



SIMPSON  
UNIVERSITY

# Music Department

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## Student Handbook 2016-2017

*“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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# Simpson University Music Department

[www.simpsonu.edu/music](http://www.simpsonu.edu/music)

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# 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.*

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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 an 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 of 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 specializations 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 scheduled anytime 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 Procedures

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.

# Instruction and Curriculum

## **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. Corbin 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.

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**

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 on a 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.

## 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.

|                         |   |
|-------------------------|---|
| A+                      | <ul style="list-style-type: none"> <li>• exceptional performance, almost impossible to criticize from a technical perspective and musical perspective.</li> <li>• artistry and flair</li> <li>• interpretive insight and a talent for communicating this to the listener</li> </ul>   |
| B+ TO A                 | <ul style="list-style-type: none"> <li>• tempo appropriate for the piece and well maintained</li> <li>• rhythm: accuracy, vitality, and flexibility</li> <li>• technically fluent</li> <li>• wide range and subtly of dynamics flexibility, direction, and shaping of phrases</li> <li>• convincing and appropriate articulation</li> <li>• depth and balance of tone</li> <li>• overall fluency and confidence in performance</li> </ul> |
| C + TO B                | <ul style="list-style-type: none"> <li>• consistent tempo</li> <li>• accurate and shaped rhythm</li> <li>• accurate notes and pitch control</li> <li>• technical control</li> <li>• clearly marked dynamic contrast</li> <li>• some definition in articulation</li> <li>• some sense of phrasing and line</li> <li>• decent tone quality</li> <li>• some idea of style</li> </ul>   |
| PASS (D TO C-)          | <ul style="list-style-type: none"> <li>• fairly consistent tempo</li> <li>• accurate rhythms</li> <li>• fairly accurate notes</li> <li>• some technical control</li> <li>• basic dynamic contrast</li> <li>• general continuity</li> </ul>  |
| FAIL (BELOW 60 PERCENT) | <ul style="list-style-type: none"> <li>• inconsistent tempo</li> <li>• distorted rhythm</li> <li>• many inaccurate notes</li> <li>• technical limitations</li> <li>• little or no dynamic contrast</li> <li>• lacking in continuity</li> </ul>  |

# 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. Music Scholarship**

(up to \$2500) Granted to exceptional musicians via recommendation from Music Chair/Department following an audition. Renewable with criteria.

### **2. Promising Musician Award**

(amounts will vary) Granted to exceptional music majors receiving a music scholarship based on recommendation from Music Chair/Department. Renewable with criteria.

### **3. 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. Cyril Myers  
(530) 226-4952 or [cmyers@simpsonu.edu](mailto:cmyers@simpsonu.edu)

Shasta Symphony Orchestra - Dr. Dwayne Corbin  
(530) 226-4175 or [dcorbin@simpsonu.edu](mailto:dcorbin@simpsonu.edu)

Simpson Jazz Ensemble – Mr. Cleveland Bonéy  
(530) 226-4175 or [dcorbin@simpsonu.edu](mailto:dcorbin@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

### **Jazz Ensemble**

Directed by Mr. Cleveland Bonéy, is open to all SU students by audition.

### **Simpson Chorale**

Directed by Dr. Cyril Myers, is a mixed choir ensemble. Open to all SU students by audition.

### **Shasta Symphony Orchestra**

Conducted by Dr. Dwayne Corbin, 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:

### **VOX**

Directed by Dr. Cyril Myers, VOX is a select auditioned vocal chamber ensemble that performs close harmony vocal literature in the vein of vocal jazz, Pentatonics, Swingle Singers, Manhattan Transfer, The Real Group, and other trending a Capella vocal ensembles. Membership in this group requires participation in SU Chorale. This is the primary touring group of the SU Choral Area.

### **Percussion Ensemble**

Directed by Dr. Dwayne Corbin, is open to all students.

### **Guitar Ensemble**

Directed by Mr. JJ Wilder, this is a classical guitar ensemble, open to all SU students by audition.

### **Trinity Repertory Singers**

Directed by Dr. Cyril Myers, is a community choir sponsored and hosted by Simpson University. Open to students, staff and community members.

**NOTE:** Jazz Ensemble and Winds may also be considered Chamber Ensembles for the purposes of fulfilling the degree requirement of "MUAP xxxx Chamber Ensembles, as listed in the University Catalog.

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 ahead of time any assignment that might be missed.

# 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 (HC2) 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 & HC3 | Mon – Fri | 8:00 am – 5:00 pm |
| Music Computer Lab (HC2)     | Mon – Fri | 8:00 am – 5:00 pm |

Access to the practice rooms, GC1 and GC2 will be available on Saturday and Sunday using the keypad. Please have your work completed in the time allotted. Heritage Life Center is closed from 12:00am-7:00am 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 941-7592. You may also locate Campus Safety's white van on campus. Please call Campus Safety only for emergency.

## Music Computer Lab (GC2)

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 (GC2)

During non-class times the piano lab is available for practice and homework. Some pianos are also equipped with a Roland sound module, and piano ensemble 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, GC1 & GC3 are available on a limited basis for practice. Sign-ups are to be made through Conference Services or the Music Office. 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. For all wind, string and percussion instruments, see Dr. Corbin. Proper care and maintenance of the instruments becomes the student's responsibility. Need for repairs or adjustments are to be reported immediately.

# SIMPSON UNIVERSITY MUSIC DEPARTMENT

## JUNIOR & SENIOR RECITAL GUIDELINES

Recitals are required for all Music Majors. For Composition Majors, a one-half hour senior recital is required, where the recitalist and others perform selected compositions. For the Applied Performance Major, a one-half hour junior recital and a full hour senior recital are required on the student's primary instrument. Worship Leader Majors are required to present a Worship Service Project in lieu of a recital (see Department Chair for additional information). A student must be studying privately with a Simpson University professor on his/her performance instrument during the semester in which his/her recital is presented. **A Music Major cannot graduate until the recital requirements are satisfactorily met.**

### Recital checklist

**IMPORTANT INFORMATION:** The checklist (included in this document) is designed to be a tool to help you coordinate all the aspects of your recital. Your instructor and the Music Department Promotions Coordinator will assist you in completing it. Once the dates are set (the first three items on the checklist) you and your instructor need to **sign** it. 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 Music Dept. office but only after checking with your private instructor to make sure they are available on your desired date. 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

A Pre-Recital jury will be arranged by you and your private instructor **at least three to four weeks** before the proposed recital date. Your private teacher and another 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, including complete program notes. Incomplete preparation in the areas will result in the student receiving a failing grade. A failing grade means that the recital will 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.)**

### Performance Etiquette and Attire

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 and T-shirts are not allowed as performance dress. Elegance and professionalism are a key component. Women are expected to consider length and modesty in their dress; men should wear a suit and a tie. If you need specific guidelines see the department coordinator.

### Amount of Music Required

Full voice degree recitals are approximately 50 minutes of music. Due to repertoire considerations, piano and instrumental full recitals may be slightly longer, but no full degree recital should exceed 60 minutes of music. All degree half-recitals are 30 minutes of music.

Students are expected to confer carefully with their applied teacher in recital planning and timing, and to closely adhere to these guidelines.

## Programs

### Cover Content:

- Your Name and instrument (Baritone, Piano, etc.),
- Accompanist,
- Date, time and location name and address,
- Instructor who should receive credit,
- Simpson logo (found at simpsonu.edu/logo)
- Artwork if using.

### Body Content

- Song titles in order,
- Composer names and birth/death dates,
- Translations for any non-English vocal pieces,
- Names of guest performers and their respective instruments (if any),
- Name of accompanist,
- Program notes (see note below). Your instructor will advise you.
- Credited

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 approved draft is due to the Promotions Coordinator at least **two weeks prior to your recital if it contains color or artwork and one week prior to your recital if it is a black and white program.**

Program notes are required for all Junior and Senior recitals. You should prepare these notes in conjunction with your teacher and they should include historical and theoretical criticism of the piece (the kind studied in theory and history courses). These notes are considered in evaluating your recital grade and portfolio.

Program creation time-line in summary:

- One week prior to your pre-recital jury (which should be held 4 weeks prior to your recital date), complete first draft and give to your private instructor for review.
- Make instructor edits. Give second draft to Dr. Corbin or Dr. Pinkston immediately or at the Pre-Recital.
- Make second-round edits.
- Email content in plain text (NOT FILE FORMAT) to the Promotions Coordinator **at least two weeks prior to the recital for programs with color or artwork and at least one week prior for programs that are black and white. 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 their own programs printed.

### 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 wear dress shirts; women should wear a dress.
- 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 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, and the like.



## **Publicity**

After the successful completion of your Pre-Recital jury, the Music Office will help to publicize your recital in Chapel, through campus email blasts and on the SU website. You may make posters and invitations. It is recommended that you begin working on your posters as soon as you can. Ideally, you want to start publicizing your event 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 time is generally **two to three 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. The Simpson Logo must be included on all marketing materials and can be downloaded at [www.simpsonu.edu/logo](http://www.simpsonu.edu/logo). You may display your posters in accordance with school policy and around the vicinity. It is suggested that you send personal invitations to important people, such as the Simpson President and key professors.

## **Accompanists**

The fees for accompanists are your responsibility. It is customary to personally pay for your accompanist; the Music Department does not compensate them for this. The amount is determined by the level of the accompanist and amount of music. Check with your teacher regarding the amount to be given.

## **Reception (Senior Recitals only)**

If a reception is desired, you are responsible for all food, drink, paper products, servers, set up and clean-up. The location needs to be reserved with the Music Department Office at the same time that arrangements for a recital date are being made.

## **Set up and Staging**

You are responsible for the placement of the piano, lights, and other stage properties for the recital, and are responsible for diagramming room set up at least two weeks prior to recital. If your recital is held at Simpson, provide your diagram to the Promotions Coordinator three weeks prior to recital and they will contact Conference Service on your behalf. You are responsible for set up offsite.

## **CD Recording and Video Taping**

You must arrange with Technology for your recital to be recorded. If you would like a copy of the archival CD you must let the Technology TA know before your performance. If you would like the recital video taped, you must ask a friend or family member to help you with recording. If desired, a video camera may be checked out from the music department. Video cameras, tripods and extension cords need to be reserved.

## **Recital Evaluation**

At least one faculty member other than the private instructor will attend and evaluate your recital. Comments will be given to your private teacher, shared with you, and then placed in your permanent department file. They should also be included in your portfolio.

# Simpson University Music Department

## Checklist for Senior & Junior Recitals

Student:

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

- Reserve the dates for your Recital with the Music Office, your teacher, and accompanist(s).

RECITAL DATE IS: \_\_\_\_\_ TIME IS: \_\_\_\_\_ LOCATION IS: \_\_\_\_\_

- Identify key deadlines:

Program notes & draft of program: \_\_\_\_\_ Pre-recital Jury \_\_\_\_\_ Dress Rehearsal \_\_\_\_\_  
5 weeks before recital 4 weeks before recital 1-3 days before recital

- Reception - You are responsible for the reception. Location should be arranged with the Music Office 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.)

Location \_\_\_\_\_

Reception Coordinator \_\_\_\_\_

- Accompanist(s) selected, if applicable: \_\_\_\_\_

- Second evaluating professor for pre-recital jury and recital selected and he/she has accepted.

- Poster artwork & design emailed to Music Office 6 weeks before RECITAL. Must include your name and instrument, accompanist, date, time, location and address, instructor who should receive credit, Simpson logo (found at simpsonu.edu/logo), and artwork (if you're using it)

- Poster approved by your advisor (they sign here): \_\_\_\_\_

- A typed, first draft copy of program e-mailed to the Music Office 5 weeks before RECITAL (or, at least 1 week in advance of **PRE-RECITAL JURY**).

- Posters hung up and invitations sent to key professors, SU President, etc. 4 weeks prior to RECITAL.

- Diagram of room set up including stage, chairs, mics, and reception tables given to Music Office at least three weeks prior to Recital. If your recital is on campus the Music Office will contact Conference Services. You are responsible for set up offsite.

- Special staging and decorations (extra chairs, stands, and mics) - please contact the Music Office with the name of who will be in charge of your staging: \_\_\_\_\_

- Program notes approved by private lesson instructor (they sign here): \_\_\_\_\_  
Approved by a second professor (they sign here): \_\_\_\_\_

**Final** copy of your program needs to be in the Music Office *at least 1 week* in advance of your Recital - date due \_\_\_\_\_ . No changes will be made after this date.

Officiating speaker for opening prayer and welcome \_\_\_\_\_  
Name

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

1. \_\_\_\_\_ 2. \_\_\_\_\_  
Name Name

**SENIOR RECITALS ONLY**

**X**

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

**(Sign this at the beginning of the semester)**

Revised 9-6-2016

# Instrumental Jury Critique

(Winds, guitar, strings, percussion)

Name \_\_\_\_\_ Fr So Jr Sr

Major \_\_\_\_\_ Minor \_\_\_\_\_

Applied instructor \_\_\_\_\_ Number of semesters of applied study at Simpson \_\_\_\_\_

| Repertoire prepared (use back of sheet, if necessary) |          | Completed                |                          | Memorized                |                          | Perf. in recital         |                          |
|---|----------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
|   |          | Y                        | N                        | Y                        | N                        | Y                        | N                        |
| Title   | Composer |                          |                          |                          |                          |                          |                          |
| 1 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Technique studied                                     |          |                          |                          |                          |                          |                          |                          |
| 1 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

| CRITERIA                      | COMMENTS      |
|-------------------------------|---------------|
| TONE                          | First piece   |
| INTONATION                    |               |
| Breathing/Bowing/Stroke       |               |
| BASIC MUSICIANSHIP            | Second piece  |
| Accuracy                      |               |
| Articulation                  |               |
| Rhythm                        |               |
| Fingering/sticking            |               |
| Tempo: well chosen and steady |               |
| Dynamics                      | Third piece   |
| Phrasing                      |               |
| ADVANCED MUSICIANSHIP         |               |
| Style/Interpretation          | Sight-reading |
| Empathetic Response           |               |
| DEPARTMENT                    |               |
| Stage Presence/Poise          |               |
| Posture                       |               |
| MEMORY (if applicable)        |               |

Evaluator \_\_\_\_\_ Date \_\_\_\_\_ Letter Grade \_\_\_\_\_

updated 12/08

# Piano Jury Critique

Name \_\_\_\_\_ Fr So Jr Sr

Major \_\_\_\_\_ Minor \_\_\_\_\_

Applied instructor \_\_\_\_\_ Number of semesters of applied study at Simpson \_\_\_\_\_

| Repertoire prepared (use back of sheet, if necessary) |          | Memorized                |                          | Perf. in recital         |                          |
|---|----------|--------------------------|--------------------------|--------------------------|--------------------------|
| Title   | Composer | Y                        | N                        | Y                        | N                        |
| 1 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 _____   | _____    | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Technique Studied \_\_\_\_\_

| CRITERIA                      | COMMENTS      |
|-------------------------------|---------------|
| TONE                          | First piece   |
| BASIC MUSICIANSHIP            |               |
| Accuracy                      |               |
| Articulation                  |               |
| Rhythm                        |               |
| Fingering                     | Second piece  |
| Tempo: well chosen and steady |               |
| Dynamics                      |               |
| Phrasing                      |               |
| Pedaling                      |               |
| ADVANCED MUSICIANSHIP         | Third piece   |
| Style/Interpretation          |               |
| Empathetic Response           |               |
| DEPORTMENT                    |               |
| Stage Presence/Poise          |               |
| Posture                       |               |
| MEMORY (if applicable)        | Sight-reading |

Evaluator \_\_\_\_\_ Date \_\_\_\_\_ Letter Grade \_\_\_\_\_

updated 9/16

# Voice Jury Critique

Name \_\_\_\_\_

Major \_\_\_\_\_ Semesters of Private Study at Simpson \_\_\_\_\_

Materials prepared (use back of sheet, if necessary)

|   | Title | Composer | Completed |   | Memorized |   |
|---|-------|----------|-----------|---|-----------|---|
|   |       |          | Y         | N | Y         | N |
| 1 | _____ | _____    | q         | q | q         | q |
| 2 | _____ | _____    | q         | q | q         | q |
| 3 | _____ | _____    | q         | q | q         | q |
| 4 | _____ | _____    | q         | q | q         | q |
| 5 | _____ | _____    | q         | q | q         | q |
| 6 | _____ | _____    | q         | q | q         | q |

| CRITERIA  | COMMENTS | 1 | 2 | 3 | 4 | 5 |
|---|----------|---|---|---|---|---|
| <i>(1 - needs significant improvement / 2 - needs some improvement / 3 - satisfactory / 4 - good / 5 - excellent)</i> |          |   |   |   |   |   |
| <b>TONE</b>   | _____    | q | q | q | q | q |
| Focus   | _____    |   |   |   |   |   |
| Resonance   | _____    |   |   |   |   |   |
| Vibrato   | _____    |   |   |   |   |   |
| Consistency   | _____    |   |   |   |   |   |
| <b>INTONATION</b>   | _____    | q | q | q | q | q |
| <b>BREATHING</b>  | _____    | q | q | q | q | q |
| Support   | _____    |   |   |   |   |   |
| Control/Flexibility   | _____    |   |   |   |   |   |
| Phrasing  | _____    |   |   |   |   |   |
| <b>DICTION</b>  | _____    | q | q | q | q | q |
| <b>BASIC MUSICIANSHIP</b>   | _____    | q | q | q | q | q |
| Accuracy  | _____    |   |   |   |   |   |
| Rhythm  | _____    |   |   |   |   |   |
| Tempo   | _____    |   |   |   |   |   |
| Dynamics  | _____    |   |   |   |   |   |
| <b>ADVANCED MUSICIANSHIP</b>  | _____    | q | q | q | q | q |
| Style/Interpretation  | _____    |   |   |   |   |   |
| Empathetic Response   | _____    |   |   |   |   |   |
| Relationship to Accompaniment   | _____    |   |   |   |   |   |
| <b>DEPORTMENT</b>   | _____    | q | q | q | q | q |
| Stage Presence/Poise  | _____    |   |   |   |   |   |
| Posture   | _____    |   |   |   |   |   |
| <b>MEMORY</b>   | _____    | q | q | q | q | q |

Evaluator \_\_\_\_\_ Date \_\_\_\_\_ Letter Grade \_\_\_\_\_

### Appendix D: Applied Lesson Log

| Date | Summary of lesson | Student's preparation/<br>practice | Repertoire assigned | Technique assigned |
|------|-------------------|------------------------------------|---------------------|--------------------|
| 1    |                   |                                    |                     |                    |
| 2    |                   |                                    |                     |                    |
| 3    |                   |                                    |                     |                    |
| 4    |                   |                                    |                     |                    |
| 5    |                   |                                    |                     |                    |
| 6    |                   |                                    |                     |                    |
| 7    |                   |                                    |                     |                    |
| 8    |                   |                                    |                     |                    |
| 9    |                   |                                    |                     |                    |
| 10   |                   |                                    |                     |                    |
| 11   |                   |                                    |                     |                    |
| 12   |                   |                                    |                     |                    |

Student's semester letter grade = \_\_\_\_\_ Teacher's signature \_\_\_\_\_