

# Trumpet Recital Guidelines

## MUS353 Junior Recital

*East Texas A&M University  
School of Music*

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*This document provides guidelines for Elective Recitals and Degree Recitals (MUS353).*

Course Description - The junior recital is required of all undergraduate music majors in a BM concentration (performance and music education). The junior recital is a 30-minute recital.

Learning Outcome - Graduating students will synthesize content from across the curriculum to demonstrate mastery of musical skill and knowledge in a capstone experience.

A solo recital is defined as a public performance that features you in a solo role for the majority of the performance. With the exception of required Degree Recitals (Junior, Senior, or Graduate recitals), any student may elect to present a solo recital or share a recital with another student *with the consent of the professor*. Refer to your specific degree plan for Degree Recital requirements. A recital is intended to be an exhibition of a student's musical and professional development. Therefore, the repertoire must be approved by the professor and the recital grade will be based on the quality of the performance and the level of professionalism exhibited by the student, both during and in preparation for the recital.

### **Syllabus Change Policy**

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

### **RECITAL GRADING**

A solo recital is defined as any public performance that features you in a solo role for the majority of the program. With the exception of required Degree Recitals (Junior, Senior, or Graduate Recitals), any student may elect to present a solo recital or share a recital with another student with the consent of the professor and pursuant to the *Recital Guidelines*. Refer to your specific degree plan for Degree Recital requirements.

Grading your **Degree Recital (MUS353)** includes evaluating your preparation *and* performance. Your *musical preparation* is determined by weekly lesson assignments and evaluated accordingly. Your performance and professionalism on the recital and the recital hearing will be graded by the recital committee (see below) and will be factored in lieu of the **FINAL EXAMINATION JURY**. Assignments such as your program, program notes, rehearsal scheduling and other deadlines will be graded and factored as your MUS 352-151 *Principal Applied Recital* course grade.

Your performance and preparation leading up to and **Elective Recital** will be factored into your lesson grade. Your *musical preparation* is determined by weekly lesson assignments. Assignments such as your program, program notes, rehearsal scheduling and other deadlines will be factored. (Hence, you must have completed all scale requirements before proposing an Elective Recital.) Your *performance* on the recital and the dress rehearsal/hearing will be graded by the professor and will be factored in lieu of the **FINAL EXAMINATION JURY**. An Elective Recital may substitute for a Jury at the discretion of the professor.

Your preparation is not limited to the musical aspects of your program, but includes ALL of the points outlined in this syllabus. ***You can be certain that failure to follow all of the guidelines will affect your course grade, regardless of the quality of your recital performance.***

The following requirements apply to the **ELECTIVE RECITAL**:

- It may count as your jury for the semester at the discretion of the professor; if substituting for your jury it will be graded by the professor and factored into your final course grade (see above).
- You will provide your audience with program notes (100-200 words) for each work on the program. Program notes must be submitted to the professor at least **THREE WEEKS** before the recital. (See **PROGRAM NOTES** below.)
- The content of your recital and the layout of your recital program are subject to the approval of the professor and the Department of Music. A draft of your program must be submitted to the professor **THREE WEEKS** before the recital.
- The recital must include works in a variety of styles or from different periods, unless the recital is topical (that is, the works of a single composer or of a specific style/genre).
- You must own **PUBLISHED COPIES** of all pieces performed on the recital.

In addition to the requirements established by the Department of Music, the above requirements also apply to the **DEGREE RECITAL** but with the following amendments:

- You must enroll in MUS 352-151: *Principal Applied Recital* (1 hour) for the recital to be counted toward your degree. You will also register for 1 hour of MUS 352-150 lessons.
- The degree recital will count as your jury for the semester. The preparation and performance will be factored into your final course grades (see **RECITAL GRADING** above).
- **ALL** repertoire, the program order, and the recital format must be approved by the professor.

## **LENGTH**

Elective Recital	Minimum 25 minutes of music
Music Performance Junior Recital	Minimum 30 minutes of music
Music Education Senior Recital	Minimum 30 minutes of music
Music Performance Senior Recital	Minimum 50 minutes of music
Graduate Recital	Minimum 60 minutes of music

## **RECITAL COMMITTEE & RECITAL HEARING (Degree Recital only)**

Your Degree Recital will be evaluated by a committee of three faculty, including your major professor. You must complete a Recital Scheduling Form (available in the Music Office) and have it signed by your professor, accompanist and two additional faculty. You will schedule a Recital Hearing in the performance venue at least **TWO WEEKS** before your recital. A Recital Hearing is a performance of your entire program and will be graded by the professor and at least one additional committee member. If the committee feels that you are unprepared you may not be allowed to present the recital; the

committee's grade will be factored into your course grade in lieu of the **FINAL EXAMINATION JURY** and you will receive an "Incomplete" for the Principal Applied Recital course. *At least two members of your committee must attend your Recital Hearing.*

### **DRESS REHEARSAL (Elective Recital only)**

Elective Recitals do not require a Recital Committee or Recital Hearing. However, you must schedule a dress rehearsal at least **TWO WEEKS** prior to your recital and in the venue in which you will be performing. The dress rehearsal is to be a complete run-through of the recital – this is actually your first "performance." Once you've performed your entire program you can go back to rehearse any trouble spots. You should consider your dress rehearsal a "barrier exam" and prepare accordingly. The professor reserves the right to postpone or cancel your recital based on the quality of your dress rehearsal.

### **REPERTOIRE**

**Music Education Senior Recitals and Music Performance Junior Recitals** must include at least one work performed on C trumpet and one work performed on piccolo, D or E-flat trumpet. Works performed on juries or previous degree recitals cannot be used again. Choose at least one work from **EACH** of the following categories\* (you may also select from the **Music Performance Senior Recital** list that follows):

#### **Baroque**

Albinoni – Sonata No. 11 (St. Marc)  
Albinoni – Concerto in Bb<sup>1</sup>  
Handel – Suite in D<sup>1</sup>  
Purcell – Sonata  
Purcell – Sonata No. 2  
Viviani – Sonata 1 or 2  
Torelli – any Concerto, Sonata, Sinfonia<sup>1</sup>

#### **Romantic**

Alary – Contest Piece, Op. 57  
Balay – Andante et Allegretto  
Barat – Andante et Scherzo  
Barat – Fantasie in Eb  
Dallier – Fête Joyeuse  
Ropartz – Andante et Allegro

#### **Cornet Style (on tpt or cornet)**

Arban – any of the "12 Celebrated Fantasies"  
Burke – Danza Alegre  
Clarke – The Maid of the Mist  
Clarke – Stars in a Velvety Sky  
Clarke – The Bride of the Waves  
Clarke – Sounds from the Hudson

#### **Contemporary**

Arutunian – Aria et Scherzo  
Bozza – Badinage<sup>2</sup>  
Bozza – Caprice No. 2<sup>2</sup>  
Bozza – Rustiques<sup>2</sup>  
Dello Joio – Sonata  
Enesco – Legende<sup>2</sup>  
Frackenpohl – Suite for Tpt & Strings  
Goedicke – Concert Etude, Op. 49  
Kennan – Sonata  
Peasley – Nightsongs  
Peeters – Sonata  
Turrin – Caprice<sup>2</sup>  
Tuthill – Sonata, Op. 29

#### **Unaccompanied**<sup>2</sup>

Ketting – Intrada  
Friedman – Solus  
Presser – Suite  
Presser – Suite No. 2  
Renwick – Encore Piece  
Tull – Eight Profiles (select 2 or more)  
An etude approved by the professor

*1 – on piccolo trumpet*

*2 – C trumpet optional*

**\* Substitutions are possible at the discretion of the professor. Students are enthusiastically encouraged to investigate pieces not appearing on these lists!**

**Music Performance Senior Recitals** must include at least one work performed on C trumpet, one work performed on piccolo or E-flat trumpet, and one major sonata, concerto, or work of similar length. Choose at least one work from **EACH** of the following categories\*:

### ***Baroque***

Albinoni – Concerto in Bb<sup>1</sup>  
Fasch – Concerto in D<sup>1</sup>  
Molter – Concerto No. 2 in D<sup>1</sup>  
Mozart – Concerto in D<sup>1</sup>  
Telemann – Air de Trompette<sup>1</sup>  
Telemann – any Concerti<sup>1</sup>

*Continued...*

### ***Romantic***

Barat – Fantasia in Eb  
Brandt – Concertstück No. 1  
Hüe – Contest Piece  
Sacshe – Concertino<sup>2</sup>  
Savard – Morceau de Concours  
Senée – Concertino  
Thomé – Fantaisie

### ***Cornet Style (on tpt or cornet)***

Arban – any of the “12 Celebrated Fantasies”  
Bellstedt – Napoli  
Levy – Grand Russian Fantasia

### ***Contemporary***

Bitsch – Quatre Variations<sup>3</sup>  
Bloch – Proclamation  
Bozza – Caprice<sup>3</sup>  
Bozza – Rustiques<sup>3</sup>  
Chance – Credo  
Enesco – Legende<sup>3</sup>  
Honegger – Intrada<sup>3</sup>  
Frackenpohl – Sonatina for Trumpet<sup>1</sup>  
Plog – Animal Ditties (any 3 or more)  
Tomasi - Tryptique<sup>3</sup>  
Turrin – Two Portraits

### ***Unaccompanied***

Adler – Canto I  
Arnold – Fantasy  
Campo – Times  
Henderson – Variation Movements  
Henze – Sonatine  
Persichetti – Parable  
Presser – Suite *or* Second Suite  
Tull – Eight Profiles (select 4 or more)  
An etude approved by the professor

*1 – on piccolo trumpet*

*2 – on Eb trumpet*

*3 – on C trumpet*

### ***Major Concerto/Sonata***

Arutunian – Concerto  
Bellini – Concerto<sup>1, 2</sup>  
Boehme – Concerto  
Chaynes – Concerto<sup>3</sup>  
Ewazen – Sonata  
Goedicke – Concerto  
Haydn – Concerto<sup>2</sup>  
Hindemith – Sonata  
Hummel – Concerto<sup>2</sup>  
Kennana – Sonata  
Neruda – Concerto<sup>2</sup>  
Stevens – Sonata  
Tomasi – Concerto<sup>3</sup>  
Wassilenko – Concerto

**\* Substitutions are possible at the discretion of the professor. Students are enthusiastically encouraged to investigate pieces not appearing on these lists!**

The Performance Senior Recital will include one work from a previous semester's jury. This piece will not be coached. Refer to jury comments, recordings, etc. while relearning the piece. It will be graded with the same rigor as the rest of the recital repertoire.

**Graduate Recital** repertoire may be chosen from the **Music Performance Senior Recital** list and more advanced repertoire as determined by the professor and the student's Graduate Committee.

***This is by no means a comprehensive list of the recital repertoire available to the performer. Students are encouraged to investigate other pieces and substitute for works listed above, pending approval by the professor.***

### **ACCOMPANIST**

As soon as you have decided on your recital content you should contact a qualified accompanist (*at least eight weeks before your recital date*). Remember that the accompanist needs sufficient time to prepare your music and that s/he may also have other obligations. It is unprofessional and unrealistic of you to assume that an accompanist can spend all of his/her practice time on your music only! Provide your accompanist with clean, original music and clearly indicate which movements you plan to perform. *Include metronome markings for every movement or section.*

Make sure that you understand the accompanist's schedule of fees before agreeing to work with him/her. Most professional accompanists charge a flat hourly rate for rehearsals and performances, although some may elect to charge slightly more for the performance. Ask about fees when you first contact a prospective accompanist. Although most pianists will ask to see the music before agreeing to play, it is not common practice for a professional to adjust his/her fees based on the difficulty of the program. On the other hand, remember that you are not only paying for your accompanist's time in rehearsal but also the time spent practicing your music on their own.

You should have your ***first rehearsal approximately six weeks before the recital***. Keep in mind that your accompanist will probably not have your music at "performance level" at this point ... and neither

will you. This initial rehearsal should give you both an idea of what to work on and what to expect down the road. ***You should begin rehearsing regularly approximately four weeks before the recital.*** Don't waste valuable time (and money) on pieces that come together easily during the first few rehearsals. Keep in mind that working with an accompanist is a team effort – if s/he feels an additional rehearsal is required, you should consider this carefully even if you would rather not see the bill increase. Perhaps you can agree to a half-rehearsal (at half the normal fee) and only work on the piece(s) that s/he is uncomfortable with. Generally, the better prepared YOU are, the fewer rehearsals you will need.

Unless otherwise stated the professor must hear you with your accompanist on each piece before the dress rehearsal or hearing. Ideally this can be handled during your lesson(s) but alternate arrangements can be made if your accompanist is not available during your regular lesson time. In most cases devoting the final two lessons prior to the dress rehearsal/hearing is sufficient. Inform your accompanist of these lessons at the first rehearsal to avoid conflict later.

Preparing a full recital could easily cost you \$200-\$300 in accompanist fees. It is unethical of you to ask your accompanist to wait weeks or months for payment. As soon as you have made arrangements for the recital you should start saving your pennies! Please keep in mind that you are both professionals – do not feel embarrassed about discussing fees early on and keeping track of your balance so that there are no surprises when the bill arrives. Assume that full payment is due at the recital unless other arrangements have been agreed upon. *The professor reserves the right to withhold final grades until your accompanist has received payment in full.*

## **RECORDINGS**

You are expected to own professional, commercial-quality recordings of your recital repertoire whenever possible. Listening is the best way to absorb the style, character, and performance practices of a piece, as well as becoming familiar with the accompaniment. And listening to *multiple versions* of the same work is extremely important to the development of your own musical voice or style. It is recommended that you purchase a “hard copy” of the recording, including liner notes – this can be a valuable source of information on performance practice, the history of the work, or biographical information on the composer and artist.

## **STAGING AND PRESENTATION**

A successful recital presentation involves more than just fine playing. As a performer, you are evaluated on your musical and physical presentation. Your ability to handle yourself in a professional manner while on stage puts you and your audience at ease and results in a more enjoyable performing experience for all. Refer to the stage presence tips included in this syllabus for points to consider when planning the physical aspects of your recital. Your professionalism will be factored into the recital grading. See stage presence handouts at the end of this syllabus.

Performing involves a degree of uncertainty and risk. Things can go wrong despite your best efforts and proper planning, especially if you have little performing experience. You must plan and practice to reduce the number of “unknowns” and maximize your chances of success.

Keep in mind that your recital grade is based on your planning and preparation as well as the final product!

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

#### STUDENT CONDUCT

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#):

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

#### TAMUC ATTENDANCE

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

#### ACADEMIC INTEGRITY

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

### [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

### [Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

### NONDISCRIMINATION NOTICE

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### STUDENT COUNSELING CENTER

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

## *SUCCESSFUL RECITAL PRESENTATION*

### **STAGE PRESENCE...**

## **YOU'RE ONLY AS PREPARED AS YOU LOOK!**

Becoming truly comfortable on stage may seem impossible at first, but experience has proven that the more often you do it the easier it becomes. Here are some ideas that will help you gain control of your performing environment and allow you to feel less anxious before and during your performance.

### **BEFORE THE PERFORMANCE**

- **BE PREPARED** - Inner confidence comes first from thorough preparation!
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- Brass instruments are directional. Get accustomed to setting your stand as low and far away from you as possible to allow your sound and personality to shine. If you can't read your music from five feet away, you need to enlarge the pages and/or get better lenses. Remember also that your bell angle affects volume and diction - don't muffle your sound and articulation by hiding behind a music stand. If you feel that you have some crackle or fizz in your sound at times, point your bell away from your listeners just a bit (angling slightly to your right will also improve your communication with your accompanist).
- Practice while standing and with your music stand at "performance height" as often as possible. Practice your etudes and daily routine this way also. Again - the lower the stand, the better!
- You can practice taking the stage, bowing, and performing without even playing a note. Think through these processes (mental rehearsal, mental imagery) and physically practice them as often as possible.
- In a performance you are actually giving a presentation - you are "selling" your abilities, your personality, and above all, the music. Just as a business professional would never give an important presentation without first videotaping it or getting some other objective feedback, you should record to video a few rehearsals or use a mirror to see what you look like while performing. Minimize excessive body movements, awkward page turns or mute changes, downcast eyes, fidgeting during rests, etc. These actions are distracting and will make you and your audience more nervous. Observe experienced performers as often as possible and note what they do on stage while they're NOT playing.
- Practice playing and counting WITHOUT tapping your foot.
- Note on your part when the best times for mute changes, page turns, emptying water, horn down, big breaths, or other stage directions. Also, write in piano cues that may help you count rests. Don't rely on your memory... it will fail you at the worst times!
- Make photocopies of any awkward page turns or over-sized or cumbersome pages early on and practice with them, not the originals.
- Practice your bow ... really! You'll feel less awkward if you've tried it out on your friends and family. Again, watch other artists and copy their moves! Remember that your bow is a "thank you" to your audience, so go slow. Remember also, "nose to toes." Keep your heels together,

your eyes to the floor, and your smile beaming. You should bow when you first take the stage at the beginning of the recital and after intermission (if any), and after each piece (unless grouped as a set). Some performers prefer not to bow before each piece, but it's nice to acknowledge the audience's applause with your best "Aw shucks, thanks folks!" smile and sincere, slow nod. NEVER ignore your audience's applause ... they may get stingy with it later!

- Decide with your accompanist if s/he is going to bow with you (some prefer to sit it out and smile politely) and if so, when.
- Your concert apparel should fit well, be comfortable, and be stage-appropriate. Tight-fitting clothes don't allow for relaxed breathing and may even make you self-conscious. When buying an outfit for the stage, remember that your arms are raised when playing - a little extra room in the shoulders will be more comfortable in the long run.

## DURING THE PERFORMANCE

- From the moment your feet hit the boards you should radiate confidence and calm. Smile, walk briskly, keep your head up, and look at your audience until the moment you bow. Have your music already on the stand and open, ready to go. DO NOT ignore or insult your audience by "getting settled" (arranging pages, fiddling with mutes, emptying water, etc.) while they're still applauding you! Wait until the applause dies down before you start housekeeping.
- If you've tuned carefully before the recital there should be no need to do so when the lights go down. Don't break the mood. Keep your horn warm while off-stage and be ready to jump right in. You can adjust your tuning after the opening phrases - you're more likely to be centered and relaxed by then anyway.
- Force yourself to take ten seconds (though it may FEEL like twenty!) to focus, breathe, and relax before the first notes. Sing in your head the first few measures exactly how you want them to sound, imagine how great you look, then go for it!
- Gather the mutes you'll need for a piece before the piece begins and make sure you can get to them easily and gracefully. It's a good idea to write which mutes are needed at the top of every piece. If you need more than one mute for any single piece you may prefer to use a music stand to hold them. Arrange your "mute stand" so that you can enter and exit the stage without knocking anything over. The mute stand should be behind you (in the crook of the piano) so you don't have a "mute fort" between you and the audience. If you have a quick mute change, notate it on your part and put the mute on your music stand for a fast, smooth change.
- Don't make a big deal of emptying water. Do it quickly and quietly. And never do it while your accompanist is finishing up a movement - you can wait until s/he finishes and take care of housekeeping (including page turns and mute changes) during the pause. Remember that most of the people in your audience are not 'brassers' and they might think emptying water is kind of gross, so be discreet. You don't have to take the horn apart, blow a tremendous amount of air through it to clear the water, or turn your back to the audience. You should empty the individual valve slides before taking the stage.
- Keep a small hanky in your pocket if you're prone to excessive sweating on stage. Nothing makes an audience more uncomfortable than a performer who *appears* to be falling apart.
- Pick a point in the audience slightly above your head and look like you're in deep thought during rests. And don't move your mouth, tap your foot, or use your fingers when counting rests.

- Decide during rehearsals how you're going to occupy yourself during the final *tutti*. Do not fidget or stare fearfully at the music stand. Find your "deep thought" point in the audience and ponder life's many difficult questions. Remain still until your accompanist breaks the mood. For long interludes you may consider taking a step back from your stand and away from your pianist, turn and watch her do her thing – for those 20 bars you can be another audience member... everyone else is watching the pianist, why not you?
- If your accompanist is going to bow with you, give him/her enough time to get up and away from the bench. It shouldn't be necessary to turn your head and agree on the exact moment to bow. Just use your peripheral vision and bow when s/he is in a position to do likewise.
- Before bowing, take a step to the side so that you're not hidden by the stand or in danger of hitting your forehead on it (this also allows a bit more time for your accompanist to get into bowing position, if necessary).
- Customarily, the soloist exits the stage before the accompanist and the page-turner. Your accompanist shouldn't even move toward the door until you've passed the bench. Don't wait... walk!
- Keep your smile until you're out the door - even if you missed the high note at the end! You'll live to fight another day.

## **AFTER THE PERFORMANCE**

- No matter how you feel about your performance, accept accolades with sincerity and grace. Avoid the urge to self-deprecate in the name of modesty. Phrases like "Thanks, I'm glad you enjoyed it" and "Thank you for coming" are better than listing all the things you did better in the practice room. Don't insult your listeners by telling them about all the things you did poorly – are you assuming that they were too dumb to notice your mistakes? On the other hand, don't wear your "World's Greatest Trumpet Player" hat to the reception!
- A performer tends to remember only the bad parts of the performance. Reserve your judgment until you hear a recording or chat with a trusted colleague or teacher. You remember the bad because it was unexpected, it jarred your concentration, and it implanted itself in your memory. The good flew by mostly unnoticed because it came out just as you expected it to ... that is, just the way you practiced it!

Also included for your consideration ...

## STAGE ETIQUETTE GUIDELINES FOR MUSICIANS

These guidelines are intended as suggestions, not as rules. They offer guidance in coping gracefully with the problems involved with being on stage as a principal or assisting performer in a typical recital setting.

**The Stage.** Normally, routine recital staging and lighting arrangements require little additional attention from the performer. It is, however, foolish not to personally check these items prior to performance. If changes or adjustments are required, seek assistance from those responsible; do not attempt to work with expensive equipment about which you know little or with which you have no experience. Some general considerations:

1. Stage lighting should be established at such a level that dark areas are eliminated and performers have optimum reading conditions. Sufficient front lighting should be used to remove shadows from the faces of the performers. Special lighting effects should be avoided unless they are integral to a particular piece of literature or program theme. Inexperienced performers—and some experienced ones as well—very often allow for far too little light, creating a dull, uninteresting and depressing stage picture for the audience.
2. House lights should normally be dimmed during a performance, but enough light should be provided for the audience to read program notes and translations.
3. Avoid using the stage work lights (the overhead flat lights attached to the stage roof) as part of your stage lighting. Ask to have some of the overhead stage lighting instruments refocused instead. Needless to say, this should be done at least within the week before your performance.
4. Performers should enter the stage from the wings rather than through the house, if at all possible.
5. Visiting with friends and family in the house or lobby before the performance or during intermission should usually be avoided. Make use of the Green Room to relax and refresh yourself during intermission. Arrange to have the intercom activated so you can communicate with the lighting/sound technician in the control room.

**Dress.** We live in a region notorious for its hot and humid climate. These factors encourage a relatively high level of informality of manner and dress. Nevertheless, minimal respect for your audience and for your own artistic work dictates a minimal level of acceptability in appearance.

- **Informal Dress** for events such as Recital Classes and Jury Examinations should be your better regular clothing. Shorts, tee shirts, and the like are rarely acceptable. Street length dresses and dress shoes are appropriate for women. Men should appear at least in dress shirt and tie, and appropriate shoes and socks. Sport coats are appropriate unless it is unbearable in the hall. Generally avoid running shoes, thongs/flip-flop, or sandals.
- **Formal Dress** for Junior and Senior Recitals and other major performances usually requires that women wear formal gowns of any color and style suited to their taste. That said,

restraint is in order! Men should be attired in a standard black tux with appropriate accessories. It is normally inappropriate for men to appear in shirtsleeves unless the jacket physically interferes with the performance. Canny performers will wear their performance attire in a practice session prior to the actual performance to learn what additional challenges are generated. The goal of formal concert dress is to avoid competing with your music for the attention of your audience. [N.b. A dark, conservative suit is also acceptable. ~D.K.]

- **Stage Assistants and Page Turners** should dress in a manner consistent with that of the performers. This doesn't mean you should require your page turner to spring for a tuxedo rental! Reasonability is the order of the day, but onstage sloppiness before an audience is never appropriate.

## Entrances and Exits

- Recitalists should enter from stage right (the performer's right, facing the audience) whenever possible. Enter and leave confidently at a deliberate pace. Do not gaze idly at the audience or other performers.
- When more than one performer is involved, the order of entrance and exit must be determined beforehand to avoid onstage awkwardness. This order normally may be determined by one of three standard formulae:
  - **RANK ORDER.** It is A's recital, assisted by B and accompanied by C. Therefore, the order of entrance and exit is A, B, C, regardless of gender.
  - **FIVE OR FEWER PARTICIPANTS OF EQUAL RANK,** as in a quartet, should establish beforehand an order that will allow them to enter and leave the stage without crossing one another *en route* to their places. More traditionally in these circumstances, women precede men, both in entering and exiting the stage. In this case, men should cross upstage of women when entering, and women should cross downstage of men when exiting.
  - **SIX OR MORE PERFORMERS OF EQUAL RANK** may enter and exit randomly from whichever side of the stage is nearest their performance position.

## Response to Applause

Performers must learn to control and appropriately respond to applause in a variety of circumstances. Complete attention must be given to the audience for the duration of the time the performer is on stage during applause. It is a breach of etiquette to collect music, mutes, sticks and mallets, to tune, or to move chairs and stands during applause.

- Although there are many acceptable approaches to bowing, all good bows have certain features in common:
  - Movements are slow and fluid, never fast, angular, or jerky.
  - Start your bow after a two- or three-second pause in place as the applause begins.

- Hold your bow from four to six seconds.
- Generally, acknowledge applause from a standing position rather than nodding from your chair. There are common sense exceptions.
- Upon entering the stage, stand in place after bowing until applause begins to fall, then assume the performing position during the decline.
- Upon leaving the stage, one or two bows may be taken before exiting, depending upon the amount of applause. Once applause has peaked and is falling, exit immediately.
- If applause remains constant for ten to fifteen seconds after exiting the stage, a curtain call is appropriate and may be taken stage right rather than at the center of the stage. Move quickly.
- If applause occurs between brief numbers in a group, wait in position if it is scattered and light, acknowledge it with a bow if it is forceful and sustained.
- When applause occurs between movements of a work, do not acknowledge it by bowing. Simply wait in position until it subsides. Do not show impatience, disgust, or superiority toward any audience reaction meant to be complimentary.
- At shared recitals, all performers should share a second curtain call at the end of the program, whether or not they participated in the final work. In instances where limited audience response seems to indicate that more than one curtain call is unlikely, all performers should avoid returning to the stage.

### **The Pianist: Accompanist or Assistant?**

Determining if the pianist is an accompanist or an equal partner (*i.e.*, “assisted by”) in the presentation of the program can be judged by the importance of the keyboard part to the structure and substance of the music. Program listing and frequency of bows awarded to pianists should accurately reflect their role in the performance, as determined by the nature of the score.

After the recitalist has bowed, the pianist serving as an accompanist is given solo bows at the end of groups of brief pieces, following extended works, and at the end of program halves. The recitalist and pianist should bow together at the end of the program.

Other assistants may bow with the recitalist or may be given a solo bow following the works in which they have participated, as well as at subsequent curtain calls. They are also frequently invited to share a curtain call at the end of the recital.

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These *Stage Etiquette* guidelines have been freely adapted from: Meyer, Ramon E. *On Stage: A Guide to Stage Manners for Musicians*. Unpublished paper. Terre Haute, IN: Indiana State University, n.d.

## RECITAL PREPARATION CHECKLIST

- Contact a qualified accompanist. You must have your recital repertoire selected and an *approximate* recital date in mind (i.e. early March, late November, etc.) before contacting accompanists. An accompanist isn't "hired" until s/he has all the music (originals), knows the specific recital date, time and location, and has received payment/deposit or made other payment arrangements.
- Set recital and dress rehearsal/Hearing dates/times with Music Department events calendar as soon as the reservation book is available. Check with Dr. Kelly, your accompanist, your committee (for Degree Recital only) and any collaborating artists before finalizing these dates.

RECITAL DATE & TIME: \_\_\_\_\_

HEARING DATE & TIME: \_\_\_\_\_

- Submit Recital Scheduling Form to Music Office.
- Date of first rehearsal (approx. six weeks before performance)
- Have all repertoire at *performance level* two weeks before performance (Hearing)
- Optional - Post advertisements two weeks before performance
- Make sure your performance attire is appropriate and comfortable