

Trumpet Recital Guidelines

Texas A&M University - Commerce
Department of Music

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This document provides guidelines for Elective Recitals and Degree Recitals.

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

RECITAL GRADING

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

Your recital performance and preparation leading up to the recital will be factored into your lesson grade. Your *preparation* is determined by weekly lesson assignments; however, assignments such as your program, program notes, rehearsal scheduling and other deadlines will be factored in lieu of the **SCALES/TERMS TEST**. Your *performance* on the recital AND the dress rehearsal will be graded by the professor and will be factored in lieu of the **FINAL EXAMINATION JURY**.

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

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

- It may count as your jury for the semester at the discretion of the professor; if substituting for your jury it will be graded by the professor and factored into your final course grade.
- You will provide your audience with program notes (100-200 words) for each work on the program. Program notes must be submitted to the professor at least **THREE WEEKS** before the recital and are subject to the conditions listed above under **PROGRAM NOTES**.

- The content of your recital and the layout of your recital program are subject to the approval of the professor and the Department of Music. A draft of your program must be submitted to the professor **THREE WEEKS** before the recital.
- It must include works in a variety of styles or from different periods, unless the recital is topical (that is, the works of a single composer or of a specific style/genre).
- You must own **PUBLISHED COPIES** of all pieces performed on the recital.

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

- You must enroll in the appropriate recital course for the recital to be counted toward your degree.
- The degree recital will count as your jury for the semester. The preparation and performance will be factored into your final course grade (see **RECITAL GRADING** above).
- The recital must include works in a variety of styles or from various periods (see below), unless the recital is topical (that is, the works of a single composer or of a specific style/genre).
- You will prepare one work from a previous jury to be performed on the degree recital. You will receive no coaching from the professor on this work, but it will be graded with the same rigor as the rest of your recital repertoire.
- **ALL** repertoire, the program order, and the recital format must be approved by the professor.
- You must own **PUBLISHED COPIES** of all pieces performed on a recital.

LENGTH

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

Music Education Senior Recitals and Music Performance Junior Recitals must include at least one work performed on C trumpet and one work performed on piccolo, D *or* E-flat trumpet. Choose at least one work from **EACH** of the following categories* (you may also select from the **Music Performance Senior Recital** list that follows):

Baroque

Albinoni – Sonata No. 11 (St. Marc)
Albinoni – Concerto in Bb¹
Handel – Suite in D¹
Purcell – Sonata
Purcell – Sonata No. 2
Viviani – Sonata 1 or 2
Torelli – any Concerto, Sonata, Sinfonia¹

Contemporary

Arutunian – Aria et Scherzo
Bozza – Badinage²
Bozza – Caprice No. 2²
Bozza – Rustiques²
Dello Joio – Sonata
Enesco – Legende²
Frackenpohl – Suite for Tpt & Strings
Goedicke – Concert Etude, Op. 49
Kennan – Sonata
Peasley – Nightsongs
Peeters – Sonata
Turrin – Caprice²
Tuthill – Sonata, Op. 29

Romantic

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

Unaccompanied²

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

1 – on piccolo trumpet

2 – C trumpet optional

Cornet Style (on tpt or cornet)

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

*** These lists are provided for general information. Students are enthusiastically encouraged to investigate pieces not appearing on these lists!**

Music Performance Senior Recitals must include at least one work performed on C trumpet, one work performed on piccolo *or* E-flat trumpet, and one major sonata or concerto. Works performed on juries or previous degree recitals cannot be used again. Choose at least one work from EACH of the following categories*:

Baroque

Albinoni – Concerto in Bb¹
Fasch – Concerto in D¹
Molter – Concerto No. 2 in D¹
Mozart – Concerto in D¹
Telemann – Air de Trompette¹
Telemann – any Concerti¹

Romantic

Barat – Fantasia in Eb
Brandt – Concertstuck No. 1
Hüe – Contest Piece
Sacshe – Concertino²
Savard – Morceau de Concours
Senée – Concertino
Thomé – Fantaisie

Cornet Style (on tpt or cornet)

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

Contemporary

Bitsch – Quatre Variations³
Bloch – Proclamation
Bozza – Caprice³
Bozza – Rustiques³
Chance – Credo
Enesco – Legende³
Honegger – Intrada³
Frackenpohl – Sonatina for Trumpet¹
Plog – Animal Ditties (any 3 or more)
Tomasi – Tryptique³
Turrin – Two Portraits

Unaccompanied

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

1 – on piccolo trumpet

2 – on Eb trumpet

3 – on C trumpet

Major Concerto/Sonata

Arutunian – Concerto
Bellini – Concerto^{1,2}
Boehme – Concerto
Chaynes – Concerto³
Ewazen – Sonata
Goedicke – Concerto
Haydn – Concerto²
Hindemith – Sonata
Hummel – Concerto²
Neruda – Concerto²
Stevens – Sonata
Tomasi – Concerto³
Wassilenko – Concerto

* These lists are provided for general information. Students are enthusiastically encouraged to investigate pieces not appearing on these lists!

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

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

RECORDINGS

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

PROGRAM NOTES

Communicating with your audience often involves the written word, and ability to write intelligently about music is essential to any educator or performer. You will provide your audience with interesting information about your pieces in the form of program notes. Your notes will include one paragraph about the composer and one paragraph about the piece(s) you are performing:

Composer information may include, but is not limited to: the composer's dates; his/her nationality, place of birth, or where s/he spent a significant amount of time; remarks about his/her career, life, well-known or landmark works; characteristics of his/her general style; influential teachers or students. Limit your comments to the points that would interest your audience, don't get mired in minute details or irrelevant facts. (Compare the original *Grove Online* article on Françaix to the notes in the included example.) Since it is unlikely that you are going to unearth new information on your composer through years of research and publication, you are permitted to use AND PROPERLY CITE a reputable source for this information. Reputable sources include refereed/peer-reviewed journals or edited reference works such as *The Journal of the International Trumpet Guild*, *The Historic Brass Society Newsletter*, *The New Grove Dictionary of Music and Musicians*, or *Harvard Biographical Dictionary of Music*. (Non-juried or user-edited sources such as blogs, privately owned Web sites, or Wikipedia are NOT acceptable reference sources.) However, you are not allowed to merely quote your source(s) – you must distill the information into your own words and edit the information to suit your audience. The citation will be placed one line below the paragraph, right-aligned, italicized in a smaller font than the paragraph, and identified with "Source:". Use a standard citation format (MLA, Chicago, APA, etc.) or the citation style recommended by the source (for example, *Grove Online* has a "How to cite this article" link). *Your citations will be removed before the final draft is copied for the recital.*

Your notes about the piece are to be **YOUR OWN WORDS**, not a version of another author's work. In some cases, such as programmatic music, music based on or inspired by another work (literature, an event, another musical or artistic work, etc.), or works for which the *composer* herself has provided information, a reasonable amount of paraphrasing or direct quotation is acceptable. However, you are expected to be able to express your own thoughts and ideas about the music with which you have presumably spent a considerable amount of time. Be sure to somehow include the full title of the piece (in italics) and the year of composition (in normal font, in parentheses) in the first or second sentence. Some points of discussion may include, but are not limited to: place and date of composition; the work's dedication or commission; interesting or unique features of the piece, such as compositional devices or extended/contemporary techniques used; remarks on form or style that may be of interest to your listeners; the work's place in the trumpet repertoire. Again, do not get bogged down in details – this is not a theory, analysis, or history paper. As a professional musician and educator you should be able to enlighten your listeners, both musicians and non-musicians, without talking down to them or using language that they cannot understand.

Make an effort to use correct spellings and characters for foreign names/terms and italicize music terms and the title of the piece and/or individual movements (see example below). Notes will be written in a clearly legible 12- or 14-point font and single-spaced. Paragraphs for the composer and his/her piece will be separated by one line. For ease of reference, notes should appear in the same order as your program and the first line of each biographical paragraph should contain the name of the composer and his/her dates in bold print.

WRITING STYLE

Keep in mind that you are writing in a scholarly style. It is recommended that you familiarize yourself with scholarly prose by paying close attention to the writing styles you find in your textbooks, reputable journals, CD liner notes, professional program notes, etc. While it is impractical to clearly illustrate this style here, below are some pointers that will prove useful.

- **AVOID COLLOQUIALISMS OR SLANG TERMS**

Instead of this ...

The melody never really repeats itself again, but you kind of hear it throughout the piece in small segments.

Henry Purcell was a big Baroque composer and is said to be one of the finest native composers from England.

...starting off in your face...

The differences of detail between the original and the edition are almost unnoticeable, but a large chunk of the end of the movement has been completely removed.

Try this ...

The melody does not return in its entirety; however, the composer uses motives from the melody throughout the piece.

Henry Purcell was a very popular composer during his time and is considered one of the finest English-born composers in history.

...opens in a boisterous style...

...opens with a triumphant statement...

Most of the revisions found in the 1981 edition are minor. However, a significant passage has been omitted from the final page.

- **DO NOT MAKE CLAIMS THAT YOU CANNOT SUPPORT WITH FACTS**

Instead of this ...

The piece starts off with the same pitches that the natural trumpet could play, to kind of get the audience on edge and wonder why they went to hear the same old music ...

Try this ...

The piece opens with a solo passage similar to those commonly heard from the natural trumpet, perhaps to lull the audience into expecting a more traditional compositional style...

- **ITALICIZE FOREIGN TERMS AND TRANSLATE THEM IF THEY ARE NOT COMMONLY KNOWN**

Instead of this ...

The final movement of the sonata, entitled Trauermusik, ends with Hindemith's setting of a chorale melody appropriately identified as Alle Menschen müssen sterben.

Try this ...

The final movement of the sonata, entitled *Trauermusik* (funeral music) ends with Hindemith's setting of a chorale melody identified as *Alle Menschen müssen sterben* ("All men must die").

- **ITALICIZE TITLES OF WORKS, CAPITALIZE TERMS USED TO IDENTIFY SECTIONS/MOVEMENTS**

Instead of this ...

The following movements, the adagio and the final allegro, are written...

Try this ...

The following movements, the Adagio and the final Allegro, are written...

The First Movement (*giocoso*) features...

The first movement (*Giocoso*) features...

An exciting allegro follows, ...

An exciting *allegro* follows, ...

- **USE CLEAR SYNTAX AND CHOOSE YOUR WORDS FOR CLARITY**

Instead of this ...

Not as fast as the first movement, the third movement still has movement to it.

Try this ...

Although slower than the first movement, the final movement retains a buoyant and cheerful character.

The second part of the piece is the March also from Suite No. 5. This one has a very march feel and also has two main sections like the Intrada but when these sections repeat they stay a nice Forte.

The second movement features a march theme also from Suite No. 5. Like the Intrada, it is comprised of two sections.

Haydn's voice attracted many people's ears and was eventually heard by the music director of St. Steven's church in Vienna, in which he soon started attending.

Haydn's vocal talents attracted a large audience and brought him to the attention of the music director of St. Steven's church in Vienna, where he was accepted as a pupil.

Weidinger was the inventor of the keyed trumpet, which was different from the previous known trumpet, the natural trumpet, which had 4-6 holes.

Weidinger developed a trumpet that used keys to cover vents, allowing the instrument to produce considerably more pitches than its predecessor, the natural trumpet.

TRIM YOUR WRITING TO INCLUDE ONLY RELEVANT INFORMATION

Instead of this ...

No one really knows why he died. There are a lot of different ways that people say he died, like he got a cold or the he had chocolate poisoning. He most likely died of tuberculosis.

Try this ...

He died of uncertain causes.

EXAMPLE PROGRAM NOTES:

Jean Françaix (1912-1997) was a gifted pianist and composer whose talents were recognized early on by Maurice Ravel. He graduated from the Paris Conservatoire in 1930 and went on to establish a successful performing career, often programming his own compositions. His catalog numbers over 200 compositions and includes works for piano, chamber ensembles, concerti, opera, theater, and full orchestra. Françaix frequently drew from earlier literary and musical works for his inspiration and delighted in combining traditional forms and genres with contemporary eclecticism, a hallmark of the great French tradition.

Source: Bellier, Muriel: 'Françaix, Jean (René Désiré)', Grove Music Online ed. L. Macy (Accessed [15 November 2006]), <http://www.grovemusic.com>

[... line space ...]

Françaix's charming *Sonatine* (1952) is an example of such "musical recycling." The movements are based on the Baroque instrumental suite, which typically consisted of an *allemande*, *courant*, *sarabande* and *gigue*. The opening *Prélude* has a light, humorous character and unexpected harmonic shifts. The *Sarabande* follows the traditional Baroque model in its form (balanced four-measure phrases), meter (slow triple meter), and character (tender, graceful and serious). The melody is taken by the piano in the second half as the muted trumpet weaves counter-melodies. The movement ends with a cadenza that foreshadows the *Gigue*, which again uses elements of the traditional model including imitation and motivic play, cross-rhythms, irregular phrases, and compound triple meter. Françaix adds a bit of humor with sudden dynamic contrasts and unexpected tonalities.

[... line space ...]

[... line space ...]

Johann Nepomuk Hummel (1778-1837) was a child prodigy, excelling at the violin and ...

Your citations will be removed before the final draft is copied for the recital!

PROGRAM FORMAT/CONTENT

You are afforded a reasonable amount of discretion regarding the design of your recital program and advertising. Since your recital represents the Department of Music and the trumpet studio, however, the professor reserves the right to require changes in the interests of professionalism and propriety. Your program **MUST** be printed in the Department of Music format (provided by the professor).

Your DEGREE RECITAL program must include the following:

- Heading: centered, large font –

Your Name, trumpet
Your Accompanist's Name, piano

- Footer 1: centered –

Friday, January 1, 2005
Recital Hall
7:30 PM

- Footer 2: centered, 12 pt font (“Please silence...” line in 10 pt font) –

This _____ Recital is presented in partial fulfillment of the requirements for the _____ of _____ Degree.

Mr./Ms. Yourlastname is a student of Dr. Daniel Kelly.

[... line space ...]

Please silence all electronic devices and refrain from flash photography during the performance.

Other pertinent information: names of any other assisting performers, titles and movements of pieces, names and dates of composers, indication of an intermission (if applicable). When indicating titles and movements, use the spelling, punctuation and capitalization exactly as it appears on the score (see *Rose Variations* on sample program) and indent ¼ inch. The names of arrangers/editors should appear under the composer’s dates.

Refer to *Program Print Format* (below) for help with typing and aligning your program. DO NOT use the spacebar to right-justify; the right margin will seldom print correctly.

If your program will not fit on one page, page-break between pieces (not movements) and indicate the reverse page with “Over” or “Continued” centered at the bottom of the first page. Print your program double-sided and place the required footers (see above) on the bottom of the reverse page.

[SEE EXAMPLE]

<p>You will submit a printed draft of your program to the professor no less than THREE WEEKS before the recital for comments and revisions. Once revisions are completed you can take the program to print.</p>
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ADVERTISING FORMAT/CONTENT

You are encouraged to post fliers or posters advertising your recital. Remember, the more creative the message the better the response. Your poster should include the place, date, and time of the recital and should prominently display your name and instrument. You may also want to include the names of other performers on the program, the composers whose works you will be performing, or an eye-catching design/graphic. You should avoid graphics or backgrounds that make the text of your message hard to read. You should also make certain that your artwork and text will copy well in black-and-white if you are not using color copies.

Post your fliers two to three weeks before your recital on approved bulletin boards only. Do not post on faculty or administration bulletin boards without permission, or tape fliers to walls, practice room or restroom doors. Be sure to leave a copy with every faculty member and ensemble director – they may decide to post them on their doors or bulletin boards for you!

ACCOMPANIST

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

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

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

You should have your *first rehearsal approximately six weeks before the recital*. Keep in mind that your accompanist will probably not have your music at “performance level” at this point ... and neither will you. This initial rehearsal should give you both an idea of what to work on and what to expect down the road. *You should begin rehearsing regularly approximately four weeks before the recital*. Don't waste valuable time (and money) on pieces that come together easily during the first few rehearsals. Keep in mind that working with an accompanist is a team effort – if s/he feels an additional rehearsal is required, you should consider this carefully even if you would rather not see the bill increase. Perhaps you can agree to a half-rehearsal (at half the normal fee) and only work on the piece(s) that s/he is uncomfortable with. Generally, the better prepared YOU are, the fewer rehearsals you will need.

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

RECITAL COMMITTEE

The Recital Committee consists of the applied professor and two additional Music faculty of your choice. The committee members must be informed of the proposed recital dates/time. At least two of the committee members must attend the recital and provide a grade. At least two members of the committee must attend the Recital Hearing and provide a grade. In *rare* circumstances the committee members may not be able to attend the hearing or recital and will be provided with a recording for grading purposes.

RECITAL HEARING

You will schedule a Recital Hearing at least two weeks prior to your recital date. At least two members of your Recital Committee must be in attendance. The committee will evaluate your performance and determine if the recital will take place. Failing the all or a portion of the hearing may, at the discretion of the committee, result in holding another hearing, postponing the recital or canceling the recital. A canceled recital will receive an F, in which case you may attempt another hearing/recital during the next long semester.

STAGING AND PRESENTATION

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

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

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

TEXAS A&M UNIVERSITY-COMMERCE
DEPARTMENT OF MUSIC

DR. DAVID SCOTT, HEAD

PRESENTS

Anita Hugg, trumpet
Ima Helper, piano

Sonatine	Jean Françaix
Prélude	(1912-1997)
Sarabande	
Gigue	
Concerto in E-flat Major	Johann Nepomuk Hummel
Allegro con spirito	(1778-1837)
Andante	
Rondo – Allegro	
Intermission	
Concerto in D Major	Léopold Mozart
Adagio	(1719-1787)
Allegro moderato	
Rose Variations	Robert Russell Bennett
Introduction: The Garden Gate	(1894-1981)
Theme: Carolina (wild) Rose	
Var. I: Dorothy Perkins (rambler) Rose	
Var. II: Frau Karl Druschki (white) Rose	
Var. III: Cinnamon Rose (with humming birds)	
Var. IV: American Beauty (red) Rose	
Three Uncharacteristic Pieces	Peter Schickele
Dance of Uncertain National Origin	(b. 1935)
Valse Enigmatique	arr. Justin Example
Young Man Going West	

Sunday, January 23, 1972
Recital Hall
7:30 PM

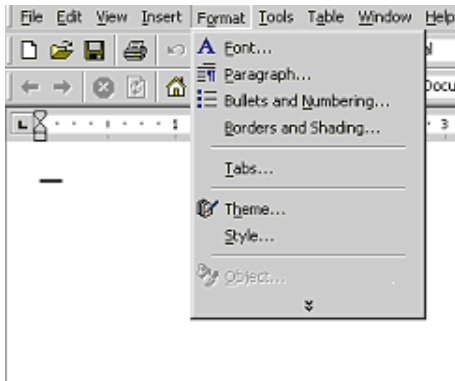
This Junior Recital is presented in partial fulfillment of the requirements for the Bachelor of Science Degree in Music Performance. Ms. Hugg is a student of Dr. Daniel Kelly.

Please silence all electronic devices and refrain from flash photography during the performance.

PROGRAM PRINT FORMAT (USING MS WORD OR PUBLISHER)

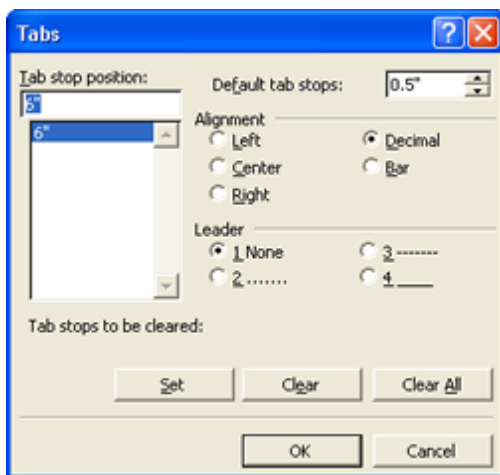
Establish these settings **before** you begin typing your program:

- Make certain that you can view your ruler in MS Word
- Type all header information (everything that will appear above the repertoire)
- On the menu, go to "Format", then select "Tabs"



To set tabs for right-aligned text (composer name and dates):

- Set the "Tab stop position" just short of your right margin. Since different students utilize different margins, tab stop settings will vary. Usually a tab stop set at around 6" works for documents with a 1" right margin.
- Set the alignment to "Right"
- Set the leader setting to "None"
- You **must** click on the "Set" button, then click "OK"



To set a tab stop for 1/4 inch indent (for individual movements of pieces)

- Set "Tab stop position" to .25", alignment to "Left", leader to "None"
- You **must** click on the "Set" button, then click "OK"

Begin typing your program. Hit the tab key once and the cursor will automatically tab to the 1/4" indent. Hit it again and the cursor will jump to the right margin and will right-align the text you type next. Hit return after each line.

SUCCESSFUL RECITAL PRESENTATION

STAGE PRESENCE...

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

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

BEFORE THE PERFORMANCE

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

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

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

DURING THE PERFORMANCE

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

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

AFTER THE PERFORMANCE

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

Also included for your consideration ...

STAGE ETIQUETTE GUIDELINES FOR MUSICIANS

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

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

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

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

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

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

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

Entrances and Exits

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

Response to Applause

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

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

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

The Pianist: Accompanist or Assistant?

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

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

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

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

RECITAL PREPARATION CHECKLIST

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

Recital date/time: _____

Dress rehearsal date/time: _____

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