University of North Alabama
Department of Music and Theatre
Voice Area Guidelines and Policies

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Introduction

The University of North Alabama has a comprehensive vocal program, which is designed to train students using a classical vocal approach. This entails students studying the fundamentals of vocal technique such as breathing diaphragmatically while using low laryngeal position leading inevitably to a free, unrestricted vocal production.

The voice area is comprised of four vocal instructors: Dr. Terrance Brown (Director of Voice/Opera), Mrs. Gene Anne Gifford (Voice/Theory), Dr. Tiffany Bostic-Brown (Voice/Opera), and Mrs. Eleanor McClellan (Voice/Library Specialist). With years of expertise in the field, each of these faculty members endeavors to equip students with the tools necessary to be successful as a vocal music student.

Vocal course numbers that exist for voice are MU111-411 for undergraduate voice and MU681 for graduate voice. In order to promote effective musicianship, the voice area requires all freshman vocal majors enrolled in MU111 to be placed into Performance Classes. In these classes, singers meet in a group setting of no more than 4-6 singers where they learn the fundamentals of vocal technique, listening, practicing, collaboration as well as teaching methodologies implemented in the private lesson setting. The Performance Class will last for the duration of the MU111 term or the equivalent of one year. The private instructor will determine the length of the performance classes as well as the structure. Students enrolled in MU111 for only one credit are usually grouped into different classes other than there two credit counterparts.

Voice Studio Requirements

Entrance:

In order to take private voice (MU111-411, MU681) at UNA, you must be either a vocal music major or minor. There is no exception to this rule. For entry, one must audition during one of the scheduled Department of Music and Theatre audition dates for new/transfer students and either during the jury time for current music major/minors. Please see the Director of Vocal Studies for additional details regarding this matter. **NOTE: No student is allowed to take more than (1-2) credit hour sections of voice per semester. Also, any student enrolled in MU111 for two credit hours should also be enrolled in Diction for Singers I (MU195) in the fall semester and Diction for Singers II (MU196) in the spring semester. Students also need to register for MU 195/196 in their first year of vocal study. These courses cannot be taken out of order.**

Recital and Studio Attendance:

All music majors who have voice as their primary instrument and are enrolled in MU111-411 are required to attend ALL voice recitals and studio classes. Please refer to the Department of Music and Theatre Calendar of Events at http://www.una.edu/music-theatre/calendar.html for additional information.

Repertoire Requirements:

Freshman: Freshman vocal majors and minors will study, learn, and sing solo vocal repertoire in Italian, Latin, or English. Repertoire from the Italian, Latin, and English languages will be predominantly taken from the Renaissance to Baroque eras of solo song, oratorio, and opera. Repertoire in English will embody a variety of compositional eras. It will include such composers as John Dowland, Henry Purcell, Thomas Campion, Alessandro Scarlatti, Christoph Willibald Gluck, and George Frederic Handel. Freshman music majors will memorize a minimum number of five songs per semester. Students registered for one credit hour lessons should memorize three-five songs per semester. Freshman music majors will be issued a progress report during their second semester of study.

Sophomore: Sophomore vocal majors and minors will study, learn, and sing solo vocal repertoire in Italian, Latin, English, French, or German. Repertoire from the Italian, Latin, French, and German languages will be predominantly taken from the Renaissance to early Romantic periods of solo song, oratorio, and opera. Repertoire in English will embody a variety of compositional eras. It will include such composers as Gabriel Fauré, Wolfgang Amadeus Mozart, Ernest Chausson, Franz Joseph Haydn, Franz Schubert, Robert Schumann, and Ludwig van Beethoven. Sophomores registered for two credit hour lessons will memorize a minimum number of six-eight songs per semester. Students registered for one credit hour lessons should memorize three-five songs per semester. Sophomore music majors will also present a barrier examination during their fourth semester of study.

Junior: Junior vocal majors and minors will study, learn, and sing solo vocal repertoire in Italian, Latin, English, French, German, or Spanish. This repertoire will be taken from the Baroque to present day eras of solo song, oratorio, and opera. It will include such composers as Heiter Villa Lobos, Claude Debussy, Henri Duparc, Gustav Mahler, Richard Strauss, and Paul Bowles. Junior music majors will memorize a minimum number of seven-nine songs per semester. Students registered for one credit hour lessons should memorize four-six songs per semester. Vocal performance majors will also be required to perform a thirty-minute recital.

Senior: Senior vocal majors and minors will study, learn, and sing solo vocal repertoire in Italian, Latin, English, French, German, Spanish, or Russian. This repertoire will be taken from the Baroque to present day eras of solo song, oratorio, and opera. It will include a conglomeration of composers studied throughout their collegiate studies. Senior music majors will memorize a minimum of seven-nine songs per semester. Students registered for one credit hour lessons should memorize four-six songs per semester. Senior music majors will also be required to perform a thirty-minute or one-hour recital. All performance majors are required to perform a one-hour recital. Their major professor will govern all other vocal major's recital length.

Graduate: Graduate level vocal majors and minors will study, learn, and sing solo vocal repertoire in Italian, Latin, English, French, German, Spanish, or Russian. This repertoire will be taken from the Baroque to present day eras of solo song, oratorio, and opera. It will include a conglomeration of composers studied throughout their collegiate studies as well as the composers Tchaikovsky, Borodin, and Mussorgsky. Graduate level music majors will memorize a minimum of eight-ten songs per semester. Students registered for one credit hour lessons should memorize seven-nine songs per semester. Graduate students may opt to perform a one-hour recital.

Music Business majors may only perform one selection a semester from music outside the standard classical/musical theatre genres. (i.e. jazz standard)

All voice majors are only allowed to perform one operatic aria or musical theatre selection per semester for their jury. Sacred oratorio, concert, or chamber arias are not included in this total.

Students performing solo vocal repertoire consisting of ten or more pages of sung music, will be allowed to count the selection as two songs.

Voice Evaluations

Voice Juries:

All music students studying applied music as a requirement for their degree are required to take a jury at the end of each semester. The jury performance block is five-ten minutes for vocalists consist of one work selected by the student and other works selected by the faculty from a list of repertoire prepared during the semester. Jury panels consist of the student's applied instructor and two-three other voice faculty members.

Each student's performance is evaluated on the basis of the performance itself, the evidence of developing technical and expressive skills, and overall progress. A letter grade is given by each faculty member, and then averaged among the four for a jury grade. The student's final grade is determined by the applied instructor based on the jury grade, the student's attendance at required recitals, and fulfillment of other assignments as specified in the course syllabus. Jury examinations are not required once a student has completed the number of credit hours required in applied study, nor when applied study is taken as an elective unless specified in the course syllabus. A jury examination is usually not required in the semester a student gives a recital.

Appointment sign-up sheets are posted on the bulletin board approximately one week before the first day of juries. Vocalists must communicate with their pianist before selecting a jury time.

Jury sheets are provided in the Department of Music and Theatre office and on the website for students to list the music they have studied during the semester. The applied instructor should make arrangements to share the jury sheet with each student following the jury examination. Original jury sheets must be returned to the department office to be filed in students' permanent academic files.

Students will bring all studied repertoire memorized to their examination. A pianist must be present. The student should also dress "business casual" for their juries. Freshman and first semester sophomore level students will perform a total of two works with the student choosing the first selection, unless completing a sophomore barrier. Junior and senior level students will perform a total of three works with the student choosing the first selection.

Freshman Progress Reports:

As part of the normal jury examination, each music student will be evaluated for progress in the applied area at the end of the first year of study or when registered for the third credit hour of applied music, whichever comes first. The Freshman Progress Report will indicate the decision of the jury panel as to the student's suitability and potential for continued study in music. Freshman Progress Report evaluations are not binding on the student, but do indicate the strong recommendation of the Music Faculty.

Sophomore Barriers:

When a music major is completing the seventh hour of applied study, or earlier at the discretion of the applied instructor, the jury exam serves as the Sophomore Barrier. A double slot of jury time is required for the Sophomore Barrier. On this occasion the music faculty determines the student's ability to continue into upper division study, and may recommend a change in the student's major applied area or degree program. Sophomore vocal majors will perform three or more selections for their barrier. Students will be assessed on both the musical and technical aspects of their singing and overall private studio progression. For the barrier, students **must** sing repertoire representing a selections from German, English, and Italian art song.

In addition to the singing portion of the barrier, students will transcribe a portion of a song chosen by the vocal panel using the International Phonetic Alphabet, write program notes on all songs performed for the sophomore barrier (6) using the format listed in "Recital Program Notes Guidelines" of this document (students must seek an appointment from the Writing Center when writing program notes and notes must be distributed to the voice area faculty one week before the barrier assessment), and lastly students will be asked word-by-word translations during the barrier assessment. (i.e. students will be asked what particular words mean during the assessment and word-by-word translations must be provided for each jury panel member on the day of the barrier)

Voice Recital Requirements

VOICE AREA RECITAL GUIDELINES

Junior Recital:

BA/BS Performance emphasis majors are required to perform a Junior Recital of 25-30 minutes. Particularly capable students of other degree programs may be invited to perform a Junior Recital by majority vote of the Music faculty based on the results of the Sophomore Barrier. Junior Recitals must contain repertoire from the following languages: Italian, German, French, and English. The repertoire must represent no more than one selection from the operatic, musical theatre, or oratorio genres. All students are required to provide a program and program notes for their recital. The Department of Music and Theatre and your major professor will govern program note guidelines. Recitals are a culmination of vocal study and should be planned appropriately. The recital should contain at least forty percent new repertoire spanning from six months in age.

NOTE: All proficiency exams must be completed before the Senior Recital hearing.

Senior Recital:

All music majors pursuing BA or BS degrees are required to perform at least one-half hour (30 minutes) of a formal recital during the senior year. Voice performance majors are required to perform a one-hour recital. Students who are not voice performance and are particularly capable may be invited by the music faculty to give a full recital (one hour). Senior Recitals must contain repertoire from the following languages: Italian, German, French, and English. The repertoire must represent no more than one selection from either the operatic, musical theatre, or oratorio genres. All students are required to provide a program and program notes for their recital. The Department of Music and Theatre and your major professor will govern program note guidelines. Recitals are a culmination of vocal study and should be planned appropriately. The recital should contain at least forty percent new repertoire spanning from six months in age.

Graduate Recital (If applicable):

All graduate voice students must present a one-hour recital upon the completion of

their degree program. Graduate Recitals must contain repertoire from the following languages: Italian, German, French, and English. The repertoire must represent no more than two selections from either the operatic, musical theatre, or oratorio genres. All students are required to provide a program and program notes for their recital. The Department of Music and Theatre and your major professor will govern program note guidelines. Recitals are a culmination of vocal study and should be planned appropriately. The recital should contain at least forty percent new repertoire spanning from six months in age.

Recital Planning and Scheduling:

Students should work with their applied instructors and pianist when planning a recital. Please refer to the Voice Area Junior/Senior Recital Checklist available in the Department of Music and Theatre office and in the Voice Area Guidelines/Handbook for details regarding recital planning and scheduling.

Recital Hearing/Preview:

Hearings for Junior Recitals and Senior Recitals will take place no less than three weeks prior to the recital date. The student is responsible for scheduling a date for the recital hearing and securing all voice faculty members for the hearing panel. The student will bring to the hearing a typed list of the recital music, one copy for each faculty member, with room for comments after each piece. The student should also bring complete program notes to the recital hearing. Please confer to the voice area guidelines/handbook for program note guidelines.

Recital Hearing Forms are available in the Department of Music and Theatre office and on the website. Hearings may be judged as passed, probational (with specific requirements), or failed. In the event a hearing is deemed probational or failed, the student and applied instructor will jointly determine the course of action to successfully complete the hearing.

Honoraria:

Junior and senior recitalists are expected to pay their pianist a honorarium in the amount agreed upon by the student and the pianist. The range of payment for Junior and Senior Recitals is: $125.00 to $225.00 for a thirty-minute recital; $200.00 to $300.00 for a one-hour recital. This compensates the pianist for the dress rehearsal and the recital. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation to the pianist at a rate of $15.00 per half hour.

Pianist's honoraria in the form of a check or money order made out to the pianist must be submitted to the department Event's coordinator prior to the recital hearing. Failure to put the honorarium on deposit with the department Administrative Assistant may result in postponement of the recital hearing. The Administrative Assistant will forward the honoraria to the accompanist within one business day following the

recital.

Recital Programs:

The guidelines for Junior and Senior Recital programs are as follows: (please refer to the sample)

1. No program shall use any illustration or caricature unless approved by the Department Chair prior to printing and distribution.

2. Programs shall use Times New Roman font.

3. Programs will be printed on ecru or white paper with black ink.

4. Acknowledgements may only appear on senior recital programs and shall be limited to four lines of text as laid out on the program. Only parents, spouses, other immediate family members and professors closely involved with the preparations of the recital may be cited.

5. Composers shall be listed by full name with birth and death years in parenthesis, or birth year only if the composer is still living. Example: (b. 1949)

6. The guidelines for recital programs are to be enforced by the Department of Music and Theatre in consultation with the appropriate applied professors and the Department Chair.

7. Program notes should be included with all programs. The applied professor bears primary responsibility for the precise nature and content of program notes.

8. Complete programs, (including all compositions in appropriate citation style, program notes, and acknowledgements), in the form of a Word document in Times New Roman 10 point font must be submitted to the Department of Music and Theatre office at least three weeks prior to the recital for review and printing. The applied instructor must approve all programs.

Recital Program Note Guidelines:

Every program presented to satisfy an academic requirement must include notes. The program and notes together are intended to enable the audience to understand and enjoy the performance. Notes should be written for the principal audience, undergraduate music students, and should assume a base of knowledge that can be expected of a music major who has completed the survey of music literature and sophomore-level music theory. These notes need not be extensive, but they should present clearly and concisely the historical context of the piece and reflect the understanding gained from the performer’s study of the score.

Program note information can be obtained from the *New Groves Dictionary of Music*, *Song by Carol Kimball*, *Interpretation of French Song by Pierre Bernac*, and trusted Internet sources. Please consult with your private teacher about where to find this information. **Plagiarized notes can result in dismissal of your recital! Students must seek an appointment from the Writing Center when writing program notes and notes must be distributed to the voice area faculty one week before the recital preview.**

The program notes should follow the following format:

TITLE OF COMPOSITION **COMPOSER'S NAME**
BIRTH AND DEATH DATES
POET OR LIBRETTIST NAME
BIRTH AND DEATH DATES

PARAGRAPH ONE:
COMPOSER'S BIOGRAPHICAL INFORMATION
COMPOSER'S MUSICAL CHARACTERISTICS AND OUTPUT

PARAGRAPH TWO:
POET/LIBRETTIST BIOGRAPHICAL INFORMATION
POET/LIBRETTIST LITERARY CHARACTERISTICS AND OUTPUT

PARAGRAPH THREE:
INFORMATION ON COMPOSITION (If from major work, speak about the major work first)

Texts and/or translations should be included for each composition that includes words. Each author and translator should be acknowledged. So-called "singing translations" or "poetic" should be avoided. In the notes, titles of larger works are italicized. Smaller works or sections of larger works are presented in Roman type within quotation marks.

Example: from *DON GIOVANNI* "Deh vieni alla finestra"

The page(s) of your Notes, Texts, and Translations is (are) printed on letter-size paper (8 1⁄2" by 11") in portrait perspective. Follow these steps in Microsoft Word XP:

- Choose File, Page Setup
  - Choose Paper Size
    - Set paper size to 8 1⁄2" x 11"
    - Set Apply to Whole Document
  - Choose Margins
    - Set left and right margins to 1.25" and top and bottom margins to 1.0"
  - Set Orientation to Portrait

- Click OK.

- Choose the Format menu
  - Set Font to Times New Roman, 10-point, regular
  - Click OK

- Choose Format, Tabs
  - With Alignment set to Left, type "0.5" in the Tab Stop Position box, and then choose Set.
  - Change Alignment to Right and type "6.0" in the Tab Stop Position box. Choose Set, then OK.

Type the title of the work, then tab twice to right justify composer's names and dates against the right margin. (If the title is longer than 5-6 characters, you will have passed the "indent" mark and will only need to tab once to get to the right margin.) Hit enter twice. Begin typing your information, tabbing once to indent the first lines of paragraphs. If you need to type texts and translations following your notes, hit enter twice after typing your notes.

To type your song texts and translations, follow these steps first:

- Choose Table, Insert Table
  - Set Number of Columns to 2
  - Set Number of Rows to 1
  - Leave Column-width on auto
  - Click OK.
  - To remove the lines around the table, right click anywhere inside the table; choose Borders and Shading, click none, then OK.

Click cursor in the left side of the two-column table and type in the foreign language text, hitting carriage return between lines. Use the tab key or the mouse to move your cursor to the right side of the table and type in the English translation.

Sample Program Notes:

Selections from *Lieder eines fahrenden Gesellen* Gustav Mahler
"Wenn mein Schatz" (1860-1911)
"Ging heut morgen übers feld"
"Ich hab ein glühend messer"

Gustav Mahler (1860-1911) was a pinnacle figure in Romantic period composition. His works were inventive, forward-looking and contain supreme elements of originality. Known as a dynamic composer, Mahler mostly composed in the orchestral and song genres. He is such an important element in music history because he was the first composer to truly explore the melding of solo voice and symphonic orchestra.

Though he was a prolific composer, this Bohemian-born Austrian musician was most known for his operatic and orchestral conducting. Mahler kept a rigorous conducting schedule leading some of the finest orchestras in concert halls and opera houses throughout the world. Due to this cumbersome schedule, he would do most of his composing during the summer.

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) piano version was completed in 1884 with the orchestral version being completed in 1896. The first performance of the work occurred in 1896 in Berlin. In 1883, a singer named Johanna Richter made a guest appearance in the court theater at Cassel, Germany, where Gustav Mahler was the conductor. As a result of this engagement she entered into a regular contract at the theater, and Mahler soon fell deeply in love with her. The affair was not successful and by the end of the year it was all over.

The young musician eased his disappointment by composing a cycle of four songs on unrequited love. In a letter written shortly after their completion, he tells his friend Friedrich Löhr, ``... the paltry words cannot even convey a small part of [my love]. The songs are planned as a whole in such a way that it is if a fated traveling journeyman now sets out into the world and wanders solitary."

Having eased his heart by writing poetry and music, Mahler waited over a decade before arranging a performance. In the interim, however, he did not forget the songs that had cost him so much pain, for material from each appears in his early symphonies. In particular, Symphony No. 1 which uses melodies and orchestrations taken almost directly from the last two movements of the cycle, while the Second and Fourth Symphonies show more subtle influences from the opening two.

The songs are uniformly dark in tone, reflecting Mahler's own rejected and depressed mood. Only the second song has a slightly positive tone, and even it ends with a lament for a happiness that ``can never bloom again." Yet like most rejected young lovers, Mahler eventually recovered from his depression, leaving only his music as a testament to how painful it must have been to have been jilted on Christmas Day.

Wenn mein Schatz Hochzeit macht,	*When my darling has her wedding-day,*
Fröhliche Hochzeit macht,	*her joyous wedding-day,*
Hab' ich meinen traurigen Tag!	*I will have my day of mourning!*
Geh' ich in mein Kämmerlein,	*I will go to my little room,*
Dunkles Kämmerlein,	*my dark little room,*
Weine, wein' um meinen Schatz,	*and weep, weep for my darling,*
Um meinen lieben Schatz!	*for my dear darling!*
Blümlein blau! Verdorre nicht!	*Blue flower! Do not wither!*
Vöglein süß! Du singst auf grüner Heide.	*Sweet-little bird! You sing on the green heath.*
Ach, wie ist die Welt so schön!	*Alas, how can the world be so fair!*
Ziküth! Ziküth!	*Chirp! Chirp!*
Singet nicht! Blühet nicht!	*Do not sing! Do not bloom!*

Lenz ist ja vorbei!
Alles Singen ist nun aus.
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leide.
An mein Leide!

Spring is over!
All singing must now be done!
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

Recital Attire:

Men: For evening performances, black formal tuxedo with black dress shoes and black socks. For afternoon performances suits are acceptable, with matching shoes and appropriate socks.

Women: For evening performances, formal gown with appropriate heeled footwear, no more than 2½ inch heel. Performer should be tactfully covered in the appropriate areas. Shawls will only be allowed if securely fastened to dress so that no unnecessary handling will occur.

Recital Publicity:

Students wishing to announce their upcoming recitals by placing posters on bulletin boards around the Music Building are allowed to do so. Students must supply their own poster design. Students should consult with their applied instructor for approval of poster design, and are responsible for printing of their own posters. Posters should be tasteful and no larger than 11” X 17” in size. Any posters deemed offensive or inappropriate will be removed.

Students promoting their recital using outside media sources such as Facebook, Twitter, MySpace, etc. must include the following statement: ***The information expressed on this site by no means express the views of the University of North Alabama nor the Department of Music and Theatre.***

Recital Recordings

Every effort is made to record all recitals on compact disc and/or video. These recordings are kept on file and can be checked out from the Music Library. When possible and with advance notice, student copies of performances can be obtained from the Department of Music and Theatre for a fee of $5.00. Please allow up to one week for copies to be made. Please be sure to confirm Ms. McClellan’s or one of her technicians’ availability to record your recital.

University of North Alabama
Department of Music and Theatre

Junior/Senior Recital Checklist

DUE TO BE COMPLETED, SIGNED AND TURNED IN TO THE DoM&T OFFICE BY THE 3rd MONDAY OF THE SEMESTER IN WHICH THE RECITAL IS TO BE PERFORMED

_____ _____ ☐ SR RECITAL ☐ JR RECITAL

STUDENT NAME (PRINT) **TODAY'S DATE**

_____ _____

APPLIED INSTRUCTOR NAME (PRINT) **PIANIST NAME (PRINT)**

Facility Reservations – Recital & Dress Rehearsal

I would like to perform my RECITAL on:

Date _____ Time _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

_____ PIANIST (if applicable)

I would like to perform my DRESS REHEARSAL on:

Date _____ Time _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

_____ PIANIST (if applicable)

I would like to perform my RECITAL and DRESS REHEARSAL in (check the requested venue):

_____ MUSIC BUILDING RECITAL HALL 209

A Master Schedule request to use RH 209 for the recital and dress rehearsal will be submitted via email to the DoM&T Administrative Assistant by the Events Coordinator.

_____ MUSIC BUILDING CHORAL ROOM 146

A Master Schedule request to use the CR 146 for the recital and dress rehearsal will be submitted via email to the DoM&T Administrative Assistant by the Events Coordinator.

_____ OTHER VENUE ON UNA CAMPUS (specify) _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

I have received permission from the appropriate UNA authority indicated below to use this venue.

STUDENT INITIAL: _____ University Events _____ Registrar _____ Other_____

_____ OTHER VENUE NOT ON UNA CAMPUS (specify) _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

_____ STUDENT INITIAL: I am responsible for making all necessary arrangements and paying any fees associated with use of this venue.

STUDENT INITIAL FOR ALL VENUES LISTED ABOVE: (CRF SHOULD ACCOMPANY THIS FORM)

_____ A Campus Reservation Form has been completed indicating the date/time and venue, signed by my applied instructor and submitted to the DoM&T Events Coordinator.

Facility Reservations – Reception

_____ **I am NOT holding a reception.**

_____ **I would like to hold my RECEPTION on:**

Date _____ T ime _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

I would like to hold my RECEPTION in (check the requested venue):

_____ MUSIC BUILDING RECITAL HALL 209

A Master Schedule request to use RH 209 for reception will be submitted via email to the DoM&T Administrative Assistant by the Events Coordinator.

_____ MUSIC BUILDING CHORAL ROOM 146

A Master Schedule request to use the CR 146 for the reception will be submitted via email to the DoM&T Administrative Assistant by the Events Coordinator.

_____ OTHER VENUE ON UNA CAMPUS (specify) _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

I have received permission from the appropriate UNA authority indicated below to use this venue.

STUDENT INITIAL: _____ University Events _____ Registrar _____ Other _____

_____ OTHER VENUE NOT ON UNA CAMPUS (specify) _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

_____ STUDENT INITIAL: I am responsible for making all necessary arrangements and paying any fees associated with use of this venue.

Facility Reservations – Recital Hearing

Recital Hearing should take place a minimum of 3 weeks prior to the recital date.

I would like to hold my RECITAL HEARING on:

Date _____ T ime _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

_____ PIANIST (if applicable)

I would like to hold my RECITAL HEARING in (check the requested venue):

_____ MUSIC BUILDING RECITAL HALL 209

A Master Schedule request to use RH 209 for the recital hearing will be submitted via email to the DoM&T Administrative Assistant by the Events Coordinator.

_____ MUSIC BUILDING CHORAL ROOM 146

A Master Schedule request to use the CR 146 for the recital hearing will be submitted via email to the DoM&T Administrative Assistant by the Events Coordinator.

The three faculty members listed below have agreed to adjudicate my recital hearing:

NAME: PRINT _____ **SIGN** _____

NAME: PRINT _____ **SIGN** _____

NAME: PRINT _____ **SIGN** _____

Recital Program

My applied instructor is required to submit the contents of my RECITAL PROGRAM to the DoM&T Events Coordinator via email a minimum of three weeks prior to my recital. Due date: _____

Initial to indicate approval: _____ APPLIED INSTRUCTOR _____ DoM&T EVENTS COORDINATOR

My recital program was received by the Events Coordinator on this date: _____

Initial to confirm receipt date: _____ DoM&T EVENTS COORDINATOR

Recital Program Notes

RECITAL PROGRAM NOTES (COST OCCURRED FROM PRINTING OF PROGRAM NOTES ARE THE RESPONSIBILITY OF THE STUDENT):

_____I AM REQUIRED TO SUBMIT PROGRAM NOTES TO THE VOICE FACULTY AT THE RECITAL PREVIEW.

***PROGRAM NOTE GUIDELINES MAY BE OBTAINED FROM YOUR MAJOR PROFESSOR.**

PIANIST INFORMATION: NOTE: PIANIST'S HONORARIUMS ARE DUE TO THE ADMINISTRATIVE ASSISTANT IN THE DEPARTMENT OF MUSIC AND THEATER OFFICE BEFORE YOUR RECITAL PREVIEW MAY TAKE PLACE. NO EXCEPTIONS!

Recital Poster

I understand that if I wish to announce my upcoming recital by placing posters on bulletin boards around the Music Building I must supply my own poster design and I am responsible for printing of my posters. I must consult with my applied instructor for approval of poster design.

Initial: _____ STUDENT _____ APPLIED INSTRUCTOR

Accompanist Honoraria

I understand that I am responsible for the payment of a pianist's honoraria. I also understand that a check or money order made out to the accompanist in the agreed upon amount must be submitted to the DoM&T Administrative Assistant prior to my recital hearing. Due date: _____

Initial to indicate approval: _____ STUDENT _____ PIANIST

My pianist's honoraria was received by the Administrative Assistant on this date: _____

Initial to confirm receipt date: _____ DoM&T ADMINISTRATIVE ASSISTANT

FAILURE TO COMPLETE THE STEPS AND REQUIREMENTS SPECIFIED IN THIS DOCUMENT MAY RESULT IN CANCELLATION OF THE PLANNED RECITAL.

Signatures

STUDENT _____ DATE _____

APPLIED INSTRUCTOR _____ DATE _____

PIANIST _____ DATE _____

EVENTS COORDINATOR _____ DATE _____

ADMINISTRATIVE ASSISTANT _____ DATE _____

DEPARTMENT CHAIR _____ DATE _____

A STUDENT MUST BE REGISTERED IN MU 319 TO PERFORM A JUNIOR RECITAL AND MU 419 IN ORDER TO PERFORM A SENIOR RECITAL.