Course description: Students performing a junior recital prepare program notes, prepare language translations (where appropriate), and pass a Recital Hearing by the faculty. Prerequisite: permission of the School of Music Chair. Note: this course will count toward graduation for music performance majors only.

Scheduling: All Junior Recital Hearings will be scheduled through the School of Music secretary. Students must be sure that all people involved in the recital process (private teacher, accompanist, assisting musicians, and people scheduling the use of the recital venue) have committed to the chosen dates prior to scheduling with the department secretary. This entire process should be completed at the start of the semester of the Recital.

Role of Adviser and Studio Teacher: Although students are expected to work closely with their private teachers, students must submit all materials (typed Recital Hearing program, typed Publicity Release, typed Recital program, typed Document, program notes) directly to the Advisor (i.e., the faculty member assigned to teach the course). The private teacher will supervise the student’s choice of music to be performed and the musical preparation of the recital. Before the Document is submitted for final acceptance to the Advisor, the student may submit a copy of the Document to the private teacher for optional feedback.

Final Document Information: The final Document is detailed program notes about the pieces selected for the recital. These program notes are printed and part of the program for the recital.

Components of the Junior Recital documentation: The Documentation will consist of the following: the printed recital hearing program and the resubmitted recital program (with corrections and/or changes as indicated by the faculty present at the hearing), the recital hearing, the recital PR materials, the actual public recital, and the Recital Program notes.

Grading:

<table>
<thead>
<tr>
<th>Components</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music turned in</td>
<td>(5%)</td>
</tr>
<tr>
<td>Outline of program notes</td>
<td>(15%)</td>
</tr>
<tr>
<td>Progress made</td>
<td>(15%)</td>
</tr>
<tr>
<td>First draft of entire document</td>
<td>(10%)</td>
</tr>
<tr>
<td>Completed final document</td>
<td>(10%)</td>
</tr>
<tr>
<td>Recital Hearing</td>
<td>(40%)</td>
</tr>
<tr>
<td>Printed Program</td>
<td>(5%)</td>
</tr>
</tbody>
</table>
Grading Scale:

93-100 = A  
90-92 = A-  
87-89 = B+  
83-86 = B  
80-82 = B-  
77-79 = C+  
73-76 = C  
70-72 = C-  
67-69 = D+  
63-66 = D  
60-62 = D-  
59 and below = F

Recital Document:

For each piece performed on the junior recital the student should include brief information about:

Composer
Style period
Genre
Where piece fits in the composer’s output
Overall form
Texture
Musical characteristics

These components are general categories which represent general minimum requirements for this document. Some composers and compositions may not lend themselves to a discussion of all of these components because of lack of available information or other problems. This list is by no means the exclusive basis for the program notes.

Music Junior Recital: The grade given for the recital is an average of the individual grades given by the departmental faculty members present at the recital hearing. The public recital is not graded and faculty members, all of whom have outside of the college obligations during weekends and evenings, are not required to attend.

The student should schedule the recital with the department secretary AFTER clearing the date with the private teacher and the accompanist.

The recital hearing is typically scheduled at least two weeks prior to the public recital. Students must confirm that at least two faculty members (one of whom must be full-time) are free to attend the recital hearing.

Choice of music must be approved by the private teacher early in the process.
The printed program must be approved by the Advisor before it is turned in to the School of Music secretary. It must be turned in the electronic form.

Printed Program.

1. The printed program should be the size of a full 8-1/2 x 11 sheet of typing paper, folded so that its presentation size is 5-1/2 x 8-1/2 inches, with 4 face pages.

2. The program should be \textit{Times New Roman} or \textit{Arial} font throughout (stay with one or the other).

The first face page – \textit{i.e.}, the front cover.

a. \textbf{The Heading}. On the first page face (\textit{i.e.}, the cover) the heading should be five lines total, with each line of the heading centered. In the example below, use either \textit{W. Charles Wallace Memorial Chapel} or \textit{William W. Orr Auditorium}. Also use the correct date. Notice that the instrument is not included in the title. Neither is the word “Senior.”

\begin{center}
\textbf{Capstone Recital} -- 20 pt. \\
\textbf{W. Charles Wallace Memorial Chapel} -- 18 pt. type, \textbf{Bold} \\
\textbf{Westminster College} -- 18 pt. \\
\textbf{November 30, 2026} -- 16 pt. \\
\textbf{3:00 pm} -- 16 pt. type, \textbf{Bold}
\end{center}

b. At the bottom of the cover page, in 12 point non-Bold type, should be the two sentences which follow. Use the correct degree and major titles. Also supply the student’s last name for the Yyyyy and the teacher’s full name for the Zzzzzz in the second statement. Use either “Ms.,” “Miss,” or “Mr” for the student’s title, as appropriate and as preferred by the individual. Likewise, use either “Ms.,” “Miss,” “Mr.,” or “Dr.” for the teacher’s title, as appropriate and as preferred by the individual. Also use periods as indicated.

\begin{center}
This recital is in partial fulfillment of the requirements for the Bachelor of Music/Arts/Science degree with a major in Xxxxxxx.  \\
Ms./Miss/Mr. Yyyyyy is from the studio of Miss/Ms./Mrs./Mr./Dr. Zzzzzzz.
\end{center}

Use the title that the private teacher prefers – ask him or her in order to be correct. In the event of a joint recital, keep in program in the same general format as above.

c. \textbf{The Performer(s)}. Between the header and footer of page 1 should be the name of the student performer(s) in 20 point \textbf{Bold} type, followed by no punctuation. The instrument (\textit{e.g.}, \textit{soprano}, \textit{trumpet}, \textit{piano}, \textit{etc.}) will follow immediately on the next line, in all \texttt{small case letters}, also 20 point, but non-Bold type.

d. \textbf{The Accompanist and/or Assisting Performers}. Skip two blank lines, then type the name of the accompanist or assisting performer, again in 20 point \textbf{Bold} type, without punctuation. The instrument (\textit{e.g.}, \textit{piano}) will follow immediately on the next line, in all \texttt{small case letters}, also 20 point, but non-Bold type.

e. \textbf{The Mansell Piano}. If this recital will use the Mansell Piano (\textit{i.e.}, the newer 9-foot Steinway grand piano in Orr Auditorium), then the following statement, centered, in 16 point \textbf{Bold} type, must be included after the name(s) of the performer(s) but before the information included in item b above.

\begin{center}
Performed on the: -- 12 pt. type, non-Bold
\end{center}
The second and third face pages (or more) – *i.e.*, the inside pages.

a. The *Program* page is the second page overall, and appears on the left side when one opens the program. The title of this section should be the word: *Program*. This should be centered and in 14 pt. **Bold** type. This page will have titles of pieces and movements to the left, and names of composers, dates, and arrangers to the right, as follows:

1. Titles will be italicized in 12 pt. **Bold** type, except as noted below.

2. If the title is a smaller part of a larger work (such as a movement from a symphony, or an aria from an opera, a song from a musical or a song cycle, or a single piano piece from a larger cycle, *etc*.), then both the title of the smaller part and the title of the larger work must be included, with the title of the smaller part placed in quotation marks, and the title of the larger work placed in italics.

3. When listing movements under the title of a larger work, the movements should generally be without Roman Numerals, one under the other, all of them indented 5 spaces. Roman Numerals may be used when one or more of the movements are being omitted.

4. Hugging the right hand margin, the composer’s name will be printed in its complete form (*i.e.*, no initials), in 12 pt. non-Bold type. Immediately under the composer’s name, again hugging the right hand margin, will be the birth and death year of the composer, separated by a single hyphen (no spaces) and placed in parentheses, in 10 pt. non-Bold type. When a composer’s name is given a 2nd or later time, only the last name, without dates, will be used.

5. When an arranger (orchestrator, transcriber, *etc.*) is given, that person’s name will be printed, again hugging the right hand margin, immediately below the composer’s dates, with the abbreviation “arr.” introducing the person’s name. Arrangers’ dates are never printed. Neither are names of librettists or authors of song texts printed.

6. When sharing a recital, the names of individual performers may be inserted following an entry or group of entries. In such a case, use title and last name only, centered, in 12 pt. non-Bold type.

Examples:

- *Prelude and Fugue XXI, BWV 866* Johann Sebastian Bach
  (1685-1750)

- *Sonata in A Minor, K. 310* Wolfgang Amadeus Mozart
  I. Allegro maestoso
  (1756-1791)

- *“Ach, ich fuhl’s”* from *Die Zauberflöte* Mozart

b. *Program Notes* follow the program material. They begin on the facing right-hand page (page 3). However, if the program material must continue onto page 3, the program notes will immediately follow. Program Notes should generally take up the space of one page or less and may be written in 10 point font if needed. They should typically be drawn from the scholarly work conducted in the Capstone Document. A
small amount of interesting trivia that pertains to the pieces may be included. The title of this section should be the words: Program Notes. This should be centered and in 14 pt. Bold type.

c. The Biographies section should begin immediately following the Program Notes. Biographies will be devoted to biographical information about the performers. The title of this section should be the single word: Biographies. This entry should be centered and in 14 pt. Bold type. With the exception of the names of the people being referenced in each paragraph, all information on the Biographies page should be in 10 point non-Bold type. The names of the performers referenced should be listed first in each paragraph and be in 10 point Bold type. Student biographies should 200 words or less. The information included should be exclusively professional.

The fourth face page – i.e., the outside back cover – the list of upcoming events.

This page is for the use of the Department of Music to list upcoming events. The department secretary will prepare this list and attach it electronically to the program. However, occasionally this list may be supplanted by program materials with permission of the Capstone Adviser.

Text Translations – extra pages to be inserted in the program.

Text Translations will be prepared for all vocal performances. These will be presented in two columns: the original language on the left and the English translation on the right. The name of the translator (or the source of the translation) must be included at the bottom of each entry.

Press Release Materials

1. The student should send a copy of the program and the publicity release to the Communications Services Office for external publicity, but not before the successful completion of the Recital Hearing. That office will also like to have the name and address of the newspapers that serve the student’s home address.

2. The student should send a second copy of the PR materials to the Editor of the Holcad and to the Program Director of college radio station, but not before the successful completion of the Recital Hearing. Include a brief note to the Program Director of radio station, requesting that the station do a Public Service Announcement.

3. The student should make posters and post them on campus bulletin boards, but not before the successful completion of the Recital Hearing.

DEADLINES

First week of semester. Select the dates for the recital and recital hearing in accordance with the above mentioned policies. Receive semester assignments from the Advisor.

Your meeting time during Week Three. DUE: Rough draft of printed program, rough draft of publicity release, timings of each selection, timing of the entire program, and the names and addresses of newspapers which cover your hometown.

Your meeting time during Week Five. Outline of Program notes DUE. The Outline should provide an overview.

Your meeting time during Week 7. First draft of entire document DUE.
Your meeting time during Week 10. Final Document DUE. No exceptions. This must include all of the above, plus (1) cover sheet, (2) clean copy of the printed program, and (3) translations, if applicable. The documents will not be returned to students for further corrections after this deadline.

Convenient Checklist for Completed Document:
- Cover Page – an example is supplied by the Advisor
- Printed Program, including biographical information of performers
- Program Notes
- Translations (of all songs in a language other than English) -- side by side, original language & English

E-mail and Computer Use: I will be e-mailing students in the course critical information and will also be posting important files to My.Westminster. Students are required to use the Westminster.edu e-mail account and My.Westminster, or must have their e-mails forwarded from Westminster.edu to another account. In addition, students are required to check e-mail with reasonable frequency, preferably every day, as important course updates may occur via e-mail rather than in class, in an effort to preserve valuable class time. If e-mail accounts are too full or over quota, I will NOT resend e-mails; students are required to monitor the quotas on their accounts.

Academic Honesty: The standards in this course conform to the College’s policy, which states: “Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges. Academic dishonesty in any of these forms will not be tolerated. Students who engage in academic dishonesty face penalties such as failure in the course involved or expulsion from the College. All instances of academic dishonesty will be reported to the Dean of the College.”

Student Support Services and Special Accommodations: Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Support, the Learning Center, Diversity Services, and Library Instruction. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.

All items on this syllabus may be subject to change.

MUS 397: Junior recital

Grading Rubric for the writing assignment

<table>
<thead>
<tr>
<th>Grade</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas</td>
<td>Excels in responding to assignment. Interesting, sophistication of thought. Clearly communicated. Understands</td>
<td>A solid paper, responding appropriately to assignment. Attempts to define terms, not always successfully.</td>
<td>Adequate but weaker and less effective, possibly responding less well to assignment. Usually does not acknowledge</td>
<td>Does not have a clear central idea or does not respond appropriately to the assignment. Paper may misunderstand sources.</td>
<td>Does not respond to the assignment, lacks a thesis or central idea, and may neglect to use sources</td>
</tr>
<tr>
<td>Organizational Coherence</td>
<td>Shows a logical structure appropriate to paper’s subject, purpose, audience, and thesis. It guides the reader through the chain of reasoning or progression of ideas.</td>
<td>Shows a logical progression of ideas and uses fairly sophisticated transitional devices. Some logical links may be faulty but each paragraph clearly relates to paper’s central idea.</td>
<td>May list ideas or arrange them randomly rather than using any evident logical structure. Paragraphs have topic sentences but may be overly general and sentences within paragraphs may lack coherence.</td>
<td>May have random organization, lacking internal paragraph coherence and using few or inappropriate transitions. Lack of topic sentences or main ideas.</td>
<td>No appreciable organization, lacks transitions and coherence.</td>
</tr>
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<td>--------------------------</td>
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<td>--------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Support</td>
<td>Uses evidence appropriately and effectively, providing sufficient evidence and explanation to convince.</td>
<td>Begins to offer reasons to support its points, perhaps using varied kinds of evidence. Begins to interpret the evidence and explain connections between evidence and main ideas.</td>
<td>Often uses generalization to support its points. May use examples, but they may be obvious or not relevant. Often depends on unsupported opinion or personal experience, or assumes that evidence speaks for itself and needs no</td>
<td>Depends on clichés or overgeneralizations for support, or offers little evidence of any kind.</td>
<td>Uses irrelevant details or lacks supporting evidence entirely. May be unduly brief.</td>
</tr>
<tr>
<td>Style</td>
<td>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style fits paper’s audience and purpose. Sentences are varied, yet clearly structured and carefully focused, not long and rambling.</td>
<td>Generally uses words accurately and effectively, but may sometimes be too general. Sentences generally clear, well structured, and focused.</td>
<td>Uses relatively vague and general words, may use some inappropriate language. Sentence structure generally correct, but sentences may be wordy, unfocused, repetitive, or confusing.</td>
<td>May be too vague and abstract, or very personal and specific. Usually contains several awkward or ungrammatical sentences.</td>
<td>Usually contains many awkward sentences, misuses words, employs inappropriate language.</td>
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<tr>
<td>Mechanics</td>
<td>Almost entirely free of spelling, punctuation, and grammatical errors.</td>
<td>May contain a few errors, which may annoy the reader but not impede understanding.</td>
<td>Usually contains several mechanical errors, which may temporarily confuse the reader but not impede the overall understanding.</td>
<td>Usually contains either many mechanical errors or a few important errors that block the reader’s understanding and ability to see connections between thoughts.</td>
<td>Usually contains so many mechanical errors that it is impossible for the reader to follow the thinking from sentence to sentence.</td>
</tr>
</tbody>
</table>

Other guidelines for grading: deduction points

- 1% for each misspelled word
- 5% for non-sentence or poor sentence structure
- 1% for incorrect punctuation
- 2% for using wrong word (by definition)
- 2% for poor grammar (matching tenses, etc.)
- 5% unorganized content per section or paragraph