Music Department Recital Handbook 2015-2016

General Information

STUDENT RECITALS POLICIES & PROCEDURES
The following policies and procedures governing the scheduling of Junior and Senior recitals become effective September 1, 2015.

The Cornish Music Department requires all undergraduate music students to present both a Junior and a Senior recital in partial fulfillment of the Bachelor of Music (BMus) degree. All Artist Diploma in Early Music students must present three recitals with at least one of those recitals a shared recital, one a solo recital, and the third either a solo recital, or if appropriate, participation in a baroque opera production. Every music student must meet eligibility requirements before they will be allowed to present a recital.

Each student is ultimately responsible for all aspects of their recital. Nothing happens automatically, so students are encouraged to plan ahead. (See Appendix B for a Student Recital Checklist.)

Current undergraduate music students are expected to enroll in and successfully complete MU 390 (Junior Recital) and MU 490 (Senior Recital) when it comes time to present their recitals. Each course carries 1 credit; students will be evaluated on a Pass/Fail basis.

Artist Diploma students are expected to enroll in MU 595 (Recital 1), MU 596 (Recital 2), and MU 597 (Recital 3). Artist Diploma students performing in an opera production should enroll in MU 522 (Opera Production) in lieu of one of the three required recitals.

ELIGIBILITY
To be eligible to present a Junior Recital, a student must have already completed Theory IV (MU 212 or 214), be in good academic and departmental standing, receive the approval of the Department Chair, and register for MU 391 (Individual Instruction) and MU 390 (Junior Recital) concurrently.

To be eligible to present a Senior Recital, a student must be on track to graduate within one year, be in good academic and departmental standing, receive the approval of the Department Chair, and enroll in MU 491 (Individual Instruction) and MU 490 (Senior Recital) concurrently.

REQUIREMENTS
Senior recitals must be evaluated by a minimum of three faculty members, of which one must be the student’s primary instructor and the other two mutually agreed upon by the student, their private instructor, and the Music Department Chair. Junior recitals must be shared by two students and evaluated by a minimum of three faculty members. Whenever possible, the same evaluators should review both Junior recitalists sharing the same program. If a faculty member is unable to attend the recital in person, the student may provide an audio or video recording for evaluation. However, a minimum of two faculty evaluators must be physically present at the recital.

Junior Instrumental Performance and Vocal Arts students are expected to present a recital of at least 30 minutes in length (not counting time between movements and song selections). Junior Composition and Composer/Performer students should expect to present 20-30 minutes of original music. Three
composers may share a program, but each program cannot exceed 25 minutes in length and must have similar stage set-ups.

Senior Instrumental Performance or Vocal Arts students should expect to present a recital of at least 60 minutes in length (not counting time between movements and compositions). This allows for multiple program formats; for example, one longer set without intermission, or two sets with intermission.

Senior Jazz students (both Instrumental Performance and Vocal Arts) are expected to perform two 40-minute sets.

Senior Composition and Composer/Performer students should expect to present approximately 45 minutes of original music. Music presented by a student at their Junior Recital may not be repeated on their Senior Recital.

Artist Diploma in Early Music students are expected to perform a shared 60 minute recital consisting of 25 minutes of music by each student. The full solo recital must consist of 60 minutes of music (not counting time between movements or separate compositions).

PREVIEWS
If a student has not met the above eligibility requirements, he or she may petition the Music Department Chair to present a recital. A petitioning student may be required to present a recital preview six weeks prior to their recital date for a panel of faculty members. The faculty will determine if the student is adequately prepared to present their recital; if not, a student’s recital may be postponed. Students will be notified if required to present a recital preview. Students should expect to perform a selection of pieces from their program with an accompanist at the preview; a full band is not required.

**Booking Procedures**

Students are responsible for working with the Music Department Administrator to find an available recital date on the Master Calendar. The Music Department announces available dates at a student recital meeting each semester. Students with extenuating circumstances may request a specific recital date from the Department Administrator prior to the recital meeting. All other recital dates will be determined at the recital meeting.

Artist Diploma in Early Music students will be assigned recital dates based upon faculty and venue availability. Solo recitals are scheduled during the final two weeks of a student’s second semester in the program. Special arrangements have also been made to present Artist Diploma shared recitals off-campus as part of the Seattle Early Music Guild’s First Tuesday concert series. Artist Diploma students will be informed as to available dates.

The Music Department Administrator enters all recital dates on the PONCHO Concert Hall Master Calendar after the recital meeting. This date is then considered tentative until the Recital Approval Form has been signed and submitted. Students who do not submit the required forms at least four weeks prior to their recital date will forfeit their recital date.
Once a date has been selected, it is then the responsibility of the student to complete the Student Recital Approval Form. If PONCHO Concert Hall is the intended venue, a PONCHO Concert Hall Space Reservation Form must also be completed at that time. Both forms should be submitted to the Music Department Chair along with a proposed program at least four weeks prior to the recital. These forms must be submitted at a formal meeting with the Music Department Chair and the student’s primary private instructor. At this meeting, each student recitalist will present their proposed recital along with a recital form containing the signatures of the student’s proposed faculty evaluators. RECITAL FORMS THAT DO NOT HAVE THE PROPER SIGNATURES WILL NOT BE APPROVED.

**Please Note:** It is the responsibility of the student to initiate this meeting by scheduling a time when all three parties can meet—the student, their Private Instructor, and the Music Department Chair.

**BOOKING POLICY**
Recitals may be presented at 8:00pm, any available day Tuesday through Sunday in PONCHO Concert Hall.

Undergraduate students wishing to present their recital at an off-campus location must comply with the following requirements:

1. Venue must be an “all-ages” venue
2. Recital must be FREE and open to the public
3. Recital must be scheduled to occur during the academic calendar year
4. A signed recital approval form is required for all off-campus recitals

A PONCHO Reservation form must be submitted with a Recital Approval Form at least four weeks before a recital. Student recitalists are required to meet with the PONCHO Facilities Manager and the Technical Director at least two weeks before their scheduled recital.

The Music Department can provide the following equipment for recitals: music stands, one or more pianos, and/or a harpsichord. Other equipment must be requested, but cannot be guaranteed. All equipment needs must be specified at the time the recital is booked (i.e., four weeks prior to the recital). If this is not done, neither the Music Department nor the PONCHO Facilities Manager can guarantee that the proper equipment will be available for the recital.

**Rehearsal/Sound Check**

A dress rehearsal and/or additional rehearsals in PONCHO Concert Hall are available on a case-by-case basis and must be reserved directly though the PONCHO Facilities Manager (Frank Phillips). The Facilities Manager, the Technical Director (Alek Edmonds) and their respective crews have the right to supersede practice or rehearsal time in the hall in the event of an emergency, even if the time had been scheduled previously. We are unable to guarantee dress rehearsals in PONCHO Concert Hall due to the limited number of hours the hall is available. Students are encouraged to request rehearsal time well in advance of their recital date. Dress Rehearsals are separate from a sound check, and should not occur on the day of your recital. Rehearsal set-up and breakdown is the responsibility of the student. Performance lighting is NOT available for rehearsals.
A sound check will occur at 6:00pm on the night of the recital. The sound check will be overseen and staffed by a sound engineer provided by the Music Department. A sound check is designed to determine appropriate sound levels and remedy small technical issues; it is NOT a rehearsal.

Publicity

The Music Department cannot guarantee that a recital will receive appropriate publicity unless the student and their primary private instructor has met with the Music Department Chair and received final approval at least four weeks prior to their recital date.

The College’s website calendar (www.cornish.edu/events) lists all student recitals. This site is updated weekly as additions or changes warrant.

RECITAL INFORMATION TO COMMUNICATIONS OFFICE
Please send the following information about your recital over e-mail at least 2 weeks prior to your recital.

Send to rjones@cornish.edu

In the subject line: MUSIC – For Calendar and Facebook

1. Name
2. Date of Recital
3. Time of Recital
4. Location of Recital
5. Short description of recital, including program, players, composers, and some relevant information about what you are going to do.
6. Digital Image (Headshot or PDF of the poster). It should be more than 740 pixels wide. If you don’t know how to size your image, contact Rosemary Jones at the address above.

POSTERS
The Music Department has made arrangements to hire one or more design students each semester to design student recital posters. Music students who elect to take advantage of this service will receive 20 color recital posters to use as they wish. This service is provided to music students at no additional cost.

Students also have the option to design and print their own posters for their recital. Students who elect this option do so at their own expense.

Posters should be designed at least four weeks prior to your recital, and approved for distribution at least two weeks before the event. Sample poster templates may be obtained in the Music Department office. Students must submit an electronic copy of their poster to the Music office at least two weeks prior to their recital for archiving.

Each recital poster can be unique, but at a minimum the following information must appear:

1. Title of Recital, Your name, Your Major/Instrument
2. Day, Date, Time, Location of Recital (PONCHO Concert Hall), Cornish College of the Arts

LIVE MUSIC PROJECT EVENT SUBMISSION GUIDE
The Live Music Project (livemusicproject.org) is a community calendar for live classical and contemporary music in Seattle. It is a free resource that will help you get the word out about your recitals.

Submission deadlines:
- Online calendar: 1-2 days prior to performance date
- Weekend concert digest (weekly e-mail): Wednesdays by 5pm
- Upcoming free concerts (monthly e-mail): on the 25th of each month, by 5pm

How to submit an event to the LMP:
1. [Create an account] on the Live Music Project
2. [Submit] a performance
3. You’ll get an e-mail when it has been reviewed and published to the calendar
4. Visit your [dashboard] to modify your event(s)

Style Guide:
Most of the details should be self-explanatory. In the Program section, list the soloists and ensembles, then the works, then a description.

Example:
George Bluth, harpsichord
Tobias Funke, viola da gamba
Banana Stand Quintet

Bluth – Concerto No. 1 for Harpsichord and Viola da Gamba, “Yellow”
Bluth – The Banana Stand is Our Uncertain Future for prepared harpsichord
Bluth – Quintet No. 2 for Baroque Strings

Throughout my years studying at Cornish College of the Arts, I have had many opportunities to experience the exploration of my music through different mediums. I have been working with the creation of music through a process of applying modern modifications to centuries-old instruments. The Banana Stand is Our Uncertain Future, for example, is exactly that. It is my most disciplined and intellectual piece yet – one that involves a detailed system of logistical chaos, which is then shaped into a sophisticated musical work. I hope you will join me for what is sure to be an arresting musical experience.

Once published, it will appear on the site. If you have questions or need help, please contact shaya@livemusicproject.org.

PROGRAMS
Students must design and print their own programs for their recital. Once again, all Cornish students and faculty are eligible to receive a substantial discount at FedEx/Kinko’s on all printing and photocopying services. Students must also submit two copies of the program to the Music Department office for our archives. Students can obtain sample program templates from the Music Department office. It is
strongly recommended that the student’s primary private instructor proofread and sign off on all recital material prior to duplication.

Each recital program can be unique, but the following information is suggested:

1. Title of Recital, Your name, Your Major/Instrument
2. Day, Date including the Year, Time, Location of Recital (PONCHO Concert Hall), Cornish College of the Arts
3. Titles of the pieces and the composers’ names
4. Musicians’ names
5. Program notes
6. Text, translations, and/or lyrics
7. Composers’ biographies
8. Biographies of musicians
9. Personal biography or artist’s statement
10. Acknowledgements
11. Statement “Presented in partial fulfillment of the requirements for the Bachelor of Music degree” or “Presented in partial fulfillment of the requirements for the Artist Diploma in Early Music” at Cornish College of the Arts

Recitalists may also wish to have a Cornish design student design their program at their own expense. Names of recommended design students can be obtained from the Music Department.

RECEPTIONS
The College limits receptions to Room 114 (when available). Any tables beyond those already existing in Room 114 must be requested in advance at the Music Department office. It is the student’s responsibility to provide all refreshments and serving utensils (punch bowls, paper products, etc). The reception and recital must be scheduled at the same time. The student is responsible for ensuring that both Room 114 and PONCHO Concert Hall are reserved for the event. Availability of Room 114 is not guaranteed. The student is also responsible for cleaning Room 114 after the event. Please remember that alcohol is prohibited on the Cornish College of the Arts campus.

Recording Policy

The Music Department’s Technical Director (Alek Edmonds) will assist each student in arranging a sound engineer to provide both the necessary live sound reinforcement and a live recording of your recital.

All student recitals in PONCHO Concert Hall will be recorded directly to a multi-tracked Avid ProTools session; the digital files will be made available to the student via the College’s Soundcloud account should a student wish to remix the recording for optimum results. A list of recommended local mixers can be provided upon request. A live stereo mix of the performance will also be provided to the student on Compact Disc (CD) soon after the performance.

Students wishing to present their recital at a venue other than PONCHO Concert Hall should meet with the Technical Director well in advance of the scheduled recital date to make arrangements for their recital to be recorded.
Students wishing to video record their recital in PONCHO Concert Hall MUST make prior arrangements with the Music Department Technical Director and do so at their own expense.

STAGE CREW RESPONSIBILITIES
The PONCHO Facilities Manager (Frank Phillips) will provide two stage-crew members for all student recitals. The PONCHO stage crew will prepare the performance hall prior to the recital, set the stage with all pianos, benches, chairs, music stands, and other equipment as per previously discussed with the PONCHO Facilities Manager. The stage crew is also responsible for checking the hall prior to the performance, making any necessary adjustments, effecting stage changes during the course of the performance as needed, and “cleaning up” at the end of a recital by putting away all chairs, music stands, piano benches, and miscellaneous College equipment.

LIGHTING
Any lighting needs must be discussed with the PONCHO Facilities Manager at least two weeks prior to the recital.

ACCOMPANISTS
It is the student’s responsibility to secure and schedule rehearsal times with suitable recital accompanists. Rates are variable and are set by individual accompanists. Any fees associated with accompanists are the responsibility of the student.

Students in the Artist Diploma in Early Music program will be provided with up to two faculty members to comprise a continuo ensemble for their recital at no charge to the student; additional musicians are the responsibility of the recitalist.

PIANO/HARPSICHORD TUNING
The Steinway Model B, and concert harpsichord are available for all student recitals; all are tuned regularly during the semester. Any other piano(s) or harpsichord must be requested by the student in advance at the meeting with their private instructor and the Music Department Chair. Any additional requests that require the services of a professional tuner must be approved by the Department Chair at that meeting. Any piano or harpsichord tuned to a different tuning or temperament specifically for a recital must be returned to the original tuning after the recital. The Steinway Model D piano is reserved for piano recitals only.
Recital Planning With Your Individual Instructor

Your individual instructor acts as a guide throughout the recital planning process. Take advantage of the experience and professionalism of this person as you develop all of the aspects of your performance. Use the following questions to help guide you through the process of planning your recital. These questions are meant to help you organize your thinking about presenting in general, and specifically to encourage you to examine the choices you will be making as you develop your recitals.

What do you hope to accomplish with your recital?

Why are you choosing the repertory you are considering?

Is there a theme or overall concept to the recital?

What do you want your audience to experience?

Are you trying to focus on a particular aspect of your studies here at Cornish, or show the range of your musical interests?

What is your reasoning for the sequence of the individual pieces of the concert? Two different sets of considerations apply here: artistic and logistical. Ask yourself what sequence would work artistically, (e.g., contrasting styles, a logical build to a climax, series of variations on mood and energy, etc.). Then ask yourself what would worklogistically,(e.g., no long pauses between pieces while the stage is constantly reconfigured and equipment moved around). Both considerations are important.

Have you communicated clearly to your musicians the intent of each piece that they will be playing?

What do you want your audience to know about you and your music, and how will you let them know (e.g., program notes, introductions, etc.)?

Will you talk from the stage? If so, what will you communicate?

Do you need to include dedications or acknowledgements in your program? What other written information do you want to include? Be sure to ask the Music Department Administrator to review your program and poster materials in advance.
Student Recital Checklist

- Undergraduate music students should register for MU 390 (Junior Recital) or MU 490 (Senior Recital) on Compass. Artist Diploma students will register for MU 595 (Recital 1), MU 596 (Recital 2) or MU 597 (Recital 3).
- Attend the recital planning meeting. Pick up a Recital Handbook at the meeting or from the Music Department Administrator.
- Choose a recital date; if it’s a junior recital, you need to identify a recital partner.
- Check with your individual instructor to ensure he or she can attend on the recital date you have chosen. Your individual instructor MUST be present at your recital.
- Discuss your recital plans with your individual instructor (Use APPENDIX A to help you)
- Type a proposed program to include with your presentation to the Music Department Chair.
- Invite your individual instructor and two other faculty members to evaluate your recital. Have them sign your Recital Approval Form. For Artist Diploma students, both your primary instructor and individual coaches must sign the Recital Approval Form.
- Arrange for any extra musicians and/or accompanists you would like to perform in your recital.
- Schedule a meeting with the Department Chair and your individual instructor (at least four weeks prior to your recital).
- Complete the Recital Approval Form and the PONCHO Concert Hall Space Reservation Form. Submit those forms along with your proposed program to the Music Department Chair at the scheduled meeting time. The Music Department Chair will sign them if approved.
- Turn in completed and signed forms to the Music Department Administrator.
- Schedule a meeting with the PONCHO Facilities Manager and the Technical Director to confirm any equipment needs and stage requirements (at least two weeks before your recital).
- If you would like a dress rehearsal in PONCHO, reserve a time and day through the PONCHO Facilities Manager.
- Set a rehearsal schedule and confirm that all musicians involved can attend. Reserve rehearsal space ahead of time; be prepared and on-time for rehearsals. Try to be specific in each rehearsal - only ask musicians involved to come when needed.
- Plan poster design. Design students are available for poster design (at no cost to you) if you choose to use them.
- Make a program for your recital. Design students are a great resource for this as well!
- Show the Music Department Administrator your poster and program for approval.
- Publicize your recital with Facebook, email, etc.
- Plan recital reception if you are having one. Make sure to reserve Room 114 for your reception.
- Remind faculty evaluators of your recital date/time the week prior to your recital.
- Thank faculty evaluators, musicians, sound engineers, crew and anyone else who helped you with your recital.
Contact Information

Tom Baker
Music Department Chair
206.726.5029
tbaker@cornish.edu

Alexis Tahiri
Music Department Administrator
206.726.5031
atahiri@cornish.edu

Alek Edmonds
Technical Director
206.726.5087
aedmonds@cornish.edu

Frank Phillips
PONCHO Facilities Manager
206.726.5026
fphillips@cornish.edu
Performance Guide

THE CONCERT HALL
PONCHO Concert Hall is a historic and significant cultural center in Seattle. Please respect both its history and its present by taking care of this beautiful space. Food and drink are not permitted in the hall or backstage, although beverages may be permitted in the dressing room or room 114 during receptions. Food and drink must never be put on or near pianos, drum sets, or other instruments, nor any sound equipment. The taking of photographs and the unauthorized audio- or video-recording of any kind is also not permitted. Cell phones and other electronic devices should be turned off before entering the hall. Please speak softly when in the hall so as not to disrupt others, and please remain outside the hall should you arrive late and wait until the end of a piece of music before entering the hall and finding a seat.

PERFORMANCE ATTIRE
When performing, your appearance matters. Think about what you will wear. Different types of concerts demand different types of dress. There should be a difference between your “everyday” appearance and your “performance” appearance. While no formal dress code exists for performers at Cornish, experience dictates that black pants or skirts and black, white, or solid-colored tops work best. This produces the best possible scenario for stage lighting and the least amount of distraction for the audience. Soloists have more flexibility in selecting appropriate performance attire.

THE ROLE OF THE COMPOSER
As a composition student at Cornish, your involvement in a performance may be different than that of the performers. Choose your musicians carefully, as they will be representing your work to the audience. Decide if you want to speak during the performance and consult your individual instructor for advice on presenting your compositions. Your musicians should acknowledge you at the end of each piece.

PERFORMANCE REMINDERS

Prior to a Concert
- Warm up quietly.
- Tune backstage first, then check it on-stage, and be sure to tune to the piano if there is a pianist.
- Keep on-stage talking to a minimum.

During the Concert
- Maintain an attentive appearance throughout the performance, even when not playing.
- Do not react to mistakes.

End of Concert
- Pause for a moment to accept audience’s applause.
- Stand and face the audience, smiling at them and your fellow musicians, then bow or acknowledge the audience.
- Acknowledge the soloist(s), conductor, accompanist, or composer.
- After the first bow, you may leave the stage; if you are part of an ensemble, walk off together; return for a second bow should the applause warrant it.
- Do not pack up your instrument(s) or music until the applause ends.
Recital Approval Form

Submit this form to the music office no later than **one month (30 days)** prior to your recital date.

Attach a Space Request Form to reserve your date in the concert hall.

Name: ___________________________   Recital Date: ________________

Major: _______________   Private Instructor: _____________________________

Attach a typed copy of your proposed program. Be specific

I understand I am responsible for all aspects of the preparation and production of my recital.

_______________________________ __________________
Student Signature                  Date

Faculty Evaluators:
By signing below, each faculty member agrees to be present for the recital date listed above and agrees to submit written comments no later than one week after the recital.

_______________________ ______________________ ___________
Faculty Signature            Printed Name           Date

_______________________ ______________________ ___________
Faculty Signature            Printed Name           Date

_______________________ ______________________ ___________
Faculty Signature            Printed Name           Date

Approval:
I have met with the student named above and their primary private instructor and have given my approval for the attached recital program to be presented on the date listed above.

_______________________________ __________________
Department Chair                   Date
Tazlyn Fischer’s Senior Recital

Set 1
From This Moment On (Cole Porter)
Body and Soul/I think It’s Time to Say Goodbye (Johnny Green and Stanley Cowell)
Blues in the Night (Jonny Mercer and Harold Arlen)
Let’s Face the Music and Dance (Irving Berlin)
The Night Has a Thousand Eyes (Jerome Brannin)

Band:
Brian Kinsella (piano)
Garrett Gue (bass)
Gregg Belisle-Chi (guitar)
Jake Brady (drums)
Jacob Herring (trombone)
Special Guest: Dawn Clement

Set 2
I Just Wanna Make Love to You (Willie Dixon)
Muito Pouco (Maria Rita)
Melody (Tazlyn Fischer)
Tell Me Something Good (Rufus)
All I Could Do was Cry (Berry Gordy)
I Feel Good (James Brown)

Band:
Garrett Gue (bass)
Gregg Belisle-Chi (guitar)
Jake Brady (drums)
Jacob Herring (trombone)
Galen Green (saxophone)
Steve O’Brien (trumpet)

**Taz included song lyrics to some pieces and a short description of each piece. Although, that is not required, a more detailed proposed program demonstrates your level of preparation to the department chair.
# SAMPLE CLASSICAL PROPOSED PROGRAM

**Todd Hayen and Colin Field**  
**Junior Recital**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata No. 2 for Trumpet and Basso Continuo</td>
<td>G.B. Viviani</td>
</tr>
<tr>
<td>Todd Hayen, trumpet</td>
<td></td>
</tr>
<tr>
<td>Colin Field, cello</td>
<td></td>
</tr>
<tr>
<td>Melissa Achten, harp</td>
<td></td>
</tr>
<tr>
<td>Stephen Stubbs, baroque guitar</td>
<td></td>
</tr>
<tr>
<td>Sonata in G minor for Cello and Piano</td>
<td>Henry Eccles</td>
</tr>
<tr>
<td>Colin Field, cello</td>
<td></td>
</tr>
<tr>
<td>Tonya Siderius, piano</td>
<td></td>
</tr>
<tr>
<td>Sonata for Trumpet and Piano</td>
<td>Kent Kennan</td>
</tr>
<tr>
<td>Todd Hayen, trumpet</td>
<td></td>
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<tr>
<td>Roger Nelson, piano</td>
<td></td>
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<tr>
<td>INTERMISSION</td>
<td></td>
</tr>
<tr>
<td>Fantasiestücke, Op. 73</td>
<td>Robert Schumann</td>
</tr>
<tr>
<td>Colin Field, cello</td>
<td></td>
</tr>
<tr>
<td>Tonya Siderius, piano</td>
<td></td>
</tr>
<tr>
<td>Sonata for Cornet and Piano, Op. 18</td>
<td>Thorvald Hansen</td>
</tr>
<tr>
<td>Todd Hayen, trumpet</td>
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<tr>
<td>Chris Vincent, piano</td>
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<tr>
<td>Un regard éloigné, Op. 786</td>
<td>Carson Cooman</td>
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<tr>
<td>Todd Hayen, flugelhorn</td>
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<tr>
<td>Colin Field, cello</td>
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</tbody>
</table>
Recital Evaluation

Recitals are graded on a pass/fail basis. Suggested areas to evaluate and critique:

- Overall impression of performance, rapport with audience, presence, etc.
- Creativity and originality of compositions and/or selected repertoire
- If ensemble: ability to listen to, engage and interact with other musicians
- Phrasing, time/tempo feeling, improvisation, interpretation
- If vocal: command of language, diction, interpretation of lyrics
- Technique: intonation, tone, breath, balance, rhythm, command of the music
- Preparation: quality of production, sound, lighting, program notes, translations

STUDENT NAME: ________________________________________________________________

YEAR: _____ JUNIOR _____ SENIOR  RECITAL DATE: ________________

FACULTY EVALUATOR: __________________________________________________________

GRADE (P/F): __________