Senior Recital Guidelines
John M. Long School of Music

The senior recital is the culmination of a course of study demonstrating a certain level of musical proficiency. The public performance of this recital is the final examination in the sequence of applied study which is fundamental to the Bachelor of Music Education degree, the General Music degree and all contract Music degrees at Troy University.

In the normal four-year course of study, the senior recital, MUS 4499, is usually given in the semester preceding internship, that is, the first semester of the senior year. In order to qualify for consideration for the senior recital each student must successfully complete two semesters each at the 22xx, 33xx, and 44xx levels. Each student will register for MUS 4499 with his/her principal teacher, and will receive a recital grade as determined by that teacher.

A Faculty Approval Jury before the entire School of Music faculty determines a student's readiness for a public recital performance. The Faculty Approval Jury must take place no later than three weeks and no earlier than the preceding semester before a student's scheduled recital. This means the Faculty Approval Jury will occur either at the end of the previous semester or in the first eight weeks of the semester in which the recital will be given. Failure to perform the public recital (MUS 4499) within one semester after approval by the faculty will nullify recital permission and the process must be repeated. **If for some reason a student has passed the Faculty Jury and will not be able to perform the public recital, that student should drop MUS 4499 or apply for an extension with a grade of "Incomplete".**

The senior recital must contain at least 25 minutes of solo music (with or without accompaniment) from three of the four different historical periods: Renaissance/Baroque, Classical, Romantic, Modern, and be of a degree of difficulty published in your applied syllabus. In some cases transcriptions of earlier periods may be required, e.g., a transcription of a classical bassoon sonata for trombone. These, too, must be the appropriate degree of difficulty. In addition, all senior recitals must include a chamber music ensemble piece of a minimum of five minutes duration. Two or more pieces may be combined to make up the five minutes. Students will choose these ensembles, in consultation with their applied instructors, and will be the primary leaders in rehearsing the ensemble piece and developing the musical quality of the music to be played.

Preparation for the Recital

1. Plan a tentative recital place and approximate date.
   * Check with your accompanist, your family and your teacher.
   * Decide on two or three possible dates.
   * Contact the Music Office to reserve Long Hall Band and Choral Rooms
   https://docs.google.com/forms/d/e/1FAIpQLSdzwjxSF58N-
   WvjKin5veI3U7nxiyjtwofcv0le4UDeSOI5FA/viewform?c=0&w=1.)
   * For Crosby Theater or Sorrell Chapel, fill out a Space Reservation form
   http://troy.troy.edu/publicservices/reservationform.html with Student Services
   * Be sure to include times to practice in the hall on your reservation form.

2. Plan your program.
   This is probably something you and your teacher have been talking about for a while, but now is the time to settle on a probable program.
   * Be sure your planned recital has the right amount of music (minimum 25 minutes of solo material) and contains material from at least three stylistic periods (Renaissance/Baroque, Classical, Romantic, Modern.) as well as a 5 - minute ensemble piece in which you take the leadership role in preparation and musical decisions.
   * Begin researching your program notes. (Online sources, old programs, CD liner notes are good places to start. If you really want to be cool, try *Groves Dictionary of Music* or *Baker's Biographical Dictionary*.) If you choose to use internet sources DO NOT simply cut and paste. Read your material and then

SYNTHESIZE and DISTILL what you have learned into two or three sentences of biography and three to five sentences describing the music you are playing.

* Check the old recordings that are in the library - you never know, there may be an LP with one of your pieces on it with some juicy liner notes.

* If you are a singer, begin gathering translations for all of your non-English songs.

3. Faculty Approval Jury

* Every studio teacher has a copy of the Recital/Studio Class schedule. The Faculty Approval Jury is usually mid-October in the Fall Semester and mid-March in the Spring Semester. Your assigned audition time will be posted on the main bulletin board on the first floor of Smith Hall and in the front lobby of Long Hall

* Program notes **must be approved** before playing the Faculty Approval Jury. Program notes are submitted to the applied teacher approximately three weeks before the first Faculty Approval Jury date. These notes are then corrected, according to the instructions of the applied teacher, and then submitted to Dr. Allard for possible revision and final approval. No one will be allowed to attempt the Faculty Approval Jury unless their program notes have been approved by Dr. Allard. The deadline dates will be published in the Recital/Studio class schedule and in the MUS 4499 syllabus you will receive.

* A copy of your program, with timings for each piece, and the program notes you have written should be provided for each faculty member at the jury.

* Plan your recital for two weeks or later after the approval juries to have time to incorporate suggestions for improvement and polishing you will read on your jury sheets..

* A majority of the faculty present at your jury must approve the recital before it can be presented in public.

The Program

The program is your official document that you have prepared and completed the course of study in applied music. As such, it follows a certain prescribed format.

1. *The Cover*

The John M. Long

presents

This is an official record that the faculty of the School of Music approves your recital. The above logo is in .png format. Simply right click on it and select "copy" from the menu. You can then paste it into your document where it can be resized to fit your program.

Your name
instrument or voice type

Your accompanist's name
Piano

Usually your name and instrument are in much larger type size than your accompanist's. Do not use the word "accompanist" - accompany is what the person will do, not what he/she plays.

in Senior Recital
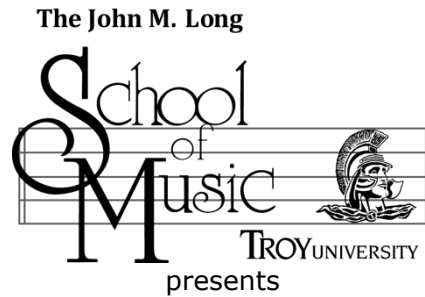
Date
ie. Wednesday, April 16, 2018

Place (optional)
ie: Long Hall Band Room

Time (optional)
ie: 7:00 pm

Here's an example of a cover:

The John M. Long

School of Music
TROY UNIVERSITY
presents

Alexandria Mixon, soprano
Becky Bush, piano

October 29, 2017
Long Hall Choral Room
2:30 pm

2.   *Inside the front cover*
This is where the program selections are listed.

Your name, instrument/voice part
Your accompanist's name, piano

The actual word: PROGRAM

The program is then listed in the order in which it is to be performed with complete information about each work contained in the section. The work, any smaller subdivisions of the work, the composer and his/her dates of birth and death are included. If a piece is a transcription or arrangement, the transcriber's name needs to be included on the same line as the composer's, but his/her dates aren't necessary. In cases where the piece is an arrangement of something with an unknown composer (usually a song) the arranger's dates are included, if known.

Sonata No. 2, Opus 16	W. A. Mozart
I. Allegro	1756 - 1791
II. Andante	
III. Presto	

or

Phantasiestück # 3	R. Schumann/Ford
	1810 - 1856

or

Down by the Salley Gardens	arr. B. Britten
Traditional English folk song	1913 - 1976

Composer's dates are usually pretty easy to find on the internet. Sometimes a living composer won't include a birth date in a biography. In that case you can try sending that person or the publisher of the piece an email. They're usually pretty happy to provide information.

At the bottom of the program page goes your official notification that you are completing a requirement for your degree and that you have studied with a member of the John M. Long School of Music faculty:

This recital is presented in partial fulfillment of the requirements for the Bachelor of (Music Education)(Arts)(Arts and Sciences) degree.
Mr. XYZ is a student of ....(Current teacher).
If you've studied with more than one teacher you may add *and has also studied with….*

Morgan Weeks
Saxophone

John Jinright
Piano

Improvisation and Caprice	Eugene Bozza
	(1905 – 1991)

Sonata IV   J.S. Bach
  I. Larghetto   (1685 – 1750)
  II. Menuetto
  III. Adagio
  IV. Alllgro

Song Without Words, Op. 109   Felix Mendelssohn
(1809 – 1847)

Polovtsian Dances   Alexander Borodin
(1833 – 1887)

Scaramouche   Darius Milhaud
  I. Vif   (1892 – 1974)
  II. Modere
  III. Brazileira

Diffusion for Saxophone Quartet   Gordon Goodwin
(b. 1954)

Rad Bolt, soprano saxophone
Chase McKoy, alto saxophone
Ernest Grimes, tenor saxophone

This recital is in partial fulfillment of the requirements for the Bachelor of Music Education degree.
Mr. Weeks is a student of Dr. Dave Camwell and has also studied with Mr. Raymond Smith.

3.   *Opposite the program page (inside the back cover)*

This is the page for the program notes. A note is just that - something concise yet informative about the composer and your piece. It should <u>not</u> be a regurgitation of everything you've read about the composer, but a little bit about his life and background and something that relates to the piece you're doing. If, for example, you are playing a transcription of a Handel bassoon sonata for trombone you would not include a list of all the Handel operas and oratorios. If it is an arrangement (something new added), say something about that person, also. A transcriber is someone who moves something from one key to another. Transcribers add no artistic value to the music so names are optional. The biographical portion of the program note should be about two or three sentences.

The most important part of the program notes is the information about the piece, itself. Find something to describe about the piece - "After opening with a haunting melody in c minor, a second, livelier theme emerges. The movement reaches a climax with the first theme reasserting itself in a triumphant C major." A search of the internet will frequently bring you some information. Your applied teacher may also have copies of other senior recital programs where your piece has been performed. Ask to read those, read what you can find on the internet, think about the music you are playing and then synthesize that all in three to five sentences.

If it's a transcription of a song or an aria from an opera, that, too, must be included. For example, "Originally the concluding section of Mozart's *Exultate Jubilate*, *Alleluia* has been transcribed by Anthony Adverse for tuba solo. It is a fine test of the tuba's flexibility."

The program notes should be printed in the order you are going to play the pieces. Here are the actual program notes from some student recital programs. Use these as a model.

The first note refers to the song *Lydia* by Gabriel Fauré and is quite concise. The second describes *Sonata in B für Klarinette und Klavier* by Paul Hindemith and is a much more developed description

> Gabriel Fauré was a major figure in 19th and early 20th century French music. He was a composer, teacher and Director of the famous Paris Conservatoire. He is called the 'Father of French *melodie'* for his adaptation of the German lied to French poetry and French sensibilities. French *mélodie* overflows with delicate detail, nuance, and concealed emotion, all while seeming effortless and simple. These features are all present in "Lydia", which is sometimes tonal and sometimes modal. Lydian mode was commonly used for magical or dreamy songs of the period, and also offered an opportunity for a wonderful pun. The piece lacks a final cadence, suggesting true love goes on forever.

Paul Hindemith (1895-1963) combined the contrapuntal techniques of Johann Sebastian Bach with the "new tonality" of the twentieth century to forge a unique musical language that was revolutionary but sometimes difficult to understand. *Sonate in B für Klarinette und Klavier* (Sonata in B flat for clarinet and piano) reflects the mood of the time in which it was composed. Hindemith was vehemently opposed to the Nazi regime in his native Germany and illustrated this in his music. His works were denounced by the Nazi regime and in 1937, Hindemith's music was banned and he himself was branded as a degenerate artist. The first two movements are uneven in tempo with melodic tension between notes that reflect the political uncertainties, while the third movement incorporates a slow and strict military-style tempo that resembles the march of a war machine. This effect creates a sense of doom and uncertainty for the listener. The fourth movement is more cheerful and creates a sense of escape and joyousness that is in high contrast with the dark mood of the third, perhaps a conscious decision on the part of the composer for he completed this work while on tour in the United States.

Many foreign words and names require marks above or below certain letters – here are some WORD shortcuts

é (e with a forward accent) - Press "Control" and the apostrophe 'together.   Then type your letter –Fauré
backward accent – "Control, back-slash", then the letter. (The back- slash is located on the top left of the number row.) ie. Après un Rêve, Voilà
circumflex ^ - "Control, Shift, ^ ", then the letter. (The ^ is with the 6 on the number row.) ie. Aprés un Rêve
cedilla ç – "Control, comma" then the letter. ie. Façade
umlaut – "Control, Shift, colon", then the letter. ie. Saint-Saëns, Müller
tilde ~ "Control, Shift, ~: then the letter (The ~ is with the back slash on the top left of the keyboard) ie Malagueña

4.   *The back cover*

Continue your program notes here if you need more room. The back cover may also be used for any personal 'thank you's' you might wish to make. If, you are a singer, you may choose to use the back cover for translations of your foreign language songs. Print the name of the song in its original language with the translation of the title below. Then, print only the English translation of the song in poetic layout. List the songs in program order down the page. Usually small print is used and two columns of songs can be gotten onto a page. In some instances there will not be enough room for all the translations and program notes. In that case a program insert will be necessary.

Der Nussbaum   (The Nut Tree)
A nut tree grows in the front of the house
fragrant, airy, it stretches out its leafy boughs.
Many lovely blossoms grow on it;
gentle winds come to fan them affectionately.
                etc.

Lydia
Lydia, on your rosy cheeks
and on your neck so fresh and white rolls shining down
the flowing gold that you unbind
the day that is dawning is the best;
let us forget the eternal tomb;
let your dove-like kisses
sing on your blossoming lips.
                etc.

Printing the Program

Most students choose to print the program themselves. You can also have them printed in the Trojan Center or any other print shop but doing it yourself is the cheapest.

Estimate how many people you think might come to your recital and then print twenty more programs than that for good measure. Save at least two copies of your program to be filed in the music office after you've completed the recital.

Recording

Each student is responsible for arranging to record his/her own recital. If you wish a professional level recording, contact the Music Office for a reference. There will be a fee for this service.