

Southeastern Oklahoma State University

Department of Music

STUDENT RECITAL PACKET

1. Read through the Student Handbook with your applied instructor for additional details regarding your student recital.
2. Schedule your student recital and hearing by completing the RECITAL REQUEST FORM by 5:00pm on Friday of the third week of classes. The completed form should be turned in to the Office Assistant for the Department of Music.
3. Contact Dan Hoke (745-2238) about a photo for posters. Let Dan know the photo is for a recital. The photo should be taken at least two weeks prior to the hearing in order to get the poster before the recital. As soon as you receive the photo, submit it to the Office Assistant.
4. Before the hearing, fill out and print one copy of the RECITAL HEARING FORM and three copies of the RECITAL PERFORMANCE RUBRIC for the committee members.
5. Bring three copies of your completed program notes to the recital hearing for the committee members to review. Program notes should be reviewed and approved by the applied instructor before the hearing.
6. The day following the hearing, contact the Office Assistant with performers, compositions, movements, composers, dates, and any other information necessary to creating your program. They will provide a draft for approval by the student and applied instructor.
7. The day following the hearing, submit a hard copy (suitable for printing) of your program notes to the Office Assistant. The program notes should include any edits recommended by the committee members.
8. For the recital, fill out and print three copies of the RECITAL PERFORMANCE RUBRIC for the committee members.

Southeastern Oklahoma State University
Department of Music
RECITAL REQUEST FORM

Name: _____ Instrument/Voice _____

Contact phone: _____ email: _____

Recital: _____ Junior _____ Senior _____ Non-Degree

*Requested Recital Hearing Date: _____ Requested Time: _____

*Requested Recital Date: _____ Requested Time: _____

**Recitals must be scheduled on Tuesdays and Thursdays at 7:30 PM. Should time conflicts arise, recitals may be scheduled at 5:00 PM.*

Piano: _____ Yes _____ No

Accompanist name: _____

Additional performers: _____

Other equipment: _____

Reception: _____ Yes _____ No Room: _____ Room #106

_____ Chorale Room (#116)

_____ Other: _____

Required Signatures:

_____	_____	_____
Performer Signature		Date
_____	_____	_____
Applied Instructor Signature	Applied Instructor Printed Name	Date
_____	_____	_____
Accompanist Signature	Accompanist Printed Name	Date
_____	_____	_____
Committee Signature	Committee Printed Name	Date
_____	_____	_____
Committee Signature	Committee Printed Name	Date

OFFICE ONLY: *Information above has been added to the main calendar located in the music office.*

_____	_____	_____
Office Assistant Signature	Office Assistant Printed Name	Date

_____	_____
Chair Signature	Date

SOUTHEASTERN OKLAHOMA STATE UNIVERSITY

DEPARTMENT OF MUSIC

RECITAL HEARING FORM

Name: _____

Instrument: _____

Type of Hearing: _____

Repertoire: _____

Passed with the following restrictions: _____

No pass for the following reasons: _____

Total minutes of music: _____

Committee Signatures: _____

Southeastern Oklahoma State University Recital Performance Rubric

Name: _____

Instrument: _____

Semester: _____

Applied Instructor: _____

Accompanist: _____

Degree: _____

☐ Recital Hearing ☐ Recital Performance

	1	2	3	4	5
	Not Acceptable	Deficient	Acceptable	Advanced	Exceptional
PERFORMANCE FACILITY					
Technique <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	No evidence of efficiency in the mechanics of the instrument.	Little evidence of efficiency in the mechanics of the instrument.	Some evidence of efficiency in the mechanics of the instrument with some weakness.	Evidence of efficiency and understanding in the mechanics of the instrument.	Accurate efficiency and understanding in the mechanics of the instrument.
Intonation <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	No sense of tonal center in tonal music; lack of center and focus.	Intonation accurate most of the time, but needs significant improvement.	Accurate intonation is consistent with minor problems.	Focused, accurate intonation across most of the ranges, tempi and dynamic levels.	Focused, accurate intonation across all ranges, tempi and dynamic levels
Tone <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	Unclear, unfocused tone in all ranges and dynamic levels. Uncharacteristic sound.	Acceptable tone only in mid-range. Extended range need significant improvement.	Focused, characteristic sounds with minor problems.	Clear, focused, characteristic sounds across most ranges and dynamic levels.	Clear, focused, and energized characteristic sounds across all ranges and dynamic levels.
Articulation/Diction <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	Inappropriate articulation or unclear diction. No clarity. Difficult to understand language. Incorrect language.	Some clarity to articulation, however significant improvement is needed.	Attempts appropriate articulation/diction. Precise diction is attempted with minor problems.	Appropriate articulation/diction for the music. Clear and understandable. Diction is accurate for the language.	Appropriate articulation/diction for the music. Clear and understandable with a variety articulations throughout. Diction is precise and accurate for the language throughout.
Rhythm <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	No discernable pulse. Inaccurate rhythms throughout.	Multiple rhythmic errors. Rhythm does not contribute to the expressive whole, rather draws attention to flaws.	Some sense of a steady pulse with only a few minor errors.	Rhythmically precise. Employs rubato for expression.	Rhythmically precise. Tasteful use of rubato or other rhythmic alteration choices. Employs rhythmic pulse or alterations for expressive purposes.

MUSICALITY					
Phrasing <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	No expressive phrasing attempted.	Awkward phrasing.	Breath marks followed properly. Basic phrasing present.	Expressive, sensitive phrasing at times.	Expressive, sensitive phrasing consistent throughout.
Dynamics <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	One or two dynamic levels played throughout.	Little use of dynamics. Small range and discernable alteration of pitch or tone at extreme levels.	Dynamics as written are attempted.	Dynamics used for expression. Several levels used accurately with little to no alteration of pitch or tone at extreme levels.	Tasteful use of dynamics for expression. Wide variety dynamics used with no compromise of tone or pitch
Interpretation <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	No attempt to communicate through the music.	Little personal investment in the music.	Some investment and communication in the music.	Literature was interpreted accurately and clearly. Performer invested personally.	Tasteful and expressive interpretation of the literature. Performer clearly invested personally.
Performance Practice <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	No change in performance between different genre, composer or era of composition.	Little change or inaccurate interpretation of different genre, composer or era of composition.	Performer attempting to demonstrate composer's intentions and interpretation of different genre, composer and era of composition. May be hindered by lack of performance skills.	Demonstrated a convincing performance understanding the different genres, and the composer and era of composition.	Demonstrated an unmistakable understanding of different genre, composer and era of composition.
Stage Presence/Memorization/Preparation/Program Notes <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5					
Comments: <div style="height: 150px; border: 1px solid black; margin-top: 10px;"></div>					
<div> Final Score: _____ <u>Point Scale</u> 40-50 A 33-39 B 25-32 C 17-24 D 16 or lower F </div> <div style="display: flex; justify-content: space-between; align-items: flex-end; margin-top: 20px;"> <div style="text-align: center;"> _____ Faculty Signature <i>This form must be returned to the music office within 24 hours after the recital.</i> </div> <div style="text-align: center;"> _____ Date </div> </div>					