

# College-Conservatory of Music Rehearsal and Performance Handbook



Performance Management Handbook  
Fall 2017 – Spring 2018

## Occupancy Rules

### A. Access and Security

Building hours are posted throughout CCM and are updated for holidays and breaks. Card access is required for entry after the building's posted hours. Students should not be in the buildings after building "locked" times. Memorial Hall is a secured building requiring key card access 24/7.

**Never** prop doors open, especially exterior doors and doors into the performing venues. If you see a door propped open that shouldn't be, please close them. Be conscious of strangers in the buildings. **Call UC Security (6-1111 or 911) immediately if you see someone or something suspicious.**

**Keep doors locked.** CCM sits in the middle of an urban setting and unfortunately can be an easy target for thieves. Because of our location on the campus and because we invite the outside public in for our performances, we have a lot of non-CCM people around. Also because of the remote location of many of your offices and libraries, it can be easy for someone to pop into your office and snatch and grab something very quickly. If you need to leave your office, even briefly, **lock your door behind you.** If you are in Memorial Hall or DVAC, which lock early, do not leave your belongings lying around. Unfortunately, thieves can be CCM students. With the exception of CC1630 and CC1340, all rehearsal rooms are to be locked at the end of the scheduled use.

We strongly recommend that you refrain from keeping personal belongings, particularly those of value, in any CCM offices. In case of theft, personal belongings are **not** covered by UC insurance.

If you experience a theft of possessions, report it immediately to the UC Police by calling security at 556-1111, then follow up by reporting the theft to Senior Director Ray Dobson (ex. 6-9460).

### B. Food and Drink

**Food and drinks are not permitted backstage, on stage, and in the house of any CCM venue or classroom. Food and drinks are not permitted around pianos.**

All pre- or post-concert receptions, anywhere in the facility, must be arranged through the Scheduling Office no later than two weeks prior to the event. Reception space is limited and subject to availability at the discretion of the scheduling manager.

### C. Keys and Access

Ensemble Graduate Assistants will receive all keys necessary for their work and as approved by their faculty supervisor. Keys needed for special projects or short-term access may be checked out through Miriam Gaines in CC3820 (ex. 6-9460).

### D. CCM Recording Production

The Recording Production Department will provide audio recording and archival services for certain performances that take place within CCM. Prior to each academic semester, a Recording Production Schedule will be distributed via email. This schedule will primarily include the mainstage performances of the CCM ensembles and faculty artist series that take place in Corbett Auditorium, Werner Recital Hall, Patricia Corbett Theater, Cohen Family Studio Theater, and Watson Recital Hall. A Recording Production Request may be submitted for performances not listed on the schedule. These requests **MUST** be submitted by a CCM ensemble director or faculty member, at least one month prior to the performance. Recordings will be posted to the CCM Recordings Archives on OhioLINK's Digital Resource Commons (<http://drc.libraries.uc.edu/handle/2374.UC/1195>), where the audio files can be downloaded. The CCM Recording Production Policy will be distributed via email, which will establish the guidelines and procedures for the Recording Production Schedule, the Recording Production Request process, the CCM Recordings Archives, etc.

### E. Video Recordings

If an ensemble or individual performer wishes to record a performance, the CCM Performance Management Office must be notified in writing, and have the document signed by the Faculty member responsible for the performance. Certain safety protocols must be followed and will be determined by Performance Management.

#### **F. Taping Floors**

Do not use masking tape to mark ensemble setups on any of the stage floors or rehearsal rooms. If necessary, use black plastic tape (electrician's tape) or spike tape that can be removed easily. NEVER use masking tape! **All tape must be removed immediately after the event.**

#### **G. Signage**

Do not tape signs or announcements to walls, windows, doors, floors or ceilings anywhere in the CCM facilities. The use of music stands as temporary sign holders is allowed -- however, these stands must be collected and returned to the proper location after the event. There are a variety of easels and sign holders that can be borrowed and returned to the Performance Management Office on an availability basis.

#### **H. Practice Rooms**

Memorial Hall practice rooms are available to CCM students ONLY. Use of practice rooms for personal teaching is prohibited. All personal private teaching at CCM must be registered through the Prep Department.

1. **Do not cover the windows of the practice rooms.** This is a violation of the fire code and is for your personal safety. Should there be an emergency, first responders must be able to see whether rooms are occupied. This policy is also in place for the convenience of students attempting to determine if a practice room is actually in use.
2. Practice rooms are not to be left unoccupied for longer than 15 minutes. Any practice room left unoccupied for longer than 15 minutes can be used by another student. Practice rooms cannot be "held" with your instrument while you go to class. You risk having personal items disappear if you leave them in a practice room, and it is discourteous behavior toward your fellow students.
3. **Do not place anything on top of or in the pianos.** CCM made a multi-million dollar investment in some of the finest pianos available, but they do not do well on a diet of water, soft drinks, coffee, pizza, bagels, Skyline chili, doughnuts, or other consumables. **Please respect these instruments.**
4. **Neither food nor drinks are allowed in the practice rooms.**
5. After you have finished practicing, **please close the windows and turn off the lights.**

The CCM administration is well aware that open practice rooms can be hard to find at certain peak hours. This is why it is important for everyone to adhere to these protocols for room use listed above. If you can see into practice rooms, and if you limit your breaks to periods of no more than 15 minutes, everyone will benefit. Thank you for your application of these procedures.

### **Room Scheduling**

Many different groups from within the college, the University at large and the greater Cincinnati community use rooms and performance spaces in the CCM Village. The Scheduling Office is responsible for scheduling all spaces with the exception of offices and faculty studios. When you need to use a room, you must contact the Scheduling Office to reserve the rooms and spaces you need prior to use. Extensions of existing scheduled events such as sectionals, warm-up or holding rooms, dressing rooms, etc. must be specifically scheduled. They are not automatically scheduled with the main event and are only available if the academic schedule permits. Anyone found using a room or space that has not been properly scheduled will be removed immediately by operations staff.

When you contact the Scheduling Office, please have your **UC email** and **M# ready**. First tell what date you are looking to book, what type of activity you are planning (rehearsal, meeting, recording, etc.), then specify which space(s) you prefer to use. If you need to use piano, harpsichord, or any special equipment such as stereos, or computer teaching stations, please indicate this when you request your room. The Scheduling Office staff will always take your preferences

into consideration, but room assignments are always subject to availability and appropriateness for the activity you are planning. The Scheduling Office Graduate Assistants can help with most room requests, but the Scheduling Manager must approve all requests for supported spaces.

Additional Room Scheduling: dressing rooms, warm up rooms, holding rooms must also to be approved by the scheduling Manager. Supported theater spaces are: Corbett Auditorium, Patricia Corbett Theater, Werner Recital Hall and Cohen Family Studio Theater. All receptions must also be approved by the Scheduling Manager regardless of the building location.

## **Stage Setup Information**

### **Setup Information**

For all CCM Productions and concerts, please complete a Stage Setup form and Piano Checklist form and submit them to the Scheduling Manager no later than **TWO WEEKS** prior to your event. Copies are included in this handbook on the following two pages. Copies are also available in the Performance Management office in room 3820 and can be found online on the CCM/Scheduling Services website at <http://ccm.uc.edu/resources/students/scheduling.html>. New forms should be completed and turned in for every concert. The information on the forms is used to ensure that the equipment requested is available and in working order, and that all keyboards to be used, including pianos, organs and harpsichords, are tuned and ready for performance. A Piano Checklist form is not needed for student recitals.

For information on available stage equipment, please refer to the information under the Stage Equipment heading in this handbook.

#### **A. Deadlines and Requirements**

Each time you use the stage for any purpose, you are required to submit a setup form and piano checklist form at least **TWO WEEKS** beforehand. One setup form provides the information for a performance and all of its corresponding rehearsals. Please fill out all information on the forms as fully as possible. Please note that a diagram of your stage setup is extremely useful and should be done for all events. If you have any requests that are not covered by the form, or if you have difficulty accessing the form, please contact the Scheduling Office immediately.

#### **B. Changes**

If there are any changes to your setup information after you submit the setup form, please provide the new information to the Scheduling Manager in writing as soon as possible. If the changes are substantial, the Scheduling Manager may ask you to resubmit the form with updated information.

Stage Setup Instructions

Event: \_\_\_\_\_

Date: \_\_\_\_\_ Venue: CA....PCT....CFST....WRH Time: \_\_\_\_\_

The following is the equipment scheduled through Performance Management. For risers see the "Riser GA" in the Ensemble Studies Division.

Please mark equipment needed for your event:

(#) Chairs: \_\_\_\_\_

(#) Stands: \_\_\_\_\_

<b>Pianos: (Werner)</b>	Steinway 1	_____	<b>(PCT)</b> Steinway 5	_____
	Steinway 2	_____	<b>(Cohen)</b> Steinway	_____
<b>(Corbett)</b>	Bösendorfer	_____	<b>(Other)</b> _____	_____
	Steinway 3	_____	NO PIANO NEEDED	_____
	Steinway 4	_____		

<b>Harpsichords:</b>	(Werner)	Dowd 8' Double Manual	_____
	(moveable)	Bechtel 7'6" Single-Manual	_____

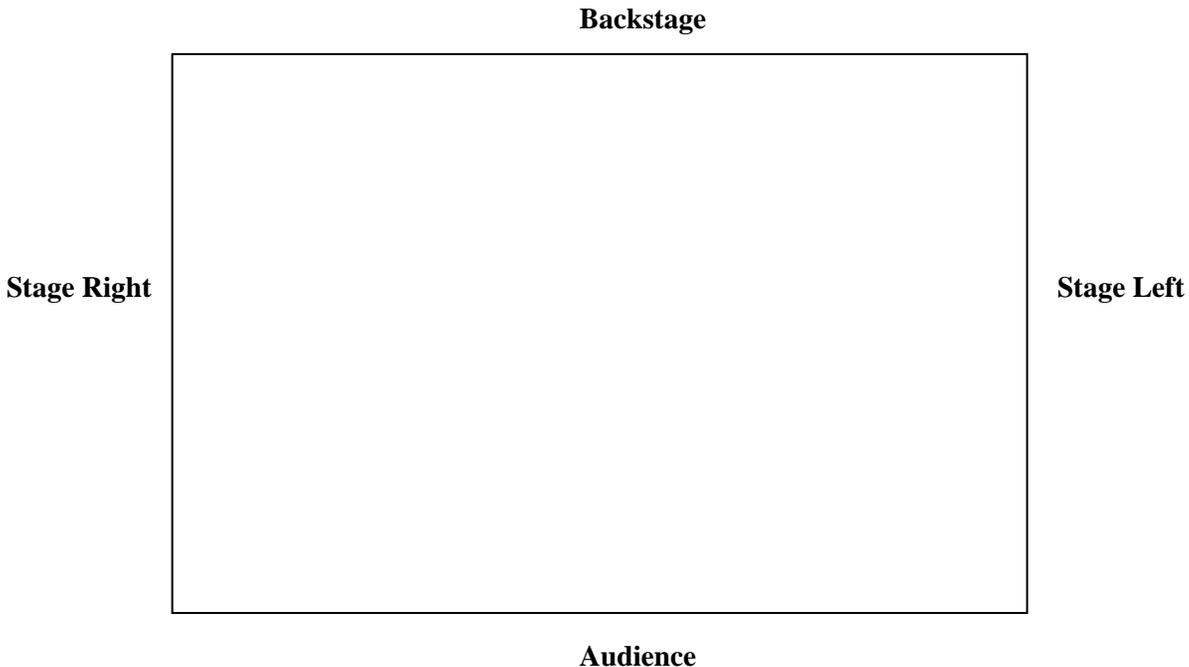
<b>Organ:</b>	(Corbett) _____	(Watson) _____	(PCT) _____
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Other Needs: \_\_\_\_\_

Portable Shell (Corbett/PCT): \_\_\_\_\_

Audio Cart\*: \_\_\_\_\_

Please mark the following diagram indicative of your set-up:



## Piano Checklist

General Production Information	
Production:	Producing Dept:
Name of SM:	Dates of Usage:
Rehearsal Room:	Rehearsal Dates:
Performance Space:	Performance Dates:

Type of Instrument: Please circle all that apply			
Piano:	Upright	Grand	Size:
Harpsichord:	Single Manual	Double Manual	Temperament or Pitch:
Fortepiano:	Single Manual	Double Manual	Temperament or Pitch:

**NOTE:** The fortepiano needs continuous electric power: outlet always live and not unplugged for other use.

Preshow Questions, Please check Yes or No	Yes	No
Is the instrument already in the hall?		
If not, has it been requested from Performance management?		
Is it available for <i>all dates needed</i> ? (Load in, sitzprobe, tech, strike included?)		
Is there funding for professional movers if necessary?		
Will the instrument fit in desired area? Has it been measured?		
Have tuning times been scheduled with Piano Technicians? Please attach times.		
Is the area clear for piano maintenance once in the space?		
Does the Piano Technician have access to necessary lighting during maintenance times?		
Will anyone climb on the instrument?		

**NOTE:** Tuning times need to be quiet and well lit. Piano tunings are recommended once before rehearsal begins, once a week until performances, and daily during performance. Harpsichords and fortepianos need tuning daily. Please keep this in mind for production schedules. Tuning takes approximately an hour scheduled between the *weekday* hours of 8:00am-6:00pm.

Please describe where the piano will be placed both in the rehearsal hall and in the performance space on the back of this sheet.

Please be aware of the following throughout the run of your show:

- ★ Protect the instrument during load in and strike. Remember paint spatter and sawdust during the week onstage after load in.
- ★ Once in performance, please make sure that the instrument is covered every night before leaving the theatre.
- ★ Please remove tape residue after the run.

## Stage Equipment

**Setups for performances must be completed no later than one half-hour before the performance. All stage equipment is to be struck immediately after every stage rehearsal and performance unless arrangements have been made through the Scheduling Office. Equipment is to be returned to its proper storage area.**

### A. Acoustic shells

The large “permanent” shell in Corbett Auditorium has two configurations. The normal configuration is in place for most of the concert year. The shell will be expanded to its larger configuration if required for the larger choral and orchestral programs. The schedule for changing the shell configuration was determined by the Scheduling Committee at the time of creating the Master Calendar. Because of the labor and time required to change the configuration, changes to this schedule will be made only in exceptional circumstances.

The downstage panels of the large shell pivot/swing open. They should always be in their fully opened position when moving equipment off and on stage in order to avoid hitting and damaging the shell walls. Take care to avoid scratching the shell finish -- repairs to this are costly. During actual rehearsal and performance, these panels must be fully closed in order to maximize the acoustic of the hall. There are doors on the down stage left and right side of the shell. Please make sure to keep all items clear of these doors at ALL times.

The small, movable acoustic shell is available for use for solo or chamber music performances. Use of these shells should be notated on the stage setup sheet and communicated to the scheduling manager. It is important when placing the portable shell that its placement does not obstruct the fire curtain. Special uses should be discussed with the operations manager. Nothing may ever be hung, draped or otherwise affixed to the surface of the shells. This includes both the portable and permanent shells.

### B. Chairs

The Performance Management office will make every attempt to see that a sufficient number of chairs are available on the stages and in the rehearsal rooms for every scheduled event. However, Graduate Assistants may be required to move chairs from one location to another at times when multiple rehearsals are scheduled. At the end of a rehearsal, chairs should be **returned to the stages** unless other arrangements are made through the Scheduling office.

To create a uniform, professional look, only the **black padded, black legged chairs** should be used on the stages for rehearsals and performances. Metal and plastic chairs should be kept in rehearsal rooms. The exceptions are the new choral performance chairs that have been purchased for large Orchestra/ Choral concerts. These chairs are stored in Riser Storage and **MUST** be returned following the concert. CCM does not own any cello chairs.

### C. Lecterns & Microphones

Arrangements to use a lectern or microphone on stage must be made through the Scheduling Office at the time setup information is provided. Corbett Auditorium, Patricia Corbett Auditorium, and Werner Recital Hall are equipped with a single mic for the purpose of PA amplification only.

### D. Podiums

**Conducting podiums are the responsibility of the individual ensembles.** Podiums should remain either in the ensemble rehearsal rooms or backstage Corbett. If a podium is used in another hall or venue, it must be returned after each use to the designated backstage area or rehearsal room.

### E. Lighting

#### I. Concert plot

A basic lighting plot has been designed for each of the main performance venues. Easy-to-read instructions, located backstage at each Stage Manager Panel, provide a description about the various light cues and information on how to operate the lights during a performance. There are different lighting looks on each stage. The concert plot cannot be

altered in any way. DO NOT use “Work Lights” to provide additional lighting. If a problem with adequate coverage on the stage develops, see John McDonagh or Ray Dobson in the Performance Management Office.

## **II. Stand lights**

The use of stand lights requires advance scheduling and coordination. Additional stage hands and/or electricians may be required to install stand lights and may involve a cost. These arrangements must begin in the Scheduling Office. Orchestra pit needs for operas and musicals are coordinated through the production manager or stage manager of that production. Performance Management has stand lights which can be borrowed. If any equipment is not returned, either the department or the individual borrowing the equipment will be charged for all replacement costs.

## **F. Pianos, Organs, and Harpsichords**

The selection and use of any keyboard instrument on stage must be coordinated through the Scheduling Office at the time setup information is provided. **Please submit a list of which concerts and corresponding rehearsals will need piano, organ, or harpsichord at the beginning of each semester** so that the piano technicians can plan ahead. Normally the same instrument(s) used for on-stage dress rehearsals will be used for performance. Tuning of the instruments will be arranged according to the information provided to the Scheduling Office. The use of special keyboard (i.e. prepared piano, piano lid removal, alternative temperaments other than equal temperament), two or more pianos, harpsichord, or fortepiano should be included on the setup form for that performance. Extreme care must be exercised when moving the instruments around onstage to ensure they are not damaged. Keep them well away from walls, doorjambs, risers, music stands, etc. If the piano or harpsichord has a cover, please replace it when you are finished. **Never place anything on top of the instrument even if the cover is on it.**

Do not remove the lid of any piano or harpsichord without prior permission from the piano technicians. Improper removal and/or storage of the lid may damage the lid or the instrument itself and ensemble groups will be responsible for any repairs required as a result. No lid will be removed without prior approval from the piano technicians. Please review Piano Care at the end of this handbook.

Organ use should be arranged as soon as possible with the Scheduling Office (one month preferred) in order to arrange for tuning. Keys for organs must be arranged through the Performance Management Office prior to the Concert. Stage Managers do **NOT** have keys to any organ.

## **G. Risers**

Riser use must be coordinated with the Graduate Assistant in charge of risers.

**STORAGE:** Risers are stored in the Riser Storage Cage in S1 – the 2000 level of Corbett Center. All clips and clamps are stored on a cart that lives with the risers. If needing the “pit plugs” see John McDonagh as they are stored in a separate room, ADVANCE NOTICE of at least 48 hours must be given to use the “plugs”. Risers should never be left in the backstage area of a hall without first making arrangements with the Scheduling Office. All extra risers must also be stored in the designated S1 cage.

Ensemble GAs needing to use risers should meet with the Riser GA to review the schedule of usage, and for proper moving and proper storage methods.

**SET-UP:** It is the responsibility of the users of the risers to make sure that the risers are set-up in a safe and secure manner. DO NOT lean or set risers or platforms against the orchestra shell at any time. The shell can be easily scratched and is very hard to match touch up colors.

**It is important when setting the risers that they do not obstruct the operation of the Fire Curtain or the Production Manager will require that they be moved.**

**IMPORTANT NOTE: ALL Orange (old) standing risers MUST be stored in S1 cage.**

Are stored in another cage in S1 and their use must be coordinated with John McDonagh.

## **H. Stands**

Music stands (or lack of) will be a problem at certain times of year. Work with the Operations office and the Scheduling office *in advance* or your rehearsal and/or performance to determine the location and availability of the stands you will need. Performance Management will see that at the beginning of each quarter that the correct amount of stands are in each hall. If stands are moved or disappear from a stage the individual ensembles will have to help find them.

**Performance Management recently purchased many new stands for Corbett Auditorium. Those stands labeled Corbett in yellow must stay in Corbett Auditorium. If removed, they must be returned there immediately.**

**Stands may not be removed from the CCM buildings.** Stands can be released for special purposes to faculty with prior authorization by the Scheduling office.

## **I. Use of Off-Stage Areas for Performance**

Plans to place performers backstage, in the house or in any adjacent space must be included in the set-up sheet for the event. Use of house seating areas for ticketed performances must be approved in advance by the Director of Performance Services. Non-stage areas used for performance must be restored to the original arrangement, i.e. chairs replaced and music stands removed immediately following the performance. There is the possibility that between a dress rehearsal and performance that ANOTHER concert might be scheduled. In that case you will need to strike the off-stage set-ups after each rehearsal. Please check with the Performance Management Office concerning these set-ups.

# CARE FOR OUR PIANOS!

## In the practice rooms:

We have recently purchased many new Steinway pianos for these practice rooms. Your help is requested in keeping the pianos in good order and in making the practice room environment safe and fair for everybody.

1. For your safety, **always** lock the door with the thumb latch when you are in the room. **DO NOT COVER THE DOOR WINDOWS.**
2. Please close the windows when you leave the room. If windows are left open **THE PIANOS WILL NOT STAY IN TUNE.** *Also* -The building's heating and cooling system cannot work properly when windows are open all day and night.
3. Lower the blinds and leave them angled (up or down...your preference) when you are finished practicing. This saves energy for building heating and cooling and protects the pianos from direct sunlight.
4. Do not use thumbtacks or tape on the walls or wooden doors. **DO NOT COVER THE DOOR WINDOWS.**
5. Food and beverages are not allowed in the practice rooms and especially **NEVER PLACE FOOD OR BEVERAGES ON OR NEAR PIANOS.**
6. Wash or sanitize your hands before and after playing the pianos. Piano keys are a serious vector for germ transfer and nobody likes playing on sticky keys.
7. **DO NOT MOVE OR REARRANGE THE PIANOS!**
8. **PRACTICE ROOM PIANOS ARE NOT TO BE USED FOR PREPARED PIANOS!** Do not place stickers or anything else on the dampers, strings or anywhere else. There are pianos set aside in the school for this purpose. Please see the piano technicians for details.
9. **ROOMS LEFT VACANT FOR MORE THAN 15 MINUTES ARE CONSIDERED AVAILABLE.** Be considerate...don't hog the rooms.
10. If there are any problems with the pianos, *please report it!* Fill out a service request form and return it to the office of the piano technicians. *Please report any other problems to the office of Performance Management.*

# CARE FOR OUR PIANOS!

## **In the concert and recital halls:**

These pianos are maintained and tuned on a daily basis so that when it comes time for your recital or concert they will perform at an optimal level. Please help us by following the following guidelines:

1. **These pianos are to be used for rehearsals, recordings or recitals only.** They are not to be used as practice pianos under any circumstances! If you are caught abusing this policy you will be chastised severely and disciplined. When it comes time for your recital you will be able to schedule rehearsal times through the scheduling office.
2. **Treat the pianos with respect.** Food and beverages are strictly forbidden on the performance stages and doubly so on or around the pianos.
3. **If you need to remove the piano lid** you must inform the scheduling office and contact the piano technicians to insure that this is done properly and does not damage the piano. The piano technicians will instruct and help you. If the lid must be removed or replaced before or after the 8AM-5PM hours you will need to make arrangements for help so it can be done safely. A minimum of 3 people are necessary to remove a concert grand lid without risking damage.
4. **Be careful when moving pianos on, around or off the stage.** Piano legs are fragile and could snap if unthinkingly pushed over an obstruction. Go slowly! Do not push the pianos against any walls, doors or anything else! Keep the piano at least 6 inches away from walls, doorjambes or anything that could damage it.
5. **Never place *anything* on top of the piano.** It is not a table!
6. **Performance pianos are not to be used for prepared pianos!** If you are planning on doing a piece that requires preparations (i.e. placing objects in, on or around the strings, dampers, action, etc.) you will need to do it in a space that has an appropriate piano. To avoid disappointment, plan ahead and talk to the Scheduling Dept. to insure you will be able to find the appropriate space for your recital. Poor planning on your part does not constitute an emergency on ours. There is a piano in room 1630 that has been designated for this kind of work. It can easily be moved to PCT as well. You must check with the piano technicians if you are going to play in any non-traditional manner and/or need to mark the dampers or strings for any reason.
7. **Do not remove the artist benches from the recital space or move any additional benches into the space from practice rooms, classrooms, or other areas within the school.** If you are in need of an additional bench for an event, please contact the piano technicians for assistance.

# CARE FOR OUR PIANOS!

## **In your office:**

If you have a piano in your office, please treat it with respect. Failure to uphold the following policies will result in disciplinary action up to and including removal of the piano from your office.

1. **Do not move the piano.** If you'd like to rearrange your office, please contact the piano technicians for help with moving the piano around the room. **Moving the piano outside of your office to another location or switching it with a different piano from another office or classroom is prohibited.**
2. **Do not remove the piano bench from your office or move any additional benches into the office from practice rooms, classrooms, or other areas within the school.** If there is a problem with the bench in your office, please contact the piano technicians for assistance.
3. **Keep all food and beverage away from the piano.** Do not set these items on the piano and please eat your sustenance elsewhere.
4. **The piano is a musical instrument and not a garbage can.** Please do not drop foreign objects into the piano. Accidents happen...we've all unintentionally slipped pencils and paperclips into a piano, but other items such as candy wrappers and cell phone chargers shouldn't make their way into the instrument.
5. **Space heaters and candles should never be placed on or near the piano as they have the potential to cause significant and costly damage to the instrument.** According to university policies, these items should not be in your office at all. If you are unhappy with the climate in your office, please place a work order requesting a temperature change.
6. **If you have a problem with the piano, please report it to the piano technicians.**

*The piano technicians may be reached by phone, e-mail or by a personal visit to Room 1470 Corbett Center.*

e-mail: [eric.wolfley@uc.edu](mailto:eric.wolfley@uc.edu)

[rebekah.wortman@uc.edu](mailto:rebekah.wortman@uc.edu)

phone: 556-9565

## Useful Phone Numbers

UC Work Control's emergency phone: (513) 558-2500

### Repairs and maintenance

For maintenance needs in your office, studio or rehearsal rooms, call Work Control to schedule a time when you are available to meet the maintenance staff. Because you are the "occupants" of these rooms you will often notice the problems before anyone else, and you can give a first-hand report that will help Work Control understand the problem. **Always** leave an e-mail or voice mail (e-mail is preferred) for John McDonagh at 513-556-9429 letting him know about the problem and that you called it in. This will allow him to do any follow-up. If you haven't seen the problem fixed within a reasonable amount of time, usually about a week, let John McDonagh know. For maintenance needs in all other spaces, place a work order as described below and call John McDonagh and report the problem.

### How To Put In An Electronic Work Order for facility and housekeeping requests.

When you need to put in a work order for your office or area there is an online system that you are asked to use. These can be for burnt out lights, heating or air conditioning problems, broken doors, etc. Once the request goes in you will receive an e-mail back confirming the request. We ask that you forward a copy of the confirmation to John McDonagh so that we can keep track of building issues. **IF YOU NOTICE AN EMERGENCY SUCH AS FLOODING OR AN ELEVATOR NOT WORKING CALL IN THE ORDER ASAP AT 513-558-2500.**

#### *EASY LOG ON INSTRUCTIONS*

1. Open your internet browser and type the following into the address bar:  
<https://afweb1.af.uc.edu/workrequest/default.aspx>
2. This will bring you to a page where you can input your central login information
3. After logging in you will have a document to fill out for the request
4. To save this address you can do a few things:
  - Once at the web page listed above you can select your "favorites/bookmarks" menu and select add to favorites.
  - If you are using Firefox for web browsing you can highlight the link above once you have accessed the page and left click and drag the text to your desktop and shortcut will be created which will access this page directly.
  - If you are using Internet Explorer you can left click and drag the icon on the right hand side of the address bar text to your desktop. This will also add a shortcut to the desktop for quicker access.

Please follow through with John McDonagh if the problem has not been resolved within a week's time. This would also include major Housekeeping or Building Maintenance issues.

## Additional Helpful Phone Numbers

### Grounds and Moving 6-4147

For moving large equipment off or around campus. Must be scheduled a week or more in advance. Performance Management must be notified if any equipment is leaving CCM.

### Security 6-1111

Please see additional notes about security under the Building Occupancy heading, p. 9.

**CCM Mailroom and Duplication, CCM Lost and Found 556-9413 MEH 3110**

Jody York, Procurement Coordinator & Mail & Duplication Supervisor  
[yorkja@ucmail.uc.edu](mailto:yorkja@ucmail.uc.edu)

**Performance Management** 556-9460 CC3820

Rayburn Dobson, Jr., Senior Director of Performance Operations CC 3820B  
[rayburn.dobson@uc.edu](mailto:rayburn.dobson@uc.edu)

Miriam Gaines, Program Manager CC 3820A  
[miriam.gaines@uc.edu](mailto:miriam.gaines@uc.edu)

Performance Management Operations GA's  
[ccoperations@ucmail.uc.edu](mailto:ccoperations@ucmail.uc.edu)

**Facilities and Performance Services & Housekeeping** 6-9429 CC 3820D

John McDonagh, Director of Facilities and Performance Services  
[john.mcdonagh@uc.edu](mailto:john.mcdonagh@uc.edu)

Leave messages about housekeeping problems or needs.

**Scheduling Services** 556-9430 CC 3820C

Eric Louie, Scheduling Manager

[Eric.Louie@uc.edu](mailto:Eric.Louie@uc.edu)

Scheduling GA's

[CCMSched@ucmail.uc.edu](mailto:CCMSched@ucmail.uc.edu)

**Piano Services** 556-9565 CC 1470

Eric Wolfley, Director of Piano Services

[eric.wolfley@uc.edu](mailto:eric.wolfley@uc.edu)

Rebekah Whitacre, Piano Technician

[rebekah.wortman@uc.edu](mailto:rebekah.wortman@uc.edu)

**Recording Production** 556-9437 CC3845

Simón Sotelo, Director

[simon.sotelo@uc.edu](mailto:simon.sotelo@uc.edu)

**Box Office** 556-4183 CC 3885A

Jeanne Rose, Box Office Manager 556-9443

[rosej2@ucmail.uc.edu](mailto:rosej2@ucmail.uc.edu)

CCM Box Office/24-Hour Concert Line 556-4183

# 2017-18 Locker Book

To keep your locker over the summer or for the 2017-18 year, you must register it immediately. Lockers from the previous year which have not been renewed and unregistered lockers will have their locks cut.

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How to register a locker:

**STOP!**

**BEFORE YOU SIGN UP FOR A LOCKER...**

1. Find an empty locker **without** a lock on it.
  2. Put your lock on it. Make note of the locker number.
  3. Register your locker at **signupgenius.com** on your mobile device or computer.
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Directions:

- go to [www.signupgenius.com](http://www.signupgenius.com).
- Click “Find a Signup” on the top right of the page and search for [CCMOperations@ucmail.uc.edu](mailto:CCMOperations@ucmail.uc.edu)
- Click on the signup list corresponding to the area of CCM village where your locker is.
- Register your information under your locker number.
- Save the confirmation email, as this will allow you to cancel or change if needed.
- Email [CCMOperations@ucmail.uc.edu](mailto:CCMOperations@ucmail.uc.edu) if you have any questions.

# CCM Ushering FAQs

**Q:** Why should I usher?

**A:** As indicated on your CCM undergraduate scholarship contract, you are asked and expected to usher **THREE** CCM events over the course of the academic school year. If you fail to complete three ushering services, your financial award will not be taken away. However, we cannot guarantee that you will be awarded with your scholarship again. CCM could not put on the great number of performances without our scholarship ushering students. Ushers play an important role leading up to the performance start time. Whether you chose to usher at least three events or more, all of us at CCM Performance Management appreciate your help!

**Q:** How many ushering services do I need to complete?

**A:** We ask all undergraduate CCM scholarship recipients to usher three times over the course of the academic year. For example, you can usher one show in October, another in December, and your last one in April! If you are only going to be around for one semester, please make sure to usher three performances during that semester. Only events listed on [www.signupgenius.com](http://www.signupgenius.com) will count towards ushering services.

**Q:** How do I sign up?

**A:** To register for an ushering service, please visit [www.signupgenius.com](http://www.signupgenius.com) and click on ‘magnifying glass icon’ at the top of the page. Search for CCMOperations@ucmail.uc.edu. Scroll down past locker registration. Under ‘CCM Scholarship Recipients’ click on either Fall 2017 or Spring 2018 to register for CCM events.

**Please be sure to read the important information at the top of the webpage!** The information explains call times, acceptable attire, and hall abbreviations. Click “sign up” on the performances you would like to usher, then click “submit and sign up” found at the bottom of the webpage. On the next page, leave “quantity” as 1 and “comments” blank. Click “sign up now!” then input your name and UC Email address. Creation of an account is optional. You will receive an automatic confirmation email after signing up and an automatic reminder two days prior to the event. Be sure to allow these emails to pass through your spam filter.

Although it is difficult to determine your future schedule at the beginning of the year, please sign up for events you are interested in attending.

**Q:** When and where do I need to show up?

**A:** The call time is the time listed on [www.signupgenius.com](http://www.signupgenius.com). Call times are **ONE** hour prior to the performance. The listed runtime of the show is approximate, so please allow for a flexible schedule. We will do our best to update the information in a timely manner. The House Manager will tell you the runtime after you check in. To sign in, report to the inner lobby of the theater for all halls (Corbett, Studio, Werner) except PCT. If the show is in PCT, sign in at the House Manager’s office near the concessions stand. The House Manager will check you in and give you further instructions.

**Q:** What do I wear?

**A:** A professional look is required for all ushers at every performance. This means no jeans (even nice looking ones), sneakers, or overly revealing attire. If you are not dressed in a manner that is acceptable, the House Managers reserve the right to dismiss you from the event, and you will not receive credit.

# CCM Ushering FAQs

**Q:** Do I receive CCM scholarship credit for *Mainstage* TAPAA productions?

**A:** Unlike previous years, CCM scholarship credit is now awarded for *Mainstage* productions. Ushering spots can be in high demand since non-scholarship students often sign up to usher these shows. *Mainstage* and *Studio Series* performances signups will now be available online. *Mainstage* signups will go online approximately **TWO** Mondays before the opening performance. *Studio Series* signups will go online approximately the Monday of the week of the show. If you do not show up to or sign out from **THREE** registered *Mainstage* or *Studio Series* ushering assignments, you will not be permitted to usher these special CCM events again for rest of the academic year.

**Q:** What should I expect?

**A:** After checking in with the House Manager, they will either have you stuff programs or prepare the house for the show. We generally open the house at 30 minutes prior to the start of the performance. Most commonly, ushers are assigned to tear tickets, hand out programs, greet our guests, and help them to their seats. At the start of the performance, the House Manager will give you further instructions. We usually do not need ushers for intermission and will ask you to be back for the end of the show to help clean up the hall. To receive ushering credit, you must sign out with the House Manager. If you fail to sign out more than once, your services will not count towards ushering credit.

**Q:** I am no longer able to usher on the date when I signed up. How do I change my ushering date?

**A:** To edit or delete a date, find the original confirmation email and use the “click here to edit” link. You may delete a sign up or, if you have made arrangements, you can send a request to swap times with someone you know.

At any time you may also email any requests to [ccmoperations@ucmail.uc.edu](mailto:ccmoperations@ucmail.uc.edu) or stop by the performance management office (CC3820) and the GAs will be able to add/remove you from any event.

If you know you are unavailable for the ushering service, it is imperative that you email us or stop by our office. Again, *if you do not show up to or sign out from THREE registered Mainstage or Studio Series ushering assignments, you will not be permitted to usher these special CCM events again for rest of the academic year.*

**Q:** How do I check to see how many shows I have ushered?

**A:** Send an e-mail to [CCMOperations@ucmail.uc.edu](mailto:CCMOperations@ucmail.uc.edu) or stop by the Performance Management office (CC3820). A Performance Management GA will answer any ushering related questions.

**Q:** Can I receive service hours for Cincinnatus or another UC scholarship?

**A:** In previous years, we gave service hours for Cincinnatus and other scholarship programs. However, the financial aid office has notified us that they will not accept ushering at CCM towards service hours effective Fall 2012. In short, the financial aid office stated that because ushers for other events at UC (i.e. sports events) are paid positions, it is a tax liability to allow students to use ushering as community service. For further questions, contact the **UC STUDENT FINANCIAL AID OFFICE**.

## Programs

**Ensembles:** It is the responsibility of the Graduate Assistant for each ensemble to provide program information to the scheduling office according to the following requirements:

### A. Deadlines

Submit all program information no later than **two weeks** before the concert date. Within 2-3 business days, we will notify you that a proof is ready. **All corrections or changes must be turned in by 12:00 noon one week before the performance date.** This allows time for printing and posting the program in advance of the performance.

### B. Format

1. **Presentation:** Submit all programs to the scheduling office in typed form, both in hard copy form **and** as an email attachment in **Microsoft Word** (no PDFs please).
2. **Headings:** Give the name of the ensemble at the top of your program, then list the names of your music director, conductor (if different), and any featured soloists or guest artists and their instrument/vocal part. Follow this with the day, date, place and time of the performance. If the program has a title, put the title at the very top of the program.
3. **Program Order:** Submit programs in the order of the actual performance. Indicate the intermission, if any.
4. **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. (Note: For some Russian composers, the *New Grove Dictionary* uses a non-standard spelling. In those cases, use the more commonly used spelling.)
5. **Title Content:** List titles in standard format for the piece as defined in the *New Grove 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).
6. **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 a 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 appropriate language. Always include any accent marks.
7. **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
8. **Catalog 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 or Fauré, for example, need not list the different opus numbers for each song.

9. **Key Designations:** Indicate Major and Minor keys by the appropriate capital letter followed by “Major” or “Minor” capitalized.
10. **Movements:** List all movements by the appropriate tempo indication or the title in the language used by the composer.
11. **Excerpted works:** When performing a single song or movement from a larger work, always specify the name of the larger work (e.g. Chaconne from Partita in D Minor, BWV 1004; Habañera from Carmen.)
12. **Transcriptions and arrangements:** The transcriber or arranger, if any, should generally be listed under the original composer. This may vary according to specific situations.
13. **Soloists.** Soloists for individual pieces should be given just below the title and list of movements for that piece, along with their instrument or voice part.
14. **Personnel/Roster.** Please provide your complete roster of musicians, including designations of principal players, when you originally submit your program for the concert (at least two weeks in advance). We understand that some changes in roster may be necessary, but it is better to have the initial format set early even if changes have to be made. List all names as they are to appear in the program. (e.g. "Sarah Smith" instead of "Smith, Sarah")
15. **Typeface/Formatting:** 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.
16. **Additional information.** If you want any additional information listed on your program, such as a listing of upcoming concerts, recordings available for sale, or departmental faculty, provide this information in its entirety at the bottom of your program information. We will include as much information as space permits. The Office of Public Information may add information on upcoming events for your ensemble or any other CCM performances.
17. **In the Wings** Please indicate upcoming ensemble concerts that you would like included. We will prioritize ticketed events room permitting.

### **C. Inserts**

Due to the new program and the surrounding documentation of performances insert policies are being revised. Please check with the Scheduling Manager prior to submission.

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

## PROGRAM

"This is an Example Lecture Title: For DMA Lecture Recitals"

FROM Various Settings of Alphonse Marie Louis de Lamartine [tab] I. [tab] Au rossignol [tab] II. Le Soir IV. Seule!	Charles Gounod (1818-1893)	15:00
French Suite in G Major, BWV 816 Allemande Courante Sarabande Gavotte Bourrée Loure Gigue	Johann Sebastian Bach (b. 1960)	17:30
Ballade in G Minor, Op. 23, No. 1	Frédéric Chopin (1810-1849) arr. Joseph Schmo (b. 1983)	9:00
	Total Length:	41:30

**Submit two versions no less than two weeks prior to your recital date.**

1. Word document emailed to [CCMSched@ucmail.uc.edu](mailto:CCMSched@ucmail.uc.edu)
2. Save as Recital.Date LastName.doc (10.5 Smith.doc)
3. Teacher signed copy turned into 3820 CC Performance Management
4. Students will be charged \$10 to reprint programs (after they have been proofed, approved and printed the first time).

**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 Division:** Program must be signed by your teacher. Undergraduate recitals must then be turned in to the Scheduling Office; Graduate recital programs must be turned in to your Division Office for signature of the Division Chair. The Division Office will forward them to the Scheduling Office.

**All other divisions:** Program must be signed by your teacher; graduate recital programs must also be signed by your division chair.

**Lecture Recitals:** Program does not require signature; topic must have prior approval from the Graduate Thesis and Research Committee.

# 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; TAPAA

### 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](mailto: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**
  - i. 2 Steinway B (7ft), Smart equipment, Internet access, 5 chairs/5 stands

#### 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 1/8<sup>th</sup> 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. Collaborative Pianists Fees

- a. CCM neither provides nor pays collaborative pianists. This responsibility falls to the person(s) giving the recital. Even though a graduate pianist major may be the primary pianist for the student.
- b. The collaborative piano studio determines fees. For all questions, please contact collaborative piano Professor Rivers via [sandra.rivers-frazier@uc.edu](mailto:sandra.rivers-frazier@uc.edu) or phone 513-556-955.

#### 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 **3 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 division 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.

### 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**
  - 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!**
- e. Once your program has been produced/processed/archived, the Scheduling Manager will post it in the display case in the main breezeway close to Memorial Hall.

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- a. **Piano needs** (technicians’ # 556-9565)
  - i. Any “Lid removal” need has to be coordinated through Performance management.
  - ii. Any “prepared piano” need has to be coordinated through Performance management.
  - 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 1/8<sup>th</sup> 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. Collaborative Pianists Fees

- a. CCM neither provides nor pays collaborative pianists. This responsibility falls to the person(s) giving the recital. Even though a graduate pianist major may be the primary pianist for the student.
- b. The collaborative pianist studio determines fees. For all questions, please contact collaborative piano Professor Rivers via [sandra.rivers-frazier@uc.edu](mailto:sandra.rivers-frazier@uc.edu) or phone 513-556-955.

#### 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, 9:00a.m.→4:00 p.m.  
Saturday and Sunday: CLOSED

## 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. 9, 2017 for fall semester and Jan. 20, 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.

For office use:  
 \_\_\_\_\_ Reminder \_\_\_\_\_  
 \_\_\_\_\_ Reminder \_\_\_\_\_  
 \_\_\_\_\_ Reminder \_\_\_\_\_  
 \_\_\_\_\_ E-Copy \_\_\_\_\_  
 \_\_\_\_\_ Hard Copy \_\_\_\_\_  
 \_\_\_\_\_ Sent \_\_\_\_\_  
 \_\_\_\_\_ Received \_\_\_\_\_

**UNIVERSITY OF CINCINNATI - COLLEGE-CONSERVATORY OF MUSIC  
 STUDENT RECITAL RESERVATION CONTRACT**

For office use:  
 \_\_\_\_\_ Access \_\_\_\_\_  
 \_\_\_\_\_ Blackbook \_\_\_\_\_  
 \_\_\_\_\_ Master Cal. \_\_\_\_\_  
 \_\_\_\_\_ 25 Lve \_\_\_\_\_

Name: \_\_\_\_\_ Recital Date (mm/dd/yy): \_\_\_\_\_  
Please print clearly using black or blue ink

Instrument/Voice Category: \_\_\_\_\_ Time: \_\_\_\_\_

Phone: \_\_\_\_\_ Place: PCT Cohen Werner Watson MEH 3250

UC E-mail: \_\_\_\_\_ Off Campus: \_\_\_\_\_

Degree Program (please circle): AD PhD DMA MM BM

Year (BM only): Fr. So. Jr. Sr. Major: Performance Music Ed.

Recital Category: Solo Chamber Collaborative Piano Composition DMA Lecture<sup>1</sup> DMA Cognate<sup>2</sup>

**Will you need\*:**

Piano?	Yes	No	Which Piano? _____	Required For Degree:	Yes	No
Two Pianos?	Yes	No		For Werner Only:		
Harpichord?	Yes	No		Piano 1 = NY Steinway	Joint Recitals:	(each student must submit their own form if their recital is required for degree)
Organ?	Yes	No		Piano 2 = Hamburg	Name of other performers:	_____
Reception?	Yes	No	*Instruments/equipment must be requested in advance through the scheduling office.		_____	
Smart equipment?	Yes	No			_____	

(please specify needs) \_\_\_\_\_

If this form is not returned within two weeks of meeting with the scheduling manager, your recital reservation will be cancelled. If you are unable to return this form by the due date but still intend to give your recital, please stop by 3820CC to make arrangements for a later due date.

By signing below, I acknowledge that I have read and will follow the Recital Regulations and Policies, in addition to the Recital Cancellation Policy, and will perform my recital under the terms outlined there.

Student's Signature: \_\_\_\_\_ Date \_\_\_\_\_

Teacher's Name: \_\_\_\_\_  
(please print)

Teacher's Signature: \_\_\_\_\_ Date \_\_\_\_\_

<sup>1</sup>DMA Lecture Recital Advisor's Name: \_\_\_\_\_  
(please print)

<sup>1</sup>DMA Lecture Recital Advisor's Signature: \_\_\_\_\_ Date \_\_\_\_\_

<sup>1</sup>For DMA Lecture Recitals: Approval from the Thesis Committee is needed before a Lecture Recital can be scheduled. Please attach a copy of your lecture topic approval.

<sup>2</sup>College Office Approval of DMA Cognate Name: \_\_\_\_\_  
(please print)

<sup>2</sup>College Office Approval of DMA Cognate: \_\_\_\_\_ Date \_\_\_\_\_