“The Music Department develops musicians through comprehensive study of the musical enterprise from a Christ-centered perspective. Students are prepared for careers in music ministry, music composition, music education and music performance. The music Department also serves the greater community through performance opportunities and cultural enrichment.”
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Music Faculty

**Dr. Dan Pinkston, Music Department Chair**
Music Theory, Composition, Worship Ministries, Worship Lab
[dpinkston@simpsonu.edu](mailto:dpinkston@simpsonu.edu)
(530)226-4721

**Dr. Kieun Steve Kim**
Director of Choral Activities
[skim@simpsonu.edu](mailto:skim@simpsonu.edu)
(530)226-4175

**Ms. Lauren Dillon**
Department Official Accompanist, Adjunct Instructor
[ldillon@simpsonu.edu](mailto:ldillon@simpsonu.edu)
(530)226-4159

Music Office Staff

**Sherrie Baker**
Administrative Assistant for Music
[sbaker@simpsonu.edu](mailto:sbaker@simpsonu.edu)
(530)226-4150
Mission Statement

The Department of Music develops musicians through comprehensive study of the musical enterprise from a Christ-centered perspective. Students are prepared for careers in music ministry, music composition, music education and music performance. The Music Department also serves the greater community through performance opportunities and cultural enrichment.

This mission statement establishes spiritual foundations for the academic and musical excellence of our curriculum. The goals and objectives of the department are clearly rooted in Christian commitment, while the execution of a musical education and the means to achieve it are based on the highest professional standards for excellence in music making and music pedagogy.

The Department of Music will seek to fulfill this mission through these general objectives:

- To help the music student become a fully qualified music professional in elementary or secondary school teaching or church music
- To provide undergraduate preparation for graduate study or professional activities in performance or theory/composition
- To develop and understanding of worship music and to encourage students to assume positions of positive leadership as musicians in the church regardless of their particular degree emphasis
- To extend the cultural, aesthetic and spiritual background of the campus community by development of music appreciation through personal understanding and evaluation

The primary ministry of the Department of Music is to our students and each other. In music we have contact with one of God’s greatest gifts to his children. Our first calling is to help each student, whether music major or a non-major, to grow in self-understanding as created in the image of God.

Ministry is often misrepresented to mean only church work at specific activities thought to be “spiritual”. At Simpson University we declare that all of life is a spiritual activity for the Christian. We also believe that a life at ministry demands the stewardship of one’s God given talents. Therefore, we do not seek to shortcut the preparation, which is needed for effective musical ministry. Consequently, working diligently in the practice room, rehearsing with fervor in ensembles, studying wholeheartedly for exams, and all other routine activities become the “stuff” which prepares us for an effective life of ministry.

Guided by these objectives, the Music Department offers five music specialization for music majors:

- Performance: A professional degree designed for students with strong performance skills who wish to become professional musicians, college and university teachers, or private studio teachers.

- Worship: A professional degree designed for students who wish to prepare for worship leading as a career.

- Music Liberal Arts: Designed for students who would like to pursue a music degree with a broad liberal arts emphasis. This degree allows the student to easily add a minor in another field.

- Composition: A degree designed for students with strong theoretical and compositional skills who wish to become professional composers and songwriters.

- Education: A professional degree designed to prepare students for careers teaching K-12 music. Student teaching and California State certification are run through Simpson’s School of Education.

In addition, the Music Department offers a Music Minor, which enables the student to supplement another degree program with a significant amount of music and performance coursework. Students who do not intend to pursue a music major or minor, but who realize that music is an integral part of Christian liberal
arts education, may take private or class lessons, participate in performance organizations (through audition), or choose elective courses in music.
Entrance and Assessment

Entrance Requirements
Students considering music as their major should during their freshman year:

- Enroll in private instruction in one applied area
- Participate in one large ensemble
- Begin the Theory sequence of courses

Students need to audition for placement in a large ensemble, for assignment with the appropriate private instructor, and for assessment of the level of keyboard proficiency. After the keyboard assessment a student will be placed in an appropriate keyboard class (Piano I, II, III, or IV). These auditions can be schedule any time prior to their first year of study either directly through the Music Department or Admissions.

Please note: This audition is for placement only and not entrance to the major.

Application Process
Enrollment in the first year freshman sequence of courses in music does not automatically secure entrance to the major. Students who wish to major in music must apply to the department by the end of their freshman year. Normally the application materials are submitted at the final jury on one’s applied instrument. At the time of application, the student should be prepared to declare a primary area (voice, piano, guitar, woodwinds, brass, percussion, etc.). Application forms can be obtained in the Music Department office.

Transfer students must demonstrate acceptable levels in theory and applied music before admittance to the major program. Questions regarding theory should be referred to the Professor of Theory and questions regarding applied music to the appropriate faculty member.

Acceptance into the program will be determined by the music faculty upon demonstration of acceptable levels of proficiency in the primary performance area (as demonstrated in a jury), ensemble work, and theory classes.
Private and Class Lessons

Private lessons are offered in voice, piano, composition and various instruments. Lessons may be taken for one half-hour or one hour per week (one (1) credit per half hour). To receive credit, a student should have a minimum of eleven lessons.

In order to register for private lessons for the initial semester of study, the student must receive permission from the instructor. For those students enrolling in voice or piano, some previous study or lessons is recommended.

There is a $300 fee per semester, for weekly ½ hour private lessons in which the student is enrolled.

You are required to have eleven 30-minute lessons for 1-credit or eleven 60-minute lessons for 2-credits. A student’s grade will be reduced if they have less than eleven lessons (if it is their fault). Note that eleven is the MINIMUM number of lessons, but twelve is the EXPECTED number of lessons. PLEASE notify Dr. Pinkston if you are having trouble scheduling enough lessons with an off-campus teacher.

For your reference:

- MUAP 17X4-47X4: Private instruction for all music majors and minors. Juries, studio class, and recital performance required. (1-2 credits)
- MUAP 17X0-27X0: Private instruction for non-music majors and majors with a secondary instrument. NO juries, studio class, or recital performance is required. (1 credit)

Studio Class

All students enrolled in private applied study of voice or instruments are required to be in attendance and/or participate in every studio class at the prescribed dates and times. This class allows the student regular performance opportunities that are essential in helping to ensure success in recitals, juries, and the development of musicianship. Vocal, piano, and instrumental studio classes meet weekly for 1 hour. Students are required to attend seven concerts per semester. Two or more of these should be artist concerts, and the remainder should be student concerts. In general, most students will attend two artist and five student concerts. You may count a concert that you are performing in. Students who do not meet this requirement will not pass studio class.

Accompaniment

All vocal and instrumental students who need an accompanist for studio class performances and recitals may sign up for practice time slots on Ms. Lauren Dillon’s office door. Music should be provided AT LEAST 7 DAYS prior to performance. This is a department provided service (no extra fee for student) and is dependent on time availability for the first come-first served sign ups.

If another accompanist is to be used, you must have approval by audition with Ms. Dillon. The performer will be responsible for accompanist fees.

Recitals

1. Student attendance requirements and attendance etiquette

Music Majors are required to attend seven concerts per semester; two or more of these should be artist concerts, and the remainder should be student concerts and recitals. You may count a concert that you are performing in. Students who do not meet this requirement will not pass studio class. Substitutions are allowed for one artist concert and one student recital from programs outside the university. The
substituted concert needs to be in the classical art music genre. To qualify for attendance credit you must bring a ticket stub or copy of the program to the Music Department office. Any questions about qualifying concerts should be directed to your studio class professor. When attending a recital, students are required to sign in on the recital attendance sheet. Please note: you will not receive recital credit if you arrive late and/or leave early. The office will maintain careful attendance records; however, you should keep a copy of all programs of the recitals you attend for your own records. Simpson University Music Department Student Handbook 2017-2018 It is an honor and privilege to be able to support your fellow students as they develop their performance skills. Remember that guests will visit the campus for recitals. The clothes that students wear should demonstrate respect for performers and be appropriate for the occasion. It is paramount during recitals that the atmosphere fosters affirmation and encouragement of performers and also acknowledges the serious intent of the activity at hand. This encourages the mental and emotional focus needed to perform optimally. Therefore, applause will be the only accepted form of affirmation. Whistling and shouting will not be allowed. Only under extreme circumstances will students be allowed to leave the recital room during the duration of the recital.

2. Student Recitals

Student public recitals will be held at least twice a semester. All music students studying privately for credit will play in at least one recital per semester, at the discretion of their instructor. A singer or instrumentalist will not be allowed to fulfill their recital commitment unless they have played the performed repertoire with accompaniment at least once in a private lesson and once in studio class. Your student recital performance should represent your best work for that semester.

A recital provides an opportunity for performers to demonstrate the talent that God has given them and to glorify Him. Please dress in a way that meets that goal. Obviously shorts, jeans, tennis shoes, and T-shirts are not allowed as performance dress. Elegance and professionalism are key components. Women are expected to consider length and modesty in their dress; men should wear a dress shirt.

3. Junior and Senior Recitals

See the separate document titled Junior and Senior Recital Guidelines for all the guidelines concerning the formal Junior and Senior recitals.

Juries

Juries take place during the week of final exams and are the final exam for applied private lessons. Music majors and minors are required to perform for a jury every semester. (Exceptions are occasionally, though rarely, made by private instructors, most often in the first semester of study). A jury is not required the semester a student presents a senior recital, but it is required the semester of a junior recital or a senior worship project, if applicable. Exemptions due to illness or sudden emergency can be made only with the permission of your private instructor.

Juries are evaluated by at least two faculty members. Please bring two copies of your music to your jury. It is generally expected that your main jury piece will not be the same piece that you presented in your semester student recital. Most juries will include the performance of at least two pieces, sight reading, and technical/language proficiencies as determined by your instructor: see individual instructor syllabi for specific jury requirements. Your performance should have the appropriate accompaniment, if applicable. Accompanist arrangements and fees are the responsibility of the student. A copy of your music will need to be given to your accompanist in advance prior to your practices and jury.
Music jury exam schedules and forms will be posted on the Music Bulletin Board at least one week prior to exam time. Jury forms will be provided and should be completed prior to your scheduled jury time. Forms are also available in the music office.

**Sophomore Review**

The Sophomore Review serves the following three functions:

1. Serves as the audition into a specific music major. Underclassmen state an emphasis (composition, performance or worship), but it is not until this jury that they are officially accepted into this major. Students who elect to be Music Liberal Arts Emphasis would not be required to take this review.

2. Creates clear performance expectations for students, faculty, and off-campus applied faculty. This will be a high motivation for all students, and will result in a better education for our students.

3. Gives music faculty the opportunity to honestly evaluate the student’s progress in music, and gives them the opportunity to change majors if necessary at a point in their university career that they can still graduate on time.

A committee of three music faculty, with the advisement of adjunct faculty if appropriate, will make one of the following three recommendations:

- Admission to upper-division private lessons (3000 and above)
- Delay of admission to upper-divisional lessons until deficiencies are addressed
- Denial of admission to upper-divisional lessons and the requirement to change majors.

This review will occur at the end of the second semester of the 2000-level lessons. The jury would be a double-slot where the student would demonstrate three things:

- Repertoire: at the level of benchmark pieces appropriate for your major.
- Technique: all major and minor scales, at a specific metronome marking and articulation as defined by each instructor. Percussionists would be expected to perform specific rudiments in addition.
- Piano Proficiency will be addressed: You must have passed a proficiency test, completed the Piano Class series or enrolled in the Piano Class series.

Students who fail their jury would automatically be listed as Music Liberal Arts Emphasis major, unless they choose to change to a non-music major. These students could try again in a semester, but if they fail twice would be strongly encouraged to change to Liberal Arts Emphasis or Music Minor.

**Piano Proficiency Exam**

The ability to use the piano as a basic tool is necessary in almost every type of professional/vocational music endeavor. All Music Majors are required to pass a piano proficiency examination and must enroll in either private piano lessons or Piano Class (if no previous experience), until the examination is passed. This exam must be passed by the end of the sophomore year, before junior status can be acknowledged. The purpose of this examination is to ensure that music students have the piano skills necessary to meet career-related requirements and provide them with the skills necessary to complete upper-divisional coursework.

**Piano Proficiency Requirements:**

A. Technique
1. Major and harmonic minor scales in all keys, two octaves ascending and descending, hands together at a moderate tempo.
2. Arpeggios for major and minor triads, minimum of two octaves, hands together at a moderate tempo.

B. Applied Theory
1. Cadences consisting of I, IV, I, V7, I in all major and minor keys.
2. Realization of major, minor, diminished and augmented chords on any note and in their inversions.
3. Harmonize a simple melody with block chords and accompaniment patterns using I, IV and V or V7. The student may pick up the melody 60 minutes before the exam.
4. Play and transpose a simple melody into any key.

C. Sight Reading
1. Play a piece equal in difficulty to Bartok’s Mikrokosmos, Book II (given to student at time of exam).
2. Play a hymn from The Worshipping Church hymnal (assigned 60 minutes before the exam).

D. Repertoire
The student will play two contrasting pieces of intermediate level keyboard literature from different historical periods. Examples might be Clementi Sonatinas Op. 36, Bach Two-Part Inventions, or Chopin Preludes. An accompaniment from a modern sacred song may be substituted for one of the pieces.

Guidelines for Students Intending to be Composition Majors
Applications to the Music Theory / Composition Program should include:
1. A portfolio of three short but complete compositions.
   • SATB part-writing showing good voice-leading, functional progressions, secondary functions, and non-chord tones
   • A short binary piano piece modeled in Baroque dance
   • A composition displaying the use of 20th Century compositional techniques
2. A grade point average in the music theory curriculum of B or better.
3. A letter of recommendation from a private instrument instructor that addresses work ethic and musical potential.

Appeals
Decisions made by the music faculty regarding a student’s progress through the program (application, sophomore review, pre-recital hearing, etc.) may be appealed by the student. The appeal must be in writing and presented first to the department Chair. If further appeals are necessary they should be made in writing to the Vice President of Academic affairs, Academic Council, and President’s Cabinet, in that order.

Please See Performance Grading on Following Page
Performance Grading

As a general guide for you and to help you understand the expectations for different grade levels in performance, we hope the following will be helpful. These guidelines apply regardless of the degree of difficulty of the music.

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| **A+** | • Exceptional performance, almost impossible to criticize from a technical and musical perspective  
• Artistry and flair  
• Interpretive insight and a talent for communicating this to the listener |
| **B+ to A** | • Tempo appropriate for the piece and well maintained  
• Rhythm: accuracy, vitality, and flexibility  
• Technically fluent  
• Wide range and subtly of dynamics flexibility, direction, and shaping of phrases  
• Convincing and appropriate articulation  
• Depth and balance of tone  
• Overall fluency and confidence in performance |
| **C+ to B** | • Consistent tempo  
• Accurate and shaped rhythm  
• Accurate notes and pitch control  
• Technical control  
• Clearly marked dynamic contract  
• Some definition in articulation  
• Some sense of phrasing and line  
• Decent tone quality  
• Some idea of style |
| PASS (D to C-) | • Fairly consistent tempo  
• Accurate rhythms  
• Fairly accurate notes  
• Some technical control  
• Basic dynamic contrast  
• General continuity |
| FAIL (Below 60%) | • Inconsistent tempo  
• Distorted rhythm  
• Many inaccurate notes  
• Technical limitations  
• Little or no dynamic contrast  
• Lacking in continuity |

Scholarships

New and transfer students do not need an audition to be a music major or minor, but they do need to audition if they would like to apply for a Music Scholarship. Students must complete a music audition for scholarships prior to the beginning of the semester.
This is arranged through your Admissions Counselor or the Music Department.
Contact the Music Department Administrative Assistant at (530) 226-4507 if you have any questions.

Audition Procedure:
- Submit scholarship application
- Submit two references
- Submit repertoire list
- Perform two pieces of contrasting genres
- Express a willingness and commitment to perform in musical groups as required to the exclusion of other
time consuming obligations and activities

Returning students are automatically eligible for renewal of scholarships previously awarded as long as the following criteria has been met:
- Continuation as a music major
- Cumulative GPA of 2.8 (particular attention will be given to grades in all music courses)
- Participation in a large ensemble for both semesters, even if the ensemble graduation
requirements have been met

Prospective students, who could not attend in the year of the audition, must re-audition to be evaluated for a scholarship. Hopefully their level of expertise will have increased and their experience level will also have changed. No student will receive two Participation Scholarships in the same semester, even if they are involved in more than one ensemble.

Simpson University Music Scholarships
1. The Simpson Music Scholarship (up to $10,000)
   General to exceptional musicians via recommendation from Music Chair/Department following an audition. Renewable with criteria.

2. Large Ensemble Participation Scholarship ($375 per semester)
   Contact the professor directing each ensemble. Auditions for non-music majors will be during Orientation weekend.
   Simpson Chorale, Dr. Kieun Steve Kim
   (530) 226-4175 or skim@simpsonu.edu
   Music Department Chair (authorizes all scholarship amounts) - Dr. Dan Pinkston
   (530) 226-4721 or dpinkston@simpsonu.edu

Notice of a potential award will be forwarded to the Student Financial Aid Office and become part of your entire aid package for the upcoming year. **No student will receive two Participation Scholarships in the same semester, even if they are involved in more than one ensemble.** If you have any questions, please contact the Music Department Chair, Dr. Pinkston.
Performance Ensembles
All music majors are expected to participate in a large ensemble every semester while enrolled as full-time students. It is expected that students, when possible, perform in ensembles on their primary instrument.

Large Ensembles
Simpson Chorale
Directed by Dr. Kieun Steve Kim, is a mixed choir ensemble. Open to all SU students by audition. Shasta

Symphony Orchestra
Conducted by Dr. Jeff Specht, is comprised of university students and adult community members by audition.

Chamber Ensembles
Music majors must also participate in one chamber ensemble for a minimum of one year. Options include:

Worship Lab
Directed by Dr. Dan Pinkston, is open to all students. Worship Lab is a new chamber ensemble that will work directly alongside Chapel Worship Teams to deliver spirit-filled chapel music services both on- and off-campus. All students are welcome to audition and join, regardless of time enrolled in Simpson.

Percussion Ensemble
Directed by Dr. Dwayne Corbin, open to all students.

Trinity Repertory Singers
Directed by Dr. Kieun Steve Kim, TRS is a community choir sponsored and hosted by Simpson University. Open to students, staff and community members.

Jazz Ensemble
Directed by Noah Wang, open to all students.

If a performance tour requires missing classes, the student will need to be aware of school policies in this regard. Students will need to actively complete any assignment that might be missed ahead of time.
Facilities and Equipment

Music Department Availability for Practice

The Music Department main lobby doors will remain open for the following hours during the school year.

To allow student access to the practice rooms and the Music Computer Lab (GC-2) for extended hours, a Simpson University key code will be issued to Music students to gain access to the Music Department using the keypad. Please see the Music Department office (#122) for code access.

**OPEN**

Music Dept. Lobby Door & GC-3  Mon – Fri 7:30 am – 5:00 pm
Music Computer Lab (GC-2)  Mon – Fri 7:30 am – 5:00 pm

Access to the practice rooms, GC-1 and GC-2 will be available on Saturday and Sunday using the keypad. Please have your work completed in the time allotted. The Grant Student Life Center is closed from 12:00 am7:00 am every night per school policy. Safety will not open the Music Dept. during that time.

**Please note:** In the event the building is locked during the hours posted above, or in an emergency, you may call Campus Safety at 530-941-7592. You may also locate Campus Safety’s white van on campus. Please call Campus Safety only for an emergency.

Music Computer Lab (GC-2)

1. The music computers are to be used by music students only and only for completion of music course assignments.
2. The primary usage of the computers is for music notation (Sibelius), sequencing and recording (Sequel), and listening. Students are discouraged from using the lab for writing papers, checking e-mail, and using the internet.
3. No changes in settings should be made on any of the equipment. Report any changes to Dr. Pinkston or one of the technology TA’s.
4. Do not move the computer keyboards or the synthesizers attached to the computers.
5. Please do not bring food or drinks into the lab.
6. Do not leave trash, books, etc. in the lab.

Piano Lab (GC-2)

During non-class times the Piano Lab is available for practice and homework. Some pianos are also equipped with a Roland sound module. Piano ensemble/collaborative work is encouraged here. When practicing individually, please use personal headphones.

Practice Rooms

Practice rooms are provided for students enrolled in private instruction. The John Cage Practice Room can be used, but you must see Dr. Corbin for a key. Lockers are available for instrument and music storage. Please see Dr. Corbin for a lock and key if needed. In addition, the adjunct offices are available during non-teaching times for practice. Sign up times for all rooms occurs at the beginning of each semester. Priority must be given to Simpson University Music Majors, Minors, and those in private lessons, since space is so limited. If you are more than 10 minutes late, the room is open for anyone to use and you forfeit that time slot for the day. Please do not use a practice room as storage space for music, instruments or other personal belongings.
Other Practice Areas
Rehearsal rooms, GC-1 & GC-3 are available on a limited basis for practice. Sign-ups are to be made through the Music Office or Conference Services. Priority for these rooms is given for classroom use, ensemble practice, faculty use and those preparing for junior and senior recitals.

Bulletin Boards
Upcoming concerts, recitals, and other important music information will be placed on the bulletin boards throughout the department. Information on graduate programs, jobs, and other local music events will be posted on respective bulletin boards throughout the department’s hallways. Students must have prior approval by music faculty and/or the Music Dept. Office before posting information on the bulletin boards.

School-Owned Instruments
Music Department instruments are available to students who play them in Simpson University music ensembles. Students must check out instruments with the instructor. Proper care and maintenance of the instruments becomes the student’s responsibility. Need for repairs or adjustments are to be reported immediately.
Syllabus Recital Requirements

MUAP 47SR Senior Recital
MUAP 37JR Junior Recital
MUAP 4020 Worship Service Project

Descriptions from the Catalog

**MUAP 37JR Junior Recital**
Required of all applied majors, optional for others. One-half hour of music will be performed in public and graded by student's instructor in conjunction with the music faculty. The student's instructor may determine other requirements.

**MUAP 47SR Senior Recital**
Required of all applied music education and composition music majors, elective option for Worship, Music Liberal Studies, and the music minor. Applied majors will perform in public one hour of music. All other majors will perform in public thirty minutes of music. Composition majors will present one-half hour of their own music. The student's instructor in conjunction with the music faculty will grade the recital requirement. The student's instructor may determine other requirements.

**MUAP 4020 Worship Service Project**
The design of a worship service through consultation with a music faculty member, the recruitment and rehearsal of musicians to serve in the service project, and the presentation of the worship service in a recital format.

Course Learning Objective:
- The primary learning objective for these courses is Program Learning Outcome #2, “Performance Skill.” This is assessed in writing by a panel of professors at the recital. A recording of the performance will be made so that the student and others can further assess whether or not this outcome was achieved.
- A secondary learning objective for these courses is Program Learning Outcome #1, “Artistic Synthesis.” This will be assessed in a variety of ways: in the performance itself, the program notes that the student creates, the overall selection of repertoire chosen for the recital, and for composition majors, their ability to write music that clearly demonstrates mastery of their craft and artistic synthesis.
- A tertiary learning objective for these courses is Institutional Learning Outcome #2, “Effective Communication.” Specifically, whether the student communicates meaningfully to the audience through their recital, and whether the student successfully communicates to staff, faculty, and fellow students through the recital preparation process. Elements such as advance musicianship, stage mannerism, design of the physical performance space, program notes, and preparation for the recital may all contribute to the success of this learning objective.

Capstone designation:
The Senior Recital or Worship Service Project is considered the capstone class for the music major.
Requirements and Checklist

**IMPORTANT INFORMATION:** The checklist (included in this document) is designed to be a tool to help you coordinate all aspects of your recital. Your instructor and the department coordinator will assist you in completing it. Once the dates are set bring it to the Music office so a copy can be placed in your file.

You should first request a recital date and venue with the Promotions Coordinator. Check with your private instructor and accompanist in advance, to make sure of their availability. This scheduling is imperative; once the pre-recital jury has been successfully passed, the date and place will be confirmed. Don’t forget to check these dates with your accompanist(s).

**Pre-Recital Jury**
You and your private instructor will arrange a Pre-Recital jury **three to four weeks** before the proposed recital date. Find one additional professor to attend and grade the pre-recital jury and the recital. (Ideally, this is the same professor for both evaluations.) Your private teacher and the second faculty member will approve music to be performed and will adjudicate with a pass/fail grade.

Music Department expectations are that any student recitalist will have prepared the material to the point where the program could be presented that very day, if necessary. This includes complete memorization, artistry and stage deportment appropriate to the material being performed, and complete program notes. Incomplete preparation in the areas will result in the student receiving a failing grade. A failing grade requires that the recital be delayed, further study and preparation required, and a new Pre-Recital Jury scheduled and passed. A passing grade means that the recitalist may proceed with preparations for the recital. **There will be no public advertising of the recital until after a successful Pre-Recital Jury (see publicity guidelines).**

**Additional requirements:**
- **PIANO:** recital repertoire must represent at least one piece each from Baroque, Classical, Romantic, and 20th/21st-Century periods. All selections must all be memorized.
- **VOCAL:** recital repertoire must represent at least one piece each from Baroque, Classical, Romantic, and Twentieth-Century periods, and must all be memorized. The following languages must be demonstrated: French, German, English, plus Italian or Latin. Pop and Broadway pieces may also be included if above requirements are met.
- **COMPOSITION:** Student compositions must include a wide range of genres and media, including, but not limited to: a conducted ensemble, some form of electronics, and at least one vocal piece. Additionally, the recital shall include examples of tonality, modality, atonality, and additional 20th & 21st century techniques.
- **PERCUSSION:** Students must perform at least one piece in each of the following four categories: marimba, timpani, multiple-percussion, and chamber music (any instrumentation); at least one of these must be memorized. Senior performance majors must also perform a vibraphone piece. Drum set may only be used in a chamber music setting (such as a jazz trio).
- **WINDS, STRINGS, BRASS, GUITAR:** The student should present music from a variety of time periods and a variety of genres, as appropriate for the individual instrument. Both solo and accompanied works should be presented; chamber music is encouraged for one selection. Students who have studied jazz as part of their formal studies may include some jazz music as a limited part of their recital. The specific applied teacher and the Professor of Instrumental Music will determine other requirements, such as memorization.
f. WORSHIP: Student will plan, rehearse and lead a worship service that displays advanced musical skill, and significant leadership ability (leading rehearsals, congregational singing, composing, arranging, conducting, etc.). The repertoire should draw from various streams of Christian song and various eras of church history, as well as a range of styles appropriate to the students’ concept for his or her worship project. The concept and scope of this project is developed over several semesters under the guidance of a full-time professor.

Program Writing Guidelines
Write original program notes (see guidelines, below). These must be submitted to the applied professor and music office no later than one week prior to the pre-recital jury. After initial approval by the applied instructor, one fulltime music professor must also critique the notes. Notes must be original writing, even if published program notes are available for the compositions.

Your program notes are considered an integral part of your recital. They demonstrate your ability to write well, research thoroughly, understand performance practice and reception history, and understand a broad base of music history and theory, then communicate your findings to an audience with mixed musical experience. These notes should be written with the perspective that your program will be a historical document for both yourself and the music department. As such, it is vital that you begin these early in the recital preparation process, and that you give ample time for your applied instructor and a second music professor to critique and proof-read them.

For each one, list the complete title, movements (if applicable), date of composition, and composer (with dates).
Then write one paragraph about the composer and one about the specific piece. Try to list information that is interesting to the audience, and helps them put the piece in perspective: for instance, why is it important, or interesting, or famous, or respected, or loved, or controversial? How does this piece fall into the overall life of the composer? (For example, is it his LAST string quartet? Or did she write it when she was twelve? Or right after his father died?) Is there anything programmatic about the piece that deserves explanation? What are important musical elements that we can listen for that help us hear it better? Are difficult or unusual techniques used in this piece that make it standard repertoire for your instrument/vocal type? Avoid a ‘play-by-play’ approach to describing the work, or overly theoretical analysis: remember that your audience has a wide variety of musical understanding. Also avoid a more personal description of the work and what it means to you: keep your writing professional and objective.

If you need to see examples of excellent program notes, look at programs from the North State Symphony, Simpson Chorale, the Shasta Symphony, or many other on-line resources. Note that most of the professionally written orchestral program notes are significantly longer than what you need to write: two paragraphs are sufficient.

As a courtesy, programs for all recitals are formatted and printed by the Promotions Coordinator, as long as materials are turned in on time. The content for the first draft of the program (including notes and translations) is due at least one week prior to the scheduled Pre-Recital Jury. This will enable you to make first-round edits and take the preliminary program to the Pre-Recital Jury for additional instructor approval. The final approved draft is due to the Promotions coordinator at least two weeks prior to your recital.

**NOTE:** Vocalists must include translations with their program notes!
### Program creation time-line in summary:

- **One week** prior to your Pre-Recital Jury (which should be held 3-4 weeks prior to your recital date), complete first draft of the program and give to your private instructor for review. Provide the Promotions Coordinator with a copy via email in plain text.
- Make instructor edits. Give second draft to Dr. Kim or Dr. Pinkston immediately at the Pre-Recital.
- Make second-round edits and provide edits to Promotions Coordinator **at least 3 weeks prior to recital.** In that email, specify the number of programs to be printed.
- The office will create a third-round draft and submit to the student and the lesson instructor for final approval.
- Once received, the office will make additional edits, if necessary, and print the program **IF** all deadlines have been met. If deadline dates have not been met, it is the responsibility of the student to have the programs printed.

### Performance Etiquette and Attire

Professional attire is required. See your Applied Instructor or Department Chair for more details.

### Recital Assistants (ushers, stagehands)

You will need to arrange for two ushers and one or two stagehands, if necessary. **You are responsible for giving the following information to your assistants:**

- Male ushers/stagehands should dress professionally.
- They should arrive at least 45 minutes before the recital.
- They will need to hand out programs to the audience.
- Ushers should close the doors to the hall as the recital begins.
- Ushers must never allow anyone to enter or leave during the **performance** of a piece; audience members may enter or leave the program only between pieces.
- Assistants should open the doors at intermission and at the conclusion of the program.

Stagehands are responsible for items such as moving the piano, moving music stands, etc.

### Publicity

After the successful completion of your Pre-recital jury, the Music Office will help to publicize the recital in Chapel, through campus emails and on the SU Website. You may design posters and invitations for your recital. It is recommended that you begin working on your posters as soon as you can. Ideally, you want to start publicizing your events four weeks prior to the date. The office can help with the design and printing **IF** you have materials/artwork to them **six weeks** prior to your recital. Poster print turn-around is generally one to two weeks so take this into consideration when planning. You must obtain approval of your posters from your instructor and the Promotions Coordinator before they will be printed. If you fail to turn in materials within the appropriated timeline, you will be responsible for the creation and design of your own posters. You may display your posters in accordance with school policy. It is suggested that you send personal invitations to key people, such as the Simpson President and key professors.

### Accompanists

If a school accompanist is used for a recital, the school will cover their regular fee. You are welcome to further compensate them in the form of a gratuity. If an accompanist is only needed for one or two pieces, it will be your responsibility to personally compensate them. Please check with the accompanist for their fees.
Note: Your recital date needs to be preapproved by your accompanist at least 1 semester prior.

Reception (Senior Recitals only)
If a reception is desired, you are responsible for all food, drink, paper products, servers, and cleanup. The location for an on-campus venue needs to be reserved with the Music office at the same time that the arrangements for a recital date are being made. Receptions are discouraged for Junior Recitals.

Set up and Staging
You are responsible for diagramming recital room set up (i.e. placement of piano, lights, and other stage properties) four weeks prior to the recital. If your recital is held at the university, the Music Office will contact Conference Services on your behalf. You are responsible for set up offsite.

Audio and Video Recording
You must confirm with the department TA for the audio recording of your recital. If video recording is also desired, you are responsible for arranging all aspects of the video process.

Recital Evaluation
Your applied instructor and one additional Simpson music faculty member will attend and formally evaluate the recital. The student is required to select and request the additional faculty member directly. Evaluations will be collected by the music department administrative assistant, and distributed to the applied teacher and the performing student. The evaluations will also be placed in the student’s permanent department file.

The grades for the recital and for the semester of applied instruction are not the same: applied instruction has different requirements according to the syllabus of that course.
Appendix A

Simpson University Music Department
Checklist for Senior & Junior Recitals

Student Name:_________________________________________________________

Applied Instructor (direct supervisor of the recital and this form):________________________

At least 12 weeks prior to recital - Date: ________________

☐ Venue and Recital information added to Department calendar
  ▪ (On-campus venue) Reserve Date and Location with the Promotions Coordinator
  ▪ Off-campus venue suggestions may be obtained from Promotions Coordinator

Recital Date:_______ Time:_______ Location:________________________

☐ Reception (if desired) – You are responsible for the reception. Location should be arranged with the Promotions Coordinator at the same time you schedule your recital. Please note who will coordinate this for you. (It is suggested that you choose a Reception Coordinator that is not a family member.)

Reception Venue:________________________________Coordinator:_________________

☐ Reserve Accompanist (if necessary)

Accompanist(s) selected, (if applicable):__________________________________________

☐ Schedule a date for the Pre-Recital Jury, 3-4 weeks prior to your recital date

Pre-Recital Jury Date:_______ Time:_______ Location:________________________

☐ Secure second evaluating professor for pre-recital jury and recital and obtain acceptance.

Second Evaluating Professor (acceptance signature)_____________________________

At least 6 weeks prior to recital – Date: ________________

☐ Submit your artwork and poster to the Promotions Coordinator for Department approval
  ▪ The Music Department will provide 20 posters for distribution. Cost for additional posters will be the responsibility of the student.
  ▪ Poster design must include your name and instrument, accompanist, date, time, location, address, name of instructor who should receive credit, and the phrase ‘Simpson University Music Department presents’. The addition of the SU logo is optional to student projects.

Advisor Signature approving poster _________________________________

At least 5 weeks prior to recital – Date: ________________

☐ Schedule dress rehearsals if needed

☐ Submit first draft of program and program notes to Promotions Coordinator AND to your private instructor for review and edits (at least one week in advance of Pre-Recital Jury). Applied instructor will advise you on the content of your program.
  ▪ Requirements and suggestions for program content can be found in ‘Program Template’
At least 4 weeks prior to your recital – Date: ____________________

☐ Host your pre-recital jury with your instructor
  ▪ Provide second draft program, including program notes, to your Pre-Recital Jury
  ▪ There will be no public advertising of the recital until after a successful Pre-Recital Jury
  ▪ Obtain approval signatures of program notes

Approval of Program Notes (Applied Instructor): ________________________________

Approval of Program Notes (second professor): ________________________________

☐ Distribute Posters and Invitations
  ▪ Posters and invitations should be distributed at least 4 weeks prior to the recital and following a successful Pre-Recital Jury.
  ▪ Send personal invitations to important people like Simpson President and key professors

At least 3 weeks prior to your recital – Date: ____________________

☐ Confirm with Promotions Coordinator final edits necessary to the program.
  ▪ Third draft of your program needs to be emailed (plain text, NOT FILE FORMAT) to the Promotions Coordinator at least 3 weeks in advance of your recital.
  ▪ The office will create a third-round draft and submit it to the student and instructor for final approval.
  ▪ Once received, no further changes will be made. The office will make additional edits, if necessary, and print the program if all deadlines have been met.
  ▪ The Music Department will print a maximum of 60 black & white, 2-sided programs. The cost for additional programs or color copies will be the responsibility of the student.

☐ Determine Recital Staging
  ▪ For on-campus venue, submit your set-up needs/requirements to Promotions Coordinator. Provide a diagram of room set-up including stage, chairs, mics, reception tables etc.
  ▪ If your recital is off-campus you are responsible for arranging any set-up and teardown with the host location.

☐ Recording and Video Taping
  ▪ Make arrangements with Technology for your recital to be recorded
  ▪ If you would like your recital videotaped, you must ask a friend or family member for assistance.
  ▪ A video camera may be reserved and checked out from the Music Department.

☐ Officiating speaker for opening prayer and welcome: ________________________________

☐ Ushers – Choose at least 2 to help with seating of your guests. You must instruct them to dress appropriately (see guidelines) and to be there at least 45 minutes early.

1. __________________________ 2. __________________________
   Name                               Name

X

STUDENT SIGNATURE - I acknowledge I have read and agree to recital guidelines

Revised 9-15-2017
## Instrumental Jury Critique
*(Winds, Guitar, Strings, Percussion)*

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<thead>
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<th>Fr</th>
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<th>Jr</th>
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### Applied instructor

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### Repertoire prepared (use back of sheet, if necessary)

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<th>Title</th>
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<th>Perf. in recital</th>
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### Technique studied

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### CRITERIA

- **TONE**
  - Breathing/Bowing/Stroke
- **INTONATION**
- **BASIC MUSICIANSHIP**
  - Accuracy
  - Articulation
  - Rhythm
  - Fingering/sticking
  - Tempo: well chosen and steady
  - Dynamics
  - Phrasing
- **ADVANCED MUSICIANSHIP**
  - Style/Interpretation
  - Empathetic Response
- **DEPORTMENT**
  - Stage Presence/Poise
  - Posture
- **MEMORY (if applicable)**
  - Sight-reading

### COMMENTS

- First piece
- Second piece
- Third piece

Evaluator

Date

Letter Grade
# Piano Jury Critique

**Name**

**Major**

**Minor**

**Applied Instructor**

**Number of Semesters of Applied Study at Simpson**

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<th>Performance in Recital</th>
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**Technique Studied**

**CRITERIA**

**TONE**

**BASIC MUSICIANSHIP**
- Accuracy
- Articulation
- Rhythm
- Fingering
- Tempo: well chosen and steady
- Dynamics
- Phrasing
- Pedaling

**ADVANCED MUSICIANSHIP**
- Style/Interpretation
- Empathetic Response

**DEPORTMENT**
- Stage Presence/Poise
- Posture

**MEMORY (If Applicable)**

**Evaluator**

**Date**

**Letter Grade**
## Voice Jury Critique

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<th>Name</th>
<th>Major</th>
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1. TONE
   - Focus
   - Resonance
   - Vibrato
   - Consistency

2. INTONATION

3. BREATHING
   - Support
   - Control/Flexibility
   - Phrasing

4. DICTION

5. BASIC MUSICIANSHP
   - Accuracy
   - Rhythm
   - Tempo
   - Dynamics

6. ADVANCED MUSICIANSHP
   - Style/Interpretation
   - Empathetic Response
   - Relationship to Accompaniment

7. DEPORTMENT
   - Stage Presence/Presence
   - Posture

8. MEMORY

Evaluator | Date | Letter Grade |
----------|-------|--------------|

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*Appendix B-3*
## Applied Lesson Log

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<tr>
<th>Date</th>
<th>Summary of lesson</th>
<th>Student’s preparation/practice</th>
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<th>Technique assigned</th>
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Student’s semester letter grade = _______  Teacher’s signature __________________________