

Randolph College
Department of Music



RANDOLPH
COLLEGE

Student Handbook
2018-2019

<u>TABLE OF CONTENTS</u>	<u>PAGE</u>
INTRODUCTION	3
FACULTY AND STAFF	4
FACILITIES	6
CONCERT ATTENDANCE POLICY	7
ENSEMBLES	8
APPLIED MUSIC STUDY	9
ACCOMPANIMENT	11
COURSES OF STUDY	13
PIANO PROFICIENCY	16
JURIES	17
RECITALS	21

INTRODUCTION

The document has been prepared by the Randolph College Department of Music to assist music students with curricular issues specific to study in this department. The handbook focuses on departmental matters and does not supersede the Randolph College *Academic Catalog*. Please refer to the *Catalog* for information regarding academic programs and policies.

Students should remain in communication with their academic advisor and private lesson instructor to ensure fulfillment of all procedures and requirements outlined in this handbook.

The mission of the Music Department is to reinforce the importance of music as an integral component of a liberal arts education by offering introductory instruction in theory, history and performance; to enable serious students and music majors to compete favorably with peers outside the College by offering advanced instruction in theory, history, and performance; and to enrich the cultural life of the College by presenting concerts that expose students and others to professional musicians with successful careers as performers and/or composers.

As a component of the quadrivium, music is one of the original liberal arts. The student learning experience in our department, through shared music making and musical scholarship (in the areas of music history and music theory) exemplifies the college's mission to prepare students to engage the world critically and creatively.

FACULTY AND STAFF

Emily Yap Chua, Professor of Music and Department Chair

B.A., Florida State University; M.M., D.M.A., College-Conservatory of Music, University of Cincinnati

Hermina Hendricks, Senior Lecturer of Music

B.S., Defiance College; M.M.Ed., James Madison University; C.A.G.S., Virginia Polytechnic Institute & State University

Randall Speer, Professor of Music

B.A., California State University, Fresno; M.A., University of Iowa, D.M.A. College-Conservatory of Music, University of Cincinnati

Gloria ChanMi Baik, staff accompanist

B.M., Peabody Institute, Johns Hopkins University

Tara Bouknight, voice instructor

B.M., M.A.T., Indiana University; M.M., University of Tennessee

Leigh Berkeley, clarinet and saxophone instructor

B.A., Virginia Polytechnic Institute and State University; M.A., University of Maryland-College Park

Doug Brown, trumpet and French horn instructor

B.M.E., University of Tennessee

Kevin Chiarizzio, trombone and euphonium instructor

B.M., University of Memphis; M.M., D.M.A., University of Illinois at Urbana-Champaign

Gina DiCarlo

Violin and Viola Instructor

B.M., B.M.E., Eastman School of Music

Christopher Fosnaugh, drumset instructor

B.M., College-Conservatory of Music, University of Cincinnati; M. M., Eastman School of Music; post-graduate studies, Cleveland Institute of Music

John Glaeser, music history and music theory labs instructor

B.S., Excelsior College, M.M., University of South Carolina

J. William Greene, organ instructor

B.M., Appalachian State University; M.M., Northwestern University; D.M.A., Eastman School of Music
Member, American Guild of Organists

Alycia Hugo, flute instructor
B.M., M.M., New England Conservatory

Nora Moore, voice instructor
B.A., Elon College; M.A., Boston Conservatory

Sookin Park, staff accompanist
B.A., B.M., M.M., Hanyang University; D.M.A. University of Oklahoma

Bill Parrish, oboe instructor
B.F.A., Carnegie Mellon University; M.M., University of the Arts; A.D., College-Conservatory of Music,
University of Cincinnati; post-graduate studies, University of Michigan

Rafael Scarfullery, guitar instructor
B.M., Brooklyn College, City University of New York; M.M., D.M.A., Shenandoah Conservatory of
Music

Curtis Ryan Smith, piano instructor
B.M., College-Conservatory of Music, University of Cincinnati; M.M., Indiana University; D.M.A.,
College-Conservatory of Music, University of Cincinnati

FACILITIES

Presser Hall, the home of the Department of Music, houses a musical scores library, thousands of sound recordings, lockers for instrument storage, two harpsichords, a clavichord, a fortepiano, teaching studios, and over a dozen practice rooms. More than half of the practice rooms have Steinway grand pianos, including two nine-foot Steinway model D (concert grand) pianos. The department recently acquired a new Boston upright through the generosity of an E. K. Sloane Fund grant, overseen by the Hampton Roads Community Trust.

Practice rooms are open to all students, but priority is given to students currently enrolled in music coursework.

The Wimberly Recital Hall in Presser Hall is home to a Holtkamp practice organ and a Steinway model D piano purchased in 2006. In addition, there is one Steinway concert grand piano on stage in Smith Hall Theatre, and Houston Memorial Chapel has a Bechstein grand piano and a forty-rank, three-manual Holtkamp organ.

CONCERT ATTENDANCE POLICY

To encourage and increase musical awareness among music students, there is a concert attendance requirement for all music courses. Declared Music Majors are required to attend at least four music events from the Semester Concert List. All other music students are required to attend at least three events from the Semester Concert List.

The concerts attended must include at least one of the events marked with an asterisk on the list. An event not included on this list may also be accepted as part of your attendance requirement at the discretion of the instructor. A student may only count one event in which s/he performs toward the attendance requirement, and students who are performing in at least one-half of a total program (Chorale concert, senior recital, etc.) may NOT count these performances toward the concert attendance requirement.

You are also required to write a review (350-400 words) on one of the events attended. The review may include your reactions to the works performed as well as to the performers. The review is due on the last day of classes by 4:30 p.m. Failure to submit this review may adversely affect your grade. You may submit the same concert review for all your music courses.

The submission form, which includes the Semester Concert List, may be found here:

https://webapps.randolphcollege.edu/concert_attendance/

RC login information is required for access to the form.

ENSEMBLES

MUSC 133, Chorale

The Randolph College Chorale prepares four separate programs each academic year: a brief Fall Concert or showcase program, a Christmas Vespers service, a Winter Showcase or tour program, and a Spring Concert. The choir frequently collaborates with professional and student instrumentalists and soloists, usually performing at least one extended work each year. Auditions for Chorale are scheduled just before classes begin in each semester, or by appointment. No solo selection is required.

MUSC 171, Ensemble

This course offers students an opportunity to perform chamber music in small groups. Ensembles may be comprised of various instruments, all one to a part. Past groups have included piano trio (violin, cello, piano) and woodwind quartet (flute, clarinet, oboe, bassoon). Selection for participation in Ensemble is by audition.

MUSC 172, Chamber Orchestra

The Randolph College Chamber Orchestra performs one full orchestral program annually, and in both the Christmas Vespers service and the Spring Concert. The ensemble provides a rare opportunity for students to gain valuable experience performing side by side with area professional musicians.

Auditions for Chamber Orchestra are scheduled just before classes begin in each semester, or by appointment. Required audition repertoire includes two short solo selections: one demonstrating technical proficiency at a fast tempo; the other, more lyrical.

MUSC 233, Vocal Ensemble: Touch of Harmony

Touch of Harmony is a small, auditioned ensemble dedicated primarily to the performance of vocal jazz and popular arrangements. Over the course of the academic year, the group regularly appears at local schools, college functions, alumnae and sporting events.

Auditions for Touch of Harmony are scheduled just before classes begin in each semester, or by appointment. A solo selection in jazz or musical theatre style is required. The audition also includes an assessment of sight reading skills. Co-registration in Chorale, MUSC 133, is required.

For further details regarding auditions for ensembles, please contact Dr. Randall Speer.

APPLIED MUSIC STUDY

Most courses in performance involving individual instruction may be taken for one or two credits. Students enrolled for one credit receive one-half hour of instruction a week. Students enrolled for two credits receive one hour of instruction each week. To enroll for two credits, students must demonstrate an advanced level of proficiency.

All students wishing to study an instrument must consult with the Chair of the Department. Students who wish to study voice must audition prior to registration. Ordinarily, new voice students will be placed in MUSC 129R (voice class) before being considered for MUSC 131R (private voice lessons). Students with no previous music study or minimal background may be required to take one of the following courses as a prerequisite or corequisite for enrollment in lessons:

MUSC 103	Basic Elements of Music
MUSC 107	Music Theory I

Moderate proficiency may be required of students continuing their study of strings or woodwinds. Students who wish to study organ must have some keyboard proficiency. Lessons in strings, woodwinds, brass, and guitar are subject to instructor availability.

There is no additional charge for music performance lessons to students satisfying a degree requirement (music majors, music minors, and students fulfilling the Interdisciplinary Base in all BFA degree programs). All other students taking music performance lessons will be charged \$325 each semester for weekly one-half hour lessons (1 credit) and \$600 each semester for weekly one hour lessons (2 credits). Should the student drop the music major or minor then music performance lesson fees will be prorated and charged retroactively for the semester.

Other than piano, organ, and drumset, the Department of Music does not provide instruments for students. Students taking lessons on any other instrument are responsible for procuring that instrument for their use.

- 131R. Voice
- 147R. Piano
- 149R. Organ
- 151R. Strings
- 159R. Guitar
- 161R. Woodwinds
- 163R. Brass
- 165R. Drumset
- 209R. Composition (prerequisite: MUSC 107)

Attendance is expected at all lessons. Needing to study for an exam, prepare a paper, or complete work for another class does not constitute a valid excuse for cancellation of your lesson.

Your teacher makes a specific commitment of her or his time exclusively for your lessons. It is simply common courtesy to let the teacher know if the appointment must be broken. If you must miss a lesson, notify your instructor at least 24 hours in advance.

All music performance lessons and ensembles (MUSC 131R through 172R, 209, and 233) are repeatable for credit.

COLLABORATIVE PIANISTS/ACCOMPANISTS

The Department of Music has two collaborative pianists on staff who provide accompaniment for student vocalists and instrumentalists: Ms. Gloria Baik (praise227@gmail.com) and Dr. Sookin Park (sookin@gmail.com).

Regular accompaniment is provided for all music majors and minors, and for students enrolled in MUSC 129, Intro to Voice Study. Students who are not music majors or minors who are in need of piano accompaniment (such as for a performance in departmental recital) will be assigned a collaborative pianist as staffing is available.

A collaborative pianist rehearses with the student outside of lesson time, attends lessons when scheduling allows, and supports the student's performance efforts. In rehearsal, the pianist may offer the student reminders of the private teacher's instructions from weekly lessons. A vocal coach provides additional instruction in matters of diction, musicality, characterization, stage presence, and/or technique.

Senior recitalists should work with their assigned accompanist not only for the semester of their recital, but also the semester preceding their recital. For example, if a senior recital is planned for spring semester, the student should work with the assigned pianist during fall and spring.

A student preparing a sophomore recital, non-degree recital, or a jury to audition into either the B.A. or B.F.A. degree should work with the assigned pianist for the semester of the event.

For all other performances (department recitals, master classes, studio classes, etc.), students are expected to work with their accompanist a minimum of three times before the performance.

Rehearsals and coaching sessions are to be scheduled by the student, in consultation with the assigned staff pianist.

Working with a staff pianist in the Department of Music is a privilege. As such, students are expected to behave in a manner that is both professional and courteous.

Students are expected to:

- Provide legible copies of your music to your pianist, well in advance of your first rehearsal. Giving your pianist ample time to prepare your music ensures that your coaching/rehearsal time can be utilized effectively. In adherence to copyright law, students are not to use photocopies of copyrighted works.
- Arrive at all rehearsals or coachings warmed up and prepared to perform.
- Always bring your calendar and a pencil to your rehearsals. Discuss with your accompanist the dates, times, repertoire, and other details of upcoming performances as soon as you know them.
- Contact your accompanist/coach well ahead of time if your weekly schedule (practice or lesson) is to be changed or interrupted due to illness or schedule conflicts. If your illness requires you to cancel your lesson, you must not only contact your instructor (per your syllabus), but also your pianist.

- Learn the notes and rhythms of your part in your own practice time. Do not expect your pianist to help you learn your notes during your rehearsals.
- Familiarize yourself with information about your pieces and composers, but feel free to ask questions and utilize your pianist as an additional resource.
- As directed by your accompanist/coach and instructor, listen to recordings of the works being studied.
- Attend at least three consecutive accompaniment/coaching appointments prior to a performance. Consistent and frequent work with your pianist will only aid your progress and contribute to the final result.

Treat your pianist with respect and professional courtesy. Staff pianists have the right to refuse their services to any student who abuses this relationship, or fails to rehearse with the pianist in advance of a performance. In the case of voice finals, the student might then be expected to perform without accompaniment. For other performances, such as department recital, students may be denied the privilege of performance and removed from the program.

COURSES OF STUDY

MUSIC MAJOR, BACHELOR OF ARTS DEGREE

<u>Course</u>	<u>Course Title</u>	<u>Credit Hours</u>
MUSC 107	Music Theory I	3
MUSC 108-108L	Music Theory II and Lab	4
MUSC 207-207L	Music Theory III and Lab	4
MUSC 208-208L	Music Theory IV and Lab	4
MUSC 311	History of Western Music I	3
MUSC 312	History of Western Music II	3
Additional music courses, excluding MUSC 103, 103L, and 109		6
Three credits from the following ensemble courses		3
MUSC 133R	Chorale	1
MUSC 171R	Ensemble	1
MUSC 172R	Chamber Orchestra	1
MUSC 233R	Vocal Ensemble	0.5
<i>Senior Program</i>		
MUSC 493	Senior Seminar	3
One of the following:		1 - 3
MUSC 491	Senior Recital	1
MUSC 494	Senior Paper	3
Total for Bachelor of Arts Degree in Music		34 - 36

- Students in the music major must pass a jury examination on their principal instrument and a piano proficiency exam. Students selecting the Senior Recital track will audition for the program in the first jury, and must pass three jury examinations after the audition jury but prior to the senior recital jury. Juries are held at the end of each semester.

Additionally for BACHELOR OF FINE ARTS DEGREE in Music Performance

Students who intend to enroll in the B.F.A. must audition to be considered a candidate for the program. The audition jury must take place no later than the fall semester of sophomore year. Students accepted to the degree program perform both a sophomore recital (MUSC 291) and a senior recital (MUSC 491).

<u>Course</u>	<u>Course Title</u>	<u>Credit Hours</u>
Music Individual Lessons		6
MUSC 291	Sophomore Recital	1
One of the following emphases:		8 - 9
<i>Piano</i>		
MUSC 171	Ensemble (two semesters, 1 credit each)	2
MUSC 241	Topics in Piano (two semesters, 2 credits each)	4
Additional Music courses selected with advisor		2
<i>Voice</i>		
MUSC 235	Lyric Diction I	3

MUSC 236	Lyric Diction II	3
MUSC 332	Vocal Pedagogy	3
<i>Other instruments</i>		
Music courses selected in consultation with advisor		8
Interdisciplinary Base ¹		9
I ST 393R	Fine Arts Colloquium (three semesters)	3
I ST 495	Senior Fine Arts Colloquium	1
Total for B. F. A. Degree in Music Performance		62-63

¹ Students select the interdisciplinary base in consultation with their advisor. Courses selected must be from ART, DANC, ENGL, EVST 306, or THTR with two departments represented and must include one course in artistic expression.

Students who seek a career in music education may combine either of these degree programs with the Teacher Education Program at Randolph College. Students may opt for licensure in Music (K-12) with either Vocal or Instrumental emphasis. Please see the [Department of Education](#) for more information.

MUSIC MINOR

<u>Course</u>	<u>Course Title</u>	<u>Credit Hours</u>
MUSC 107	Music Theory I	3
MUSC 108-108L	Music Theory II and Lab	4
MUSC 109	Introduction to Music History	3
Additional music courses excluding MUSC 103 and 103L, with at least two credits at the 200-level or above		6
Two credits from the following ensemble courses:		2
MUSC 133R	Chorale	1
MUSC 171R	Ensemble	1
MUSC 172R	Chamber Orchestra	1
MUSC 233R	Vocal Ensemble	0.5
Total for Minor in Music		18

- Students in the music minor must pass a jury examination on their principal instrument.

SUGGESTED FOUR-YEAR COURSE PATTERNS IN THEORY AND HISTORY FOR MUSIC MAJORS:

<u>YEAR 1</u>	<u>FALL</u> MUSC 107	<u>SPRING</u> MUSC 108 MUSC 108L
<u>YEAR 2</u>	<u>FALL</u> MUSC 207 MUSC 207L	<u>SPRING</u> MUSC 208 MUSC 208L
<u>YEAR 3</u>	<u>FALL</u> MUSC 311	<u>SPRING</u> MUSC 312
<u>YEAR 4</u>	<u>FALL</u> MUSC 493	<u>SPRING</u> MUSC 491 or MUSC 494

For students with little to no prior background in music theory:

<u>YEAR 1</u>	<u>Either FALL or SPRING</u> MUSC 103	
<u>YEAR 2</u>	<u>FALL</u> MUSC 107	<u>SPRING</u> MUSC 108 MUSC 108L
<u>YEAR 3</u>	<u>FALL</u> MUSC 207 MUSC 207L MUSC 311	<u>SPRING</u> MUSC 208 MUSC 208L MUSC 312
<u>YEAR 4</u>	<u>FALL</u> MUSC 493	<u>SPRING</u> MUSC 491 or MUSC 494

Students are required to complete the four-semester theory sequence prior to beginning the senior program. It is strongly recommended that students complete both semesters of music history prior to the senior program.

PIANO PROFICIENCY EXAM (Class of 2020 and later)

All music majors are required to pass a piano proficiency exam in order to graduate. The proficiency consists of five components and may be completed together or separately in any combination at the student's option.

1. Repertoire:

Prepare 2 pieces (memorization not required) of an appropriate difficulty level, one from each group (Group A and Group B). Students may substitute repertoire outside of this list with prior approval by the music department chair.

Group A

Bach, J.S. Anna Magdalena Notebook
(choose one)
Beethoven Ecossaise in G major, Wo023
Clementi Sonatina in G
Sonatina, Op. 36 No. 1
Haydn Seven German Dances (choose
one)
Mozart, W.A. Minuet in F major, K. 2

Group B

Bartok For Children, Book 1 and 2
(choose one)
Mikrokosmos Book 2 and up
(choose one)
Kabalevsky A Little Song, Op. 27 No.1
Waltz, Op. 39 No. 13
The Clown, Op. 39 No. 20
Schumann Album for the Young, Op. 68
(choose one)

2. Scales

All major and minor (harmonic & melodic) scales, 2 octaves, hands together, correct fingering.

3. Primary Chords

Prepare the primary chords of I, IV and V in all major and minor keys, in keyboard style (3 notes in RH, 1 in LH).

4. Melody Harmonization/Sightreading

Sight read a given treble-clef melody, and then harmonize it with primary chords (I, IV, V or V7). The harmonic rhythm is expected to be one or two chords per measure. The tested melody will be made available 30 minutes before the exam time.

5. Transposition

Transpose a **melody and chordal accompaniment** into a different key of the student's choice.

If you need assistance with repertoire for skill 1 or supplementary study materials for skills 2-5, please see the music department chair.

JURIES

Juries are required for students who are majoring or minoring in music. The form can be found at this link: http://www.randolphcollege.edu/music/jury_evaluation/

- Music majors, B.A. Recital Track

Students selecting the Senior Recital track will audition for the program in the first jury, and must pass three jury examinations after the audition jury but prior to the senior recital jury. Juries are held at the end of each semester.

The initial jury is the audition into the major, and must occur no later than spring of sophomore year. The sequence of juries for the B.A. Recital Track is as follows:

Audition jury
Jury 1
Jury 2
Jury 3
Senior recital jury

Examples of scheduling to fulfill this timetable:

Audition jury	spring of first year
Jury 1	spring of sophomore year
Jury 2	fall <u>or</u> spring of junior year
Jury 3	fall of senior year

OR

Audition jury	spring of sophomore year
Jury 1	fall of junior year
Jury 2	spring of junior year
Jury 3	fall of senior year

This flexibility is designed to accommodate individual student schedules and four-year plans (including study abroad).

- Music majors, B.F.A.

Students who desire the B.F.A. degree in Music Performance must audition to be considered a candidate for the program. The audition jury must take place no later than the fall semester of sophomore year.

Upon admission to the B.F.A. in Music Performance, the student will jury in each subsequent semester, either in the regular end-of-semester jury or in a recital jury (in the semester of the Sophomore or Senior Recital).

A typical sequence of juries for the B.F.A. in Music Performance is as follows:

Audition jury	fall of sophomore year
Sophomore recital jury	spring of sophomore year
Jury 1	fall of junior year
Jury 2	spring of junior year
Jury 3	fall of senior year
Senior recital jury	spring of senior year

Audition into the major: initial jury for B.A. (recital track) and B.F.A

Students who wish to audition must discuss their intent with the instructor as early as possible. No student will be permitted to audition without the approval of the individual instructor.

The jury committee will consist of a minimum of three music faculty members, including the private instructor, who will provide comments and evaluate the student on a pass/fail basis. The comments of the committee will be kept in the student's file. Students are allowed access to a summary of the jury commentary but not the individual sources of comment.

Pianists and vocalists are required to perform from memory. Other instruments should adhere to standard conventions (example: a violinist performing solo Bach would do so from memory).

Repertoire guidelines

Vocalists: A program of songs and arias representing at least three languages and three different style periods, for a total of fifteen minutes of music. All repertoire must be memorized.

Instrumentalists: A program of three pieces from contrasting style periods for a total of fifteen minutes of music. (Pianists only: all repertoire must be memorized.)

In evaluating the student at the audition, the faculty committee will examine the following factors:

Mechanics – all students should have correct and accurate execution of pitches, rhythms, articulations, and tempi. Vocalists should exhibit an understanding of proper pronunciation and diction for each language. Students who fail to achieve this minimum requirement will not pass and should instead consider the senior paper track.

Stage deportment – All students should demonstrate a satisfactory level of ease with being onstage and performing for an audience. This includes ability to perform under pressure, engage the audience, and overcome any physical hindrances to performance (tension, stage fright, etc.). As an integral part of the nature of performance, any student who is significantly uncomfortable with public performance should reconsider the discipline.

Interpretation and communication – students should demonstrate some understanding of different styles and characters in the music. Instrumentalists should be attentive to performance practice as it relates to contrasting musical styles and the

ideas being communicated through their pieces; vocalists should be aware of the relationship between text setting, emotional content, and portrayal of character in their program.

The jury commentary will consist of a personal evaluation of the student's performance in the audition. Problem areas as well as areas of strength will be identified in this commentary. It is the responsibility of the student, in conjunction with the private instructor, to plan for improvement and progress in these areas.

Students who receive the evaluation of "pass with reservation" are considered to be admitted on a probationary basis. The student will be given specific criteria upon which to improve by the next jury at the end of the following semester. The student and private instructor will keep an open dialogue regarding the student's progress in order to ensure such improvement. If this improvement is not in evidence by the next jury, the committee reserves the right to refuse the student admittance.

Students who receive the evaluation of "fail" may appeal only with the endorsement of the private instructor. Such re-audition may only occur once, and must occur no later than the third week of the subsequent semester.

Subsequent juries

Upon admittance to the major, subsequent jury examinations will be subject to the same criteria listed above, but with increasingly higher expectations. The purpose of these jury examinations is to ensure student readiness for the performance demands in the senior year.

Vocalists: A program of songs and arias representing at least three languages and three different style periods, approximately twelve to fifteen minutes in length. All repertoire must be memorized.

Instrumentalists: A program of two to three pieces from contrasting style periods, approximately twelve to fifteen minutes in length. (Pianists only: all repertoire must be memorized.)

Evaluations of "pass with reservation" or "fail" in subsequent juries are subject to the same conditions as outlined above for the audition into the major. Students who have been on probationary status prior to a failing jury evaluation will not be granted an appeal.

If a student is unable to perform for juries at the end of a semester (due to serious illness or study abroad, for example), s/he will be required to make up the missed jury examination no later than the third week of the subsequent semester.

- Proficiency (principal instrument)

For music minors or music majors selecting the senior paper track, proficiency in the student's principal instrument must be demonstrated by taking a jury once during the time of enrollment at the college. Proficiency is defined by the capability to learn and perform works of an intermediate

technical level, while demonstrating musical understanding of each work. Memorization is required for vocalists but is not required for instrumentalists for proficiency juries.

The faculty may elect to waive the proficiency jury for students whose proficiency has been established by solo performances in departmental performances.

Repertoire guidelines

Vocalists: Minimum of three songs, approximately seven to ten minutes in total duration.

Instrumentalists: Two pieces from contrasting style periods, approximately seven to ten minutes in total duration.

Repertoire will be selected in consultation with the private instructor and the academic advisor.

RECITALS

All recitals are recorded for archival purposes using the audio recording equipment owned by the Department of Music. Students who would like a copy of their performance should contact Dr. Speer in advance of the recital.

Audio and/or video recordings other than for department archival purposes are expressly forbidden without prior consent of all performers and a member of the Music Department faculty.

Examples:

- A soloist in a Music Department recital may record a performance if approved by his/her accompanist and professor.
- A member of a departmental ensemble may record a performance if approved by the other members of the ensemble, the accompanist, and the conductor.

Those who wish to record a performance and/or post such a recording online (such as on YouTube, Facebook, or other media outlets) must first obtain permission and approval from the appropriate parties listed above. Failure to do so is considered an honor violation.

Students who desire a video recording of their performances should obtain the appropriate permissions and make private arrangements for video recording.

Performing onstage is a privilege, not a right. Student performers are expected to conduct themselves professionally with their collaborative pianists and in the recital setting. Unprofessional behavior on the part of the student may result in suspension of performance privileges.

Departmental recitals:

Department recitals are held twice a semester. Students who wish to perform in a departmental recital must have permission from the private teacher and notify the department chair at least one week prior to the recital date.

Solo recitals:

Seniors will typically schedule their recital for the spring, and are required to jury in the fall of the senior year in addition to the spring recital jury.

Students who major in music with the B.F.A. performance track give both a sophomore and a senior recital.

Sophomore recitals and senior B.A. recitals will have a program of approximately 25-30 minutes of repertoire.

Senior B.F.A. recitals will have a program of approximately 50-60 minutes of repertoire.

Student recitalists pursuing honors in the major will present a full-length solo recital and write an in-depth paper on the repertoire performed. This option is for students who demonstrate exceptional musical and academic talents. Students interested in earning honors in the major should discuss these intentions with their instructor and academic advisor as early as possible.

In special circumstances, a student who is not a music major may give an elective (non-degree) recital if s/he has demonstrated sufficient musical ability and has the permission of both the private instructor and the department. Demonstration of musical ability is established through the successful completion of two juries before the semester of the recital.

Repertoire:

The works performed in the recital should show a variety of style periods and technical skills. Works performed in previous jury examinations may be included as part of the senior recital program. Encores are not permitted.

Memorization is REQUIRED for all vocalists and pianists. Memorization for other instruments is at the discretion of the individual instructor.

Senior recitalists are required to write program notes as part of the research conducted in Senior Seminar, MUSC 493. Generally, notes are not published in the program except for those students pursuing honors in the major. Departmental approval is required for publication of notes in the program.

Recital jury:

All solo recitals (elective, sophomore, senior) are subject to a jury hearing approximately one month prior to the scheduled performance date. Depending on the calendar, this hearing may take the place of a jury in the semester preceding the recital.

This hearing provides an opportunity for the student to perform the complete program and receive recommendations from the faculty in preparation for the final performance. A recital performance is a public representation of the Department of Music and Randolph College by the student; therefore, the faculty may recommend postponement or cancellation of the recital if they feel that the student is unprepared or that the performance will not meet the standards of the department.

Since the faculty committee is using this hearing to assess the quality of the recital performance, it is in the student's best interest to have the material as well-prepared as possible. The program material should be thoroughly rehearsed, coached, and as close to memorized as possible. The performance at the recital hearing should accurately reflect what will happen (or can happen) at the recital several weeks later.

Ultimately, it is the individual student's responsibility to be prepared for the recital.

Scheduling:

Recitals must be scheduled in consultation with the department and the Randolph College Scheduling Office. The scheduling of a recital must occur at least one semester in advance of the intended performance. For a spring recital, the scheduling must occur no later than the fourth week of the preceding fall semester; for a fall recital, no later than the tenth week of the preceding spring semester.

Cancellation or rescheduling of a recital is strongly discouraged, and may only occur under extenuating circumstances. Such action must be approved by the faculty. Students should bear in mind that the recital date is publicized throughout the campus community. Any cancellation or rescheduling of the date will adversely affect the schedules of the department faculty and community members planning to attend the concert.

Program/Publicity:

The department will copy up to 75 recital programs. Any special paper for programs must be supplied by the student. Please consult with your academic advisor and your instructor regarding formatting of the program.

The music department arranges scheduling of the hall and rehearsal times as well as notices to the campus community via email or the portal. Any additional publicity is the responsibility of the student.

The lobby of Presser Hall may be reserved for a reception after the performance should students (and families) wish to do so. All of the logistics of the reception (supplies, refreshments, set-up and clean-up) are the responsibility of the student.