all sign off on a draft before it is sent in.

Also: You may select a paper color for your program at the time of reviewing the first draft. Samples of available paper options are available upon request. If you do not submit a choice, the office will choose for you.

Questions? Please contact music@wartburg.edu.

Recital Logistics during COVID

Accompanist

The student will rehearse and perform with a pre-recorded accompaniment. Staff accompanists will receive the recital music at least six weeks in advance of the recital, in order to give the pianist two weeks to prepare the recording, giving the student a month to rehearse for the performance. Student will work with applied instructor and piano staff representative to coordinate this.

Committee

Students preparing to perform a junior, senior, or optional recital will choose a faculty committee as indicated in the Recital Application information packet. Students will submit their recital performance recording(s) to the committee **no later than two weeks prior to the last day of classes**. Submission of materials to the committee will be handled as indicated in *Performance* paragraph below.

Performance

One set of recordings will serve for both the preview and recital performance. The entire program of recital music will be performed via recordings created by the student and submitted to committee members, as follows:

1. Using recorded accompaniments, record your performance of each piece or set of pieces as a separate file. Try to position camera so that it films your entire presence. You might find it useful to have a friend or two on hand to push Play, etc. You may schedule Orchestra Hall for this, by contacting the Music Office Coordinator at music@wartburg.edu.
2. Upload your recordings to YouTube as Unlisted videos.
3. Create a Recital playlist in YouTube, containing all of the recordings.
4. In an email to all committee members, **no later than two weeks prior to end of classes**, include the following:
 - a. The link to your YouTube recital playlist;
 - b. A program document listing your recital program selections (as indicated in recital procedure packet)
 - c. An annotated score and summary of your research (as indicated in recital procedure packet)
 - d. Proposed times for your meeting with the committee.

Preview

After student has submitted video recordings and recital documentation to their committee, committee members will preview those recordings. Students will then meet with their committee to discuss their program and present their research (see recital procedure packet). Students will arrange a time that works for them and their committee, and provide committee members with a Zoom link for this preview meeting.

Normally this meeting would happen three weeks prior to the recital performance, hence the term "Preview." However, given the unusual circumstances, this meeting will take place *after* recital repertoire performances have been recorded and submitted by the student, thereby allowing committee members the opportunity to view the student's performance before meeting. The "preview" meeting should happen no later than the last week of classes in the recital semester.

Audience

If the student wishes to share their performance with family and friends, they are free to do so using their recordings, but no live public performances for groups larger than 10 will be permitted while social distancing measures remain in place.