College-Conservatory of Music

Recital Cancellation/Rescheduling Policy

Cancelling or rescheduling a recital after finalizing the recital time and date may occur only under certain circumstances.

Acceptable circumstances include:

1. Injury or illness (A physician’s note is required stating that aforementioned injury/illness will prevent you from performing.)
2. Family emergency
3. “Act of God” (natural disasters, weather catastrophes preventing travel)
4. Failure of the recital hearing scheduled no closer than three weeks prior to the recital date (this pertains only to departments that require recital hearings)
5. Broken instrument (a repairman’s note certifying the instrument to be unplayable will be required)

The following are not acceptable reasons:

1. Repertoire is not ready for performance
2. Schedule conflicts; this includes conflicts with ensemble assignments, outside engagements, or unforeseen conflicts with a faculty member’s schedule
3. Problems with assisting artists/accompanists, including lack of preparation or late cancellation, with the exception of an acceptable circumstance above

A recital cancellation form signed by the student, teacher and the division head must be submitted to the Scheduling Department in the Performance Management Office. Any cancelled/rescheduled recital that does not have a legitimate reason (listed above) with attached physician’s note (when applicable) will incur a non-refundable fine of $100. The student may not reschedule the cancelled recital until the fully executed cancellation form is submitted and fine payment is made.

Trading dates with another student is only permitted with signed approval from the teacher and division head, and must be requested in writing through the Scheduling Department.

Failing to appear for a scheduled recital will also incur a $100 fee and the student will be reported to their division head. Again, the student may not reschedule until payment is made.

There will be a 3 week grace period at the beginning of Fall semester, and a 2 week grace period at the beginning of Spring. During this time, students will be able to change recital dates only because of ensemble assignment, faculty conflict, or extenuating circumstance without incurring a fee. All other recital reservations shall remain in effect. All changes must be finalized by 4PM on Friday at the end of the grace period. The deadlines for the 2017-2018 school year are Sept. 8, 2017 for fall semester and Jan. 19, 2018 for spring semester.

The Scheduling Manager (Eric Louie) will be responsible for enforcing the cancellation/rescheduling policy. Students may appeal by having their faculty email the scheduling manager explaining the situation. The scheduling manager will forward this appeal to the Associate Dean of Academic Affairs (Dr. Scott Lipscomb) for a final ruling.

All materials requesting a waiver of the fee (e.g. doctor’s note or a letter of appeal) are due 2 weeks after the originally scheduled recital date except during the final week of classes or in finals week, in which case they will be due directly on the originally scheduled recital date. After this due date, the cancellation fee will not be waived under any circumstances, and the student’s account will be assessed the non-refundable cancellation fee.
Copy and paste your recital information into this format:

JOHN P. SMITH, baritone*

Sara Jones, piano

Tuesday, April 5, 2010
Robert J. Werner Recital Hall/ Watson Hall/ Mary Emery Hall 3250
5:00/6:45/8:30 p.m.

*In partial fulfillment of the requirements for the degree of (leave only your degree program below)

Bachelor of Music/Master of Music/Doctor of Musical Arts/Artist Diploma

PROGRAM

"This is an Example Lecture Title" for DMA Lecture Recitals only!

French Suite in G Major, BWV 816
Allemende
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

FROM Various Settings of Alphonse Marie Louis de Lamartine
I. Au rossignol [tab]
II. Le Soir
IV. Seule!

Ballade in G Minor, Op. 23, No. 1

Email this document and turn in a teacher-signed hard copy of this document no less than two weeks prior to your recital.

1. Word document emailed to CCMSched@ucmail.uc.edu.
   Saved as Recital.Date Last Name.doc (i.e. 10.05.16 Smith.doc)
2. Teacher signed copy turned into 3820 CC Performance Management Office

Performance Studies Division: Take three copies of the program to your recital hearing for faculty to review. One of these should be signed when you pass the hearing and given back to you to bring to the Scheduling Office.
Keyboard Studies and all other divisions: Program must be signed by your teacher and then turned in to the Scheduling Office.
Lecture Recitals: Program does not require signature; topic must have prior approval from the Graduate Thesis and Research Committee.
Program Format Guidelines for Student Recital

1. **Headings/Footers:** Above your program listing, give your name and the names of your accompanist and other musicians performing with you, if any, along with instruments played. Follow this with the day, date, place and time of the recital. At the bottom of the program, include your degree requirement.

2. **Program Order:** Submit programs in the order of the actual performance. For lecture recitals, center the title/subject of the lecture at the top of the program listing.

3. **Composers:** GIVE FULL NAMES OF COMPOSERS INCLUDING ANY SPECIAL ACCENT MARKS. GIVE DATES FOR ALL COMPOSERS. For living composers indicate the year of Birth. In the case of obscure composers give as much information as possible. For spelling and dates refer to the *New Grove Dictionary* in the music library. Dates for compositions are welcome, especially for recent works, but are not required.

4. **Title Content:** List titles in standard format for the piece as defined in the *New Groves Dictionary*. Generic titles such as “Sonata” and “Concerto” should only include descriptive terminology such as “for violin and piano” when specifically indicated by the composer (not an editor).

5. **Language:** Write all generic titles in English. Keys, where applicable, should be listed in English. Give non-generic titles in the language of the composer; alternatively in the generally accepted language. In the case of languages that do not use the Roman alphabet, use an English translation. Always follow the standard rules for capitalization of the language being used. Do NOT simply copy the title from your edition of the music until you have confirmed the appropriate language. Always include any special foreign-language characters, such as accent marks or umlauts.

6. **Nicknames:** Accepted and commonly used nicknames for specific works may be included in parentheses after the generic title:

   Sonata in B-flat Major, Op. 106 (“Hammerklavier”) not “Hammerklavier” sonata
   String Quartet in B Major, Op. 76, No. 4 (“Sunrise”) not “Sunrise” quartet.

7. **Catalogue Numbers:** Include Opus numbers, numbers within an Opus (Op. 56, No. 1) or other identifying commonly used catalog numbers (K. /BWV/D.). Numbers such as Sonata No. 3 or Concerto No. 5 are not to be included unless specified in the title by the composer (not an editor). The abbreviations Op. and No. should be capitalized. In the case of songs, include the opus number (if there is one) for larger entities such as a song cycle, but individual songs need not include opus numbers. A group of songs by Brahms and Fauré, for example, need not list the different opus numbers for each song.

8. **Key Designations:** Indicate Major and Minor keys by the appropriate capital letter followed by “Major” and “Minor” CAPITALIZED.

9. **Movements:** List all movements by the appropriate tempo indication or the title in the language used by the composer.

10. **Excerpted works:** When performing a single song or movement from a larger work, always specify the name of the larger work!! See Gounod example on reverse side

11. **Transcriptions and arrangements:** The transcriber or arranger, if any, should generally be listed under the original composer. This may vary according to specific situations.

12. **Typeface/Formatting:** Please use TABS to separate all content (pieces and composer names, movements and composer dates). All italics, underlining and quotation marks will be formatted according to standards developed by CCM’s office of Public Information in conjunction with the Scheduling Office.

13. **Please see first page for a sample program format.**
University of Cincinnati College-Conservatory of Music
Student Recital Regulations and Policies – For the Division of PERFORMANCE STUDIES; COMPOSITION, MUSICOLOGY, AND THEORY; ENSEMBLES AND CONDUCTING; MUSIC EDUCATION; OMDA

I. Performance Times
   a. Standard On-campus performances:
      i. Mon-Fri 5:00, 6:45 and 8:30 (Varies by venue availability)
      ii. Sat-Sun 4:00, 5:00, 6:00 and 7:00 (by special permission only)
   b. Off-Campus: Teacher and Division head must approve. Only recitals not requiring a committee can apply for an off-campus recital.
   c. Summer: (unsupported Venues ONLY!)
      i. Mon-Fri 5:00 and 6:45 (some may be unavailable due to summer programs)
      ii. Required recitals need a 3 faculty committee procured by the student, unless “IV” occurs.
      iii. Non-required recitals only need a teacher signature

II. Process to Obtain Recital Date (Required and non-Required)
   a. An announcement will be sent to students about scheduling recitals for the following semester
   b. Sign up for an Appointment to meet with Scheduling manager
   c. Meet with scheduling manager to schedule recital time
   d. Within two weeks of meeting with the Scheduling Manager Obtain approval of date/time/place from all required parties (lecture requires both studio teacher and lecture advisors approval; Cognate requires College Office Approval)

III. Process after Recital Date has been obtained
   a. 2 months before recital you may schedule dress rehearsals
      i. 2 hours in a given hall broken in any way you wish (2 sessions of 1 hour, 1 session of 2 hours)
      ii. Cohen and PCT are only available the day of the recital for BOTH set-up and rehearsals
   b. 2 weeks before recital you must CANCEL ON or BEFORE this time! (Perf. Man. Requirement).
   c. 2 weeks before recital Performance Management will produce a program. We need:
      i. Signed copy of your program from your hearing process
      ii. Electronic copy (email with attachment) sent to CCMSched@ucmail.uc.edu
   d. After Required Degree Recitals – A Signed copy of your recital program and (for Senior Recitals) program notes are to be submitted to Claudia Penn in the Performance Studies Division Office, DVAC 331 by your professor. (Follow up to make sure that this has happened)
   e. All registered recitals (MM (opt.), DMA, AD) will receive a grade of P (pass), U (unsatisfactory), or IP (in progress). See College Office for more details.
      i. A student’s transcript must not have an IP for a recital by the time of graduation.
      ii. Recitals MUST occur in the semester in which they are registered. If you do have to cancel a recital for legitimate extenuating circumstances, please make sure to withdraw from that particular course number. See the College Office for more details.
   f. If signing up for more than one recital in a given semester, a student may NOT have the same venue for both recitals!

IV. Pre-Recital Hearings
   a. 2 weeks before recital Performance Studies students must present 3 hard copies of the intended program to the Adjudicators.
      i. This information must follow the template available in the Performance Management Office, 3820cc
   b. If a student does not pass the hearing, arrangements will be made to reschedule both hearing and recital.
   c. DMA Lecture recitals do not have a hearing process. The Thesis committee must approve the lecture-recital before it can be scheduled or performed. Following approval by the Thesis Committee, the division head assigns an adjudication committee of three faculty members. See the Graduate Student Handbook on the CCM website for further information on lecture-recitals.
   d. In the absence of a hearing, the Division Head assigns an adjudication committee of three faculty members (Academic year ONLY). The omission of a hearing should be coordinated from the department chair to division head. A copy of the Program material signed by the teacher is required in order for the recital to proceed.

V. Venues/Equipment (On-Campus)
   a. Patricia Corbett Theater (380 capacity) Supported Venue
      i. 1 Steinway D (9 ft), chairs, and stands (upon request)
      ii. Jazz and Percussion ONLY!
   b. Cohen Family Studio Theater (125 capacity) Supported Venue
      i. 1 Steinway B (7ft) chairs, and stands (upon request)
      ii. Jazz and Percussion ONLY!
   c. Robert J. Werner Recital Hall (280 capacity) Supported Venue
      i. 2 Steinway D (9 ft), 1 Bösendorfer, 1 harpsichord (double manual) 20 chairs/ 20 stands
   d. Watson Hall (143 capacity) Unsupported Venue
      i. 1 Steinway B (7 ft), Smart equipment, Internet access, organ, harpsichord (single manual), 5 chairs/5 stands
   e. Mary Emery Hall 3250 (100 capacity) Unsupported Venue
VI. Recital Length
a. Masters, Senior, Junior and Non-required → approx. 50 minutes of Music, **60 min. with set-up, transitions and strike**
b. AD and DMA → Approx. 60 minutes of Music, **70 min. with set-up, transitions and strike**
c. Recitals must not exceed **75 minutes**, including set-up, transitions and strike.

VII. Programs
a. See “III. c.” and “III. d.”
b. “Intermission” may not be printed in programs.
c. The student is responsible for picking up the printed program from 3820cc during business hours.
d. CCM regulations prohibit posting/taping programs on doors, walls, windows, ceilings, or floors. **Post on corkboards only!**
e. Once your program has been produced/processed/archived, the Scheduling Office will post it in the display case in the main breezeway close to Memorial Hall.

VIII. Miscellaneous
a. Piano needs (technicians’ # 556-9565)
   i. Any “Lid removal” need has to be coordinated through Scheduling Manager.
   ii. Any “prepared piano” need has to be coordinated through Scheduling Manager.
   iii. Any harpsichord need for recitals AND rehearsals has to be coordinated through Scheduling Manager.
b. Organ use on campus requires an email of approval from Michael Unger to Yvonne Becknell, who will then check out a key for a limited time of use.
c. Lecture Recitals: Watson and 3250 are equipped with VGA, Ethernet, and 1/8th inch audio cables. All adapters and other presentation equipment must be provided by the person giving the recital.
d. Special approval from the Division Head is needed for recitals in the last week of the semester in which the student plans on graduating.
e. Encores are NOT allowed at student recitals.
f. Flowers are the responsibility of the sender.
g. Attire for recitals should be appropriate according to the standards of the student and Faculty.
h. RESCHEDULED/CANCELLED RECITALS will need approval of Faculty, Scheduling Manager AND Division Head if the recital is cancelled less than two weeks prior to the original date. Any cancellation/reschedule that does not have a legitimate reason, as presented in the policy form will incur a fine of $100. Rescheduling will not occur until the cancellation form is submitted and payment received.
   i. If the student doesn’t perform a recital in the semester registered, Claudia Penn must be notified in Performance Studies Division Office, DVAC 331 in order to be given credit/a grade for the recital.

IX. Recital Accompanist Fees
a. CCM neither provides nor pays recital accompanists. This responsibility falls to the person(s) giving the recital, even though a graduate accompanying major may be the primary accompanist for the student.
b. The following fee schedule is recommended (not required):
   i. DMA/AD recital plus 5 rehearsals $ 140.00
   ii. MM recital plus 5 rehearsals $ 120.00
   iii. BM (senior, junior) recital plus 5 rehearsals $ 100.00
   iv. Non-required recital plus 5 rehearsals $ 90.00
   v. Additional Rehearsals $ 10.00/hr.

X. Receptions (optional)
 a. Receptions can take place ONLY in: Werner green room after the last recital of the day only, Watson lobby, or the 4000 level atrium above the Cohen Studio Theater. These spaces must be reserved through the scheduling office. It should not be assumed that these areas are available.
b. Students are responsible for set-up and cleanup of the area. The area should be cleaned afterward and nothing left behind.
c. Receptions cannot impede other events. Performance Management reserves the right to evict receptions at their discretion.

All other questions should be addressed with Performance Management.
Office hours: Monday → Friday, 8:30a.m.→4:00 p.m.
Saturday and Sunday: CLOSED
University of Cincinnati College-Conservatory of Music
Student Recital Regulations and Policies — For the Division of KEYBOARD STUDIES

I. Performance Times
   a. Standard On-campus performances:
      i. Mon-Fri 5:00, 6:45 and 8:30 (Varies by venue availability)
      ii. Sat-Sun 4:00, 5:00, 6:00 and 7:00 (by special permission only)
   b. Off-Campus: Teacher and Division head must approve. Only recitals not requiring a committee can apply for an off-campus recital, with the exception of organ recitals.
   c. Summer: (unsupported Venues ONLY!)
      i. Mon-Fri 5:00 and 6:45 (some may be unavailable due to summer programs).
      ii. Summer requires a 2 faculty committee procured by the student, unless “IV” occurs.

II. Process to Obtain Recital Date (Required and Non-Required)
   a. An announcement will be sent to students about scheduling recitals for the following semester
   b. Sign up for an Appointment to meet with Scheduling manager
   c. Meet with scheduling manager to schedule recital time
   d. Within two weeks of meeting with the Scheduling Manager Obtain approval of date/time/place from all required parties (lecture requires both studio teacher and lecture advisors approval; Cognate requires College Office Approval)

III. Process after Recital Date has been obtained
   a. 2 months before recital you may schedule dress rehearsals
      i. 2 hours in a given hall broken in any way you wish (2 sessions of 1 hour, 1 session of 2 hours)
      ii. Cohen and PCT are only available the day of the recital for BOTH set-up and rehearsals
   b. 2 weeks before recital you must CANCEL ON or BEFORE this time! (Perf. Man. Requirement).
   c. 2 weeks before recital Performance Management will produce a program. We need:
      i. Signed copy of your program from your hearing process
      ii. Electronic copy (email with Word document attachment) sent to CCMSched@ucmail.uc.edu
   d. After Required Degree Recitals – A Signed copy of your recital program and notes (Senior Recitals ONLY) is to be submitted to Debbie Reynolds in MEH 5243 by your professor. (Follow up to make sure that this has happened)
   e. All registered recitals (MM (opt.), DMA, AD) will receive a grade of P (pass), U (unsatisfactory), or IP (in progress). See College Office for more details.
      i. A student’s transcript must not have an IP for a recital by the time of graduation
      ii. Recitals MUST occur in the semester in which they are registered. If you do have to cancel a recital for legitimate extenuating circumstances, please make sure to withdraw from that particular course number. See the College Office for more details.
   f. If signing up for more than one recital in a given semester, a student may NOT have the same venue for both recitals!

IV. Pre-Recital Hearings: Omitted
   a. 2 weeks before recital Though there is no pre-recital hearing in Keyboard Studies, Keyboard Studies students must turn in a signed copy of the recital program that has been approved by studio teacher and department head.
      i. This information must follow the template available in the Performance Management Office, 3820cc
   b. DMA Lecture recitals do not have a hearing process. The Thesis committee must approve the lecture-recital before it can be scheduled or performed. Following approval by the Thesis Committee, the division head assigns an adjudication committee of three faculty members.

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      ii. Jazz and Percussion ONLY!
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   c. Robert J. Werner Recital Hall (280 capacity) Supported Venue
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   d. Watson Hall (143 capacity) Unsupported Venue
      i. 1 Steinway B (7 ft), Smart equipment, Internet access, organ, harpsichord (single manual), 5 chairs/5 stands
   e. Mary Emery Hall 3250 (100 capacity) Unsupported Venue
      i. 2 Steinway B (7ft), Smart equipment, Internet access, 5 chairs/5 stands

VI. Recital Length
   a. BM (senior and junior) and Non-required ➔ approx. 50 minutes of Music, 60 min. TOTAL with set-up, transitions and strike
   b. AD, DMA, and MM ➔ 55-70 minutes of Music, 75 min. TOTAL with set-up, transitions and strike
   c. Recitals must not exceed 75 minutes, including set-up, transitions and strike.
**VII. Programs**

a. See “III. c.” and “III. d.”

b. “Intermission” may not be printed in programs.

c. The student is responsible for picking up the printed program from 3820cc during business hours.

d. CCM regulations prohibit posting/taping programs on doors, walls, windows, ceilings, or floors. **Post on corkboards only!**

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   iii. Any harpsichord need for recitals AND rehearsals has to be coordinated through Scheduling Manager.

b. **Organ use** on campus requires an email of approval from Michael Unger to Yvonne Becknell, who will then check out a key for a limited time of use.

c. **Lecture Recitals:** Watson and 3250 are equipped with VGA, Ethernet, and 1/8th inch audio cables. All adapters and other presentation equipment must be provided by the person giving the recital.

d. **Special approval from the Division Head** is needed for recitals in the last week of the semester in which the student plans on graduating.

e. **Encores are NOT allowed at student recitals.**

f. Flowers are the responsibility of the sender

g. **Dress** for recitals should be appropriate according to the standards of the student and Faculty.

h. **RESCHEDULED/CANCELLED RECITALS** will need approval of Faculty, Scheduling Manager AND, if the recital is cancelled less than two weeks prior to the original date, the Division Head. Any cancellation/reschedule that does not have a legitimate reason, as presented in the policy form will incur a fine of $100. Rescheduling will not occur until the cancellation form is submitted and payment received.

**IX. Recital Accompanist Fees**

a. CCM neither provides nor pays recital accompanists. This responsibility falls to the person(s) giving the recital. Even though a graduate accompanying major may be the primary accompanist for the student.

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a. Receptions can take place **ONLY** in: Werner green room after the last recital of the day only, Watson lobby, or the 4000 level atrium above the Cohen Studio Theater. These spaces must be reserved through the scheduling office. It should not be assumed that these areas are available.

b. Students are responsible for set-up and cleanup of the area. The area should be cleaned afterward and nothing left behind.

c. Receptions cannot impede other events. Performance Management reserves the right to evict receptions at their discretion.

All other questions should be addressed with Performance management.

**Office hours:**

Monday → Friday, 9:00 a.m. → 4:00 p.m.

Saturday and Sunday: CLOSED