

UNIVERSITY OF RHODE ISLAND

Department of Music

FACILITIES RESERVATION REQUEST FORM

Submit this form to Department of Music, Fine Arts Center -- Room E102, University of Rhode Island, Kingston, RI 02881, Attn: Facilities Coordinator. Telephone: 401-874-5584. All pertinent information must be filled in. You will be notified as soon as possible whether or not your request can be granted. Submission of this form does not guarantee its approval.

Name _____ Organization _____
Current Address _____

Business/Campus Phone _____ Home Phone _____
Best Time to Call _____ Date of Request _____

Reason for your request: (check one)

_____ University Artist Series concert
_____ URI music ensemble concert
_____ Student recital (Junior – Senior – Grad)

_____ Rehearsal
_____ Jury or audition

_____ Outside group performance

Specify: _____

_____ Outside individual performance

Specify: _____

_____ Other use

Specify: _____

_____ Other music department event

Specify : _____

Please check the rooms or space you need:

_____ Concert Hall
_____ Rehearsal room (C100)
_____ Dressing room (in the Recital Hall)

_____ Practice rooms (Number: _____)
_____ Classroom E205
_____ Piano Laboratory H106
_____ Concert hall lobby/hall way

DATE AND TIME (Complete one Reservation Form for each concert, recital, rehearsal, or event.)

Please indicate your 1st and 2nd choices of dates and times. (When giving your open and close time preferences, be sure you include time for set-up, tear-down, warm-ups, and any pre-concert touch-ups.)

1st choice date: _____ Approved _____ Refused _____
Time when you will open the Hall: _____ Time when you will close the Hall: _____
Time when your concert, recital, rehearsal or event starts: _____

2nd choice date: _____ Approved _____ Refused _____
Time when you will open the Hall: _____ Time when you will close the Hall: _____
Time when your concert, recital, rehearsal or event starts: _____

SIGNATURES AND APPROVALS

Please sign below if you (and all others in your group or organization) agree to leave the facilities neat and clean, return all equipment to designated spaces, assume full responsibility for damage to equipment and facilities beyond normal wear and tear, carefully monitor all areas being used during the entire time of approved use, turn off all lights after use, and lock all doors (and pianos) after use.

Responsible Person:	Name _____	Signature _____
Faculty Sponsor:	Name _____	Signature _____
Facilities Coordinator Approval:	Signature _____	Date _____
Chair Approval:	Signature _____	Date _____

(Consider your request granted only after you receive a copy of this request with all signatures complete.)

SERVICES AND EQUIPMENT

Some services and securing of equipment are the responsibility of the Responsible Person and/or Faculty Sponsor. All special requests must be fully described and attached to this Reservation Form. The Department of Music does not provide services or equipment for outside individuals or groups not directly associated with the Department, unless contractual arrangements are made.

Please check any of the following services you need:

<input type="checkbox"/> Keys for _____	<input type="checkbox"/> Recording performance
<input type="checkbox"/> Page turner (which you provide)	<input type="checkbox"/> Ushers
<input type="checkbox"/> Tuning the piano	<input type="checkbox"/> Standard lighting
<input type="checkbox"/> Other services	<input type="checkbox"/> Special effects lighting

Specify: _____ (Attach sheets with a full description of equipment.)

Please check any of the following equipment you need:

<input type="checkbox"/> Piano	<input type="checkbox"/> Harpsichord
<input type="checkbox"/> Other instruments	<input type="checkbox"/> Chairs (Number: _____)
Specify: _____	<input type="checkbox"/> Stands (Number: _____)
Specify: _____	<input type="checkbox"/> Other equipment
<input type="checkbox"/> Conductor's podium	Specify: _____

Include a diagram of how the stage should be set up.

Comments: _____

CHANGE OF PLANS

It is very important that the Recital Hall be used effectively. If you find that you will not need to use your reserved time, please inform the Department of Music as quickly as possible so that your reserved time may be used by someone else.

- d. If you have legitimate professional requests regarding your performance (e.g., when you will be performing on the program, equipment needs, lighting needs, etc.), you must write those requests in detail on the *Convocation Performance* form. You must include the reasons for such requests.
- e. Remember, you need the signature of your applied music instructor and your accompanist. If you are using a student accompanist, you also need the signature of that student's piano teacher.
7. Your total time on the program must be limited to ten minutes.
8. A copy of the next Music Convocation program is posted on the Music Convocation bulletin board (usually the Friday or Monday before). Once the program is posted, the order of performances is set and cannot be changed. Unauthorized switches of program order during the day of the performance results in the loss of credit for that performance.
9. Dress appropriately. Go over proper stage etiquette with your instructor. And, don't forget to acknowledge your accompanist or others performing with you.
10. In accordance with copyright laws, performers must use original copies of music, not photocopies.

PROCEDURES FOR GRADUATE RECITALS (See Recital Worksheet in APPENDIX.)

1. APPLICATION: Graduate recitals are to be scheduled during the fall and spring academic sessions during the weeks when classes are meeting. Recitals cannot be scheduled during vacations, the final examination period, holidays, and between academic sessions. Scheduling recitals during summer sessions is very strongly discouraged and must be approved by the Music Department Chair well in advance of the recital date.
2. FORMS. You must submit a completed *Facilities Reservation Request Form* to set the date and time of your recital. This form must be submitted before May 1 if your recital will occur during the next fall semester or before December 1 if your recital will occur during the next spring semester. However, to be assured of the recital date of your choice in either semester, it is advisable to submit the form by April 1 of the preceding academic year. Check the Concert Hall schedule to see what dates and times are available. Be sure to check with your applied teacher to confirm that he/she will be able to attend your recital. If you wish to hire a specific accompanist, check also with them for their availability. Your teacher is also your Faculty Sponsor, and his/her signature is required on the form. Submit the completed form to the Music Office.
3. COURSE REGISTRATION. At the beginning of the semester in which you plan to give your recital, be sure to register for MUS 550 Graduate Performance Recital or MUS 552 Graduate Composition Recital as a course. A student whose recital requirements have not been fulfilled during the semester will receive a grade of incomplete. Such a situation usually results from student illness, family emergencies, etc. A student must be registered for applied music instruction during the semester of his/her recital, even if it is to make up an incomplete.
4. LENGTH OF RECITAL. Discuss and decide on a suitable program with your teacher several months before the recital. Graduate recitals must be at least 55 minutes in duration for the M.M. in performance and 45 minutes in duration for the M.M. in music education. All music performed on the recital must be approved by the applied or composition teacher and performed at the jury for the committee's approval. Encores that might be anticipated at the recital must be approved by the teacher.
5. ACCOMPANIST. Make arrangements with an accompanist (if needed) as well as with anyone else that will be performing on your program. An accompanist should be hired several months in advance. For all graduate recitals, compensation for the accompanist and other performers is your responsibility. This includes compensation for all rehearsals, the pre-recital jury, and the recital performance.
6. PLAN RECITAL JURY. Study and follow the Recital Worksheet located in the Appendix. You need to organize your recital jury at least six weeks before the recital date. The jury committee includes your teacher (i.e., your Faculty Sponsor) and two music faculty members; one of the three must have full-time status. Priority is to be given to those faculty members most closely related to your area of performing expertise. Ask the faculty members you select if they will serve on your jury and when they are available. Faculty schedules, kept in the Music Office, may help you identify available faculty. Set a jury time and place after you have determined several possible times for you, your accompanist, other performers, and all of your jurors. The jury should be given in the Concert Hall. Check the hall schedule, and if your jury is on a Tuesday during the common free period, you must register it in the music office. Any time for a jury other than Tuesdays can be requested via e-mail through using Sakai or directly e-mailing the Facilities Coordinator.
7. RECITAL PROGRAM. Students are responsible for designing their Recital Program using the Department template in Microsoft Word (available from the Recital Program Coordinator or resource center) with guidance from their applied

teacher. You are responsible for the purchase and selection of the paper for your program, but the paper selection must be approved by the Recital Program Coordinator.

- a. The typed initial draft copy of the program will be presented to each jury member for proofreading and correction. Be sure to include the complete official title of the degree program which the recital fulfills and the professional name of your applied teacher.
- b. Only program material and your biography will be printed in the program. These include, but are not necessarily limited to: (a) titles and movements, (b) composers and/or arrangers, (c) texts and authors of the texts, (d) dates (birth and death) of composers, (e) your biography and (f) very brief acknowledgements. A well-written biography of you is required. Acknowledgments are not necessary. However, if you include them in the program, they should be very short, direct and to the point. If you wish to acknowledge someone -- say "thank you", his/her name, and the person's position or connection to you. Normally, acknowledgments are limited to your applied teacher and maybe one or two other people of importance to your professional career. Decorative and flowery language is to be avoided in a professional program. The Recital Program Coordinator reserves the right to edit excessive acknowledgements. The only other items allowable are your biography, program notes and/or texts and translations. Remember that receptions in the Fine Arts Center are not permitted. The music secretary can show you sample programs. Singers who wish to include texts for songs must provide their own typing and duplication of these texts. All program materials must be approved by your applied or composition teacher and the Recital Program Coordinator.
- c. Four weeks before the recital date, perform your program for your jury committee on the date which you have arranged. Bring with you typed copies of your proposed recital program. One copy of the program will be signed by all jury members and taken by your applied teacher to the Music Office for inclusion in your student folder. Composition students, see #8 below.
- d. You will immediately make corrections and submit final draft of program to your applied teacher by e-mail for approval.
- e. The applied teacher proofs and emails (hard copies are not acceptable) the program to the Recital Program Coordinator. This final program must be sent to the Recital Program Coordinator no later than the Monday of the week after successfully passing the jury (3 weeks prior to recital) unless prior arrangements with the Recital Program Coordinator have been made. It is your responsibility to make sure your applied teacher has e-mailed the final version of the program to the Recital Program Coordinator by the deadline. At this time, bring a sample of the program paper selection to the Recital Program Coordinator for approval.
- f. The Music Office will notify the student and applied teacher when the approved program is available for pick-up and reproduction. No further corrections or additions will be made to the program at this point. Cost and purchase of the program paper and commercial reproduction is the responsibility of the student.
- g. After printing the final program, bring 8 copies of the program to the Music Office for historical filing.

Failure to follow the above procedures may be grounds for postponing the recital.

8. RECITAL JURY. Four weeks before the recital date, perform your program for your jury committee on the date which you have arranged. Bring with you typed copies of the program for each jury member. Composition majors follow the above procedures with the exception that you must select one of the following two options: (a) four weeks before the recital date, perform two-thirds of your program (with presentation of scores, parts and a personnel list for the entire program), or (b) two weeks before the recital date, perform the entire program (with presentation of scores, parts and a personnel list for the entire program). Composition students who choose option (b) must submit their finished program by email to their composition teacher by the date of the jury. Composition teachers email the final version of the program to the Recital Program Coordinator no later than the Monday before the recital.

9. FACILITIES. As soon as the jury has been passed, reconfirm your recital date and necessary arrangements with the Coordinator of Facilities. The Coordinator or Concert Manager will make arrangements as needed for a stage manager and usher, and for someone to tape your recital. At this time you must know your stage set-up and any non-standard equipment that you will need. Sending written invitations, submitting press releases to newspapers, and/or posting notices are your responsibility and are to be done only after the recital program has been approved and signed by all jurors. Neatness and accuracy are very important.

10. PIANO TUNING. The schedule for the tunings of recital pianos is determined in advance by the Facilities Coordinator and the Departmental Piano Technician to provide the best possible musical result within a limited budget during the course of each semester. Any student requiring a tuning of a piano (or harpsichord) outside of that schedule must make arrangements with the Facilities Coordinator two months prior to the event. The student will agree to pay for the services of the Departmental Piano Technician. Payment will be made directly to the Departmental Piano Technician.

11. **REHEARSALS.** If you wish to rehearse in the Concert Hall, contact the Facilities Coordinator for available times at least a week before your proposed use. When you are finished, follow any directions given for the way you are to leave the stage. Lock all doors and turn off all lights when you leave.

12. **USHERS.** The Music Department provides one usher for your recital. If you or your Faculty Sponsor see the need for additional ushers, you and your Faculty Sponsor must arrange for these volunteer ushers. You may wish to ask friends and other students for this task. Ushers should be handing out programs no later than one half-hour before the recital starts. Be sure to instruct them on appropriate dress and conduct.

13. **CONCERT HALL ACCESS CARD.** Make sure that you or your Faculty Sponsor have an access card to open the Concert Hall, and a key to the piano, unless your stage manager is handling this for you.

14. **STAGE ETIQUETTE.** Students are expected to follow normally acceptable procedures regarding entrance to and exit from the stage, acknowledgment of applause, and other aspects of general stage etiquette. You should consult with your instructor regarding acceptable procedures. Before going on stage, briefly discuss stage etiquette with the other performers.

15. **RECEPTIONS.** Because of University insurance policies regarding safe food consumption, limited time between music recitals and concerts on the same day, and custodial concerns, receptions in the Fine Arts Center are not permitted. Contact the Music Office for restaurant suggestions or consult the yellow pages in the telephone directory.

16. **SECURITY.** After the program, the stage manager will check to make sure that all doors in the Concert Hall and any other rooms you use are locked and all lights are out. Leave the stage, the reception area, and all other areas used during your recital, neat and clean. Put all chairs, stands, and other equipment in their designated places.

17. **RESCHEDULING.** If you need to cancel or reschedule a recital, you must get the approval of your applied teacher, and at the earliest possible opportunity, you must contact the Facilities Coordinator who will then issue a Change of Event directive to the Music Office so changes can be made to the official calendar. Please make sure all appropriate people involved in your event, such as accompanists and/or other assisting musicians and the Recital Coordinator, are notified of any changes. The Facilities Coordinator will re-assign the student concert staff for your event accordingly.

PROPER CONCERT CONDUCT AND ATTIRE

During all performances held in the Concert Hall, the following guidelines of proper conduct should be followed:

1. Beverages and food are strictly prohibited.
2. No smoking is permitted.
3. Entering and exiting should take place only when house lights are on or when ushers open doors. No person should enter or exit while music is in progress.
4. Children under 5 should not be brought to performances in the Concert Hall.
5. Use of cameras with flashbulbs is prohibited in the Concert Hall and taping (audio or video) is forbidden unless specifically authorized by the Chairperson, Coordinator of Facilities, faculty sponsor or stage manager.
6. Student performers, accompanists and page turners should seek the approval of their private teachers as to proper attire. In general, casual attire such as jeans and sneakers is not considered acceptable.
7. Applause should be rendered only at the end of a composition, set, or cycle. Be sure to check the printed program to avoid applauding between movements of a large work such as a sonata, concerto, or symphony.
8. Above all, the greatest silence possible from our audience during concerts will allow our artists their greatest concentration, and with your help, permit them to give their maximum performance.
9. All cell phones and pages are to be turned off or on silent.

USHER RESPONSIBILITIES

All music majors and minors are expected to serve as volunteer ushers for departmental concerts, recitals, and other special events. You need to contact the Facilities Coordinator at the beginning of the semester or during MUS 300 to sign up for ushering. Note the date and be sure to arrive on time. When you are an usher, please follow these guidelines:

1. Wear appropriate, conservative clothing – no jeans, sneakers or T-shirts. We want to present a professional image.
2. Arrive promptly at the time requested, usually one hour before the concert starts.
3. Fold and/or collate programs, if necessary.
4. Pick up any trash left around the hall and organize the entry area, both before and after the concert, including the rest rooms.

UNIVERSITY OF RHODE ISLAND
Department of Music

GRADUATE RECITAL WORKSHEET (PG. 1)

DATE OF RECITAL: _____ FACULTY SPONSOR: _____

Check off

☐ 6 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I must have found an accompanist.

By this date I must have organized my recital jury.

By this date I will get the departmental template (in Microsoft Word) from the music office which I must use to design and type my full printed program (and any inserts).

By this date I will explore restaurant sites away from the Fine Arts Center for a reception, if I decide to have a post-recital reception. Receptions in the FAC are not permitted.

☐ 4 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I must have completed my jury.

By this date I must confirm or cancel my recital with the Facilities Coordinator.

By this date I must have my typed program signed by the recital jurors and I must submit it to the music office.

By this date I must request any piano and/or harpsichord tunings.

By this date I have reserved a restaurant site for my reception, if I am having one.

☐ 3 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I must meet with the Concert Manager to discuss the set-up for my recital.

By this date I must have emailed my program and all inserts (e.g., text) to my teacher to be proofread, corrected, and approved. I must have all necessary information in the program, including composers' dates of birth and death, and my biography. The program must not have any misspelled words, grammatical errors, or incorrect information. It must be formatted as indicated in the template.

By this date I must make sure my applied teacher has submitted my full finished and approved program and all inserts via email to the Recital Program Coordinator for final departmental approval (submitted no later than Monday of the week after passing the jury).

By this date I will also bring a sample of the paper which will be used for printing my program, to be approved by the Recital Program Coordinator.

UNIVERSITY OF RHODE ISLAND
Department of Music

GRADUATE RECITAL WORKSHEET (PG. 2)

☐ 2 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I will have copies of my full program (and inserts) printed and folded.

By this date I will bring eight copies of my full program to the music office and give to the music secretary to be included my student folder and in the departmental binders.

If I am giving a composition recital and have selected Option (b), and I must submit my final version of my program by email to my composition teacher and I must have my final version of my program at my Jury.

☐ 1 WEEK PRIOR TO MY RECITAL IS: _____

By this date I inform the Coordinator of any additional volunteer ushers.

If I am giving a composition recital and have selected Option (b), and I must make sure that my composition teacher has emailed the final corrected version to the Recital Program Coordinator by the Monday before my recital.

☐ 1 WEEKDAY BEFORE MY RECITAL IS: _____

On this day I must confirm with my applied teacher that one of us has access to the Concert Hall and a key for the pianos (the stage set keys). If borrowed, the keys and/or the access card must be returned to the Music Office the following school day.

**UNIVERSITY OF RHODE ISLAND FINE ARTS CENTER
-CONCERT HALL EVENT REQUEST FORM-**

EVENT TITLE: _____ Date: _____
SPONSOR: _____ Time: _____

General Stage Set-up

- Number of chairs - - - - - Y N
- Number of stands - - - - - Y N
- Vocal Risers - - - - - Y N
- Sound shells - - - - - Y N
- _____
- Piano (*You are expected to provide your own page turner*) - Y N
- Projector and screen - - - - - Y N

Sound Reinforcement

- Wireless Talking Mic - - - - - Y N
- Additional Microphones - - - - - Y N
- _____
- Monitors - - - - - Y N

Recording

- CD Recording - - - - - Y N

(*Note: Even if amplification through the hall is unchecked, unseen, overhead mics will always be used for the CD recording. To advance the sound quality of your performance tracks we offer more specific mics for instruments and voice as well. NONE of the mics used will be projecting sound through the hall unless specifically requested.*)

- Video Recording - - - - - Y N

(*Note: Video is a hands-free recording tool that will always be provided unless specifically requested otherwise*)

- Additional Handheld Zoom Camera - - - - - Y N

Lighting

- Describe any preferred colors or lighting moods.

Miscellaneous

- Box Office - - - - - Y N

- If a non-university sponsored event, list the general, student, and senior pricing.

- Will C100 be used for rehearsal/warm-up/storage? - - - - - Y N

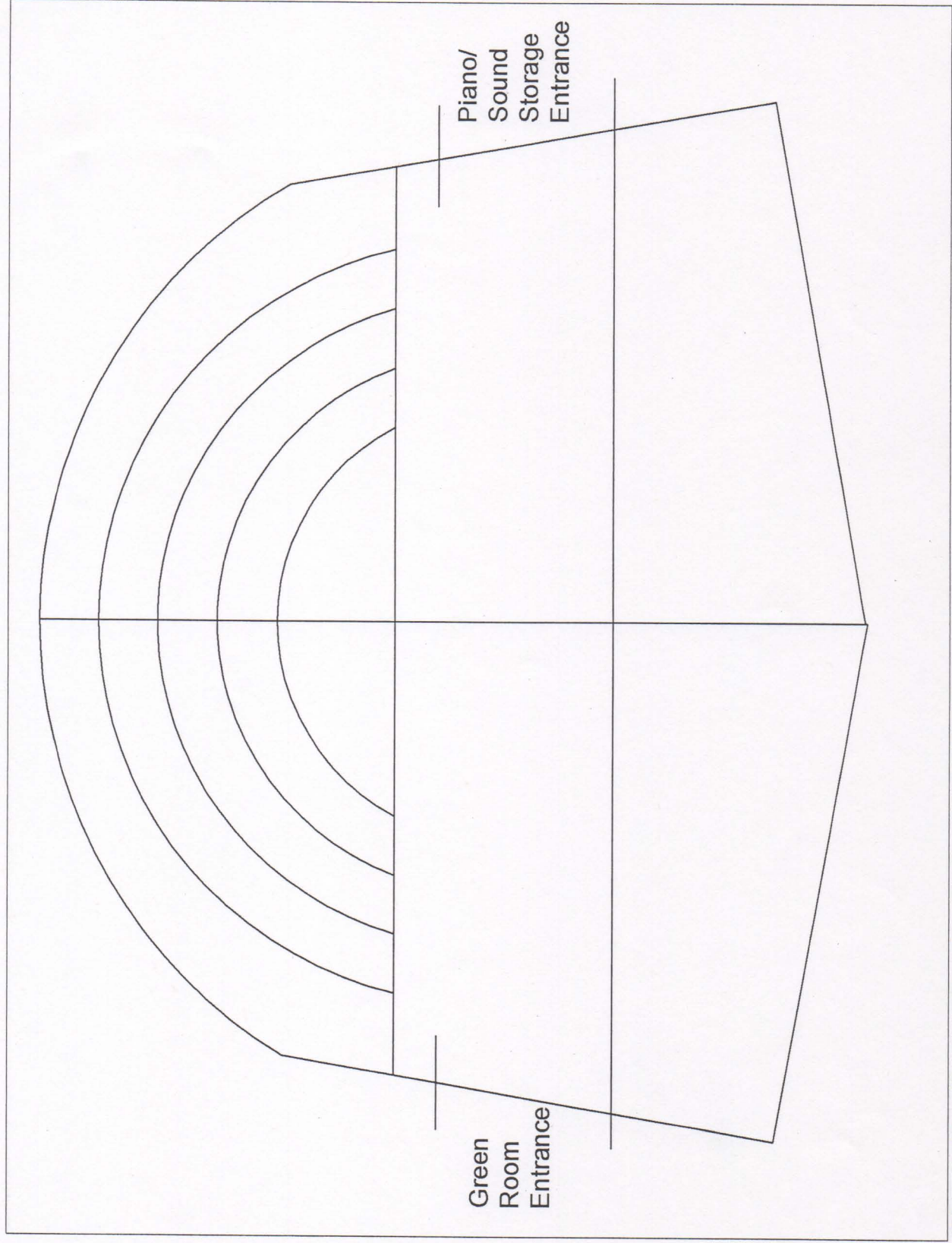
- Service Table - - - - - Y N

○ _____

Are there any other specific requests?

URI Fine Arts Center Concert Hall

Non-Annotated Stage



Please identify specific placement of stands; chairs; instruments; shells; risers; piano; and any other stage components pertinent to set-up.

Composition

Quality of compositions 20 18 Superior quality in every composition	16 14 Excellent quality most of the time, minor problems	12 10 Overall good quality with some lapses	8 6 Some basic compositional skills, but lack of craft	4 0 Attempt made but serious errors
Diversity of style 20 18 Shows proficiency in all required styles (vocal, solo, chamber, piano, orchestral, electronics)	16 14 Shows proficiency in almost all required styles	12 10 Shows proficiency in required styles but with some stylistic errors (lack of consistency/lack of contrast)	8 6 Shows craft in only one or two styles	4 2 Little attempt to vary styles.
Instrumentation 20 18 Writes well for any combination of instruments with idiomatic patterns	16 14 Writes well for almost every instrument or combination of instruments	12 10 Writes for a number of instruments, but insufficient idiosyncratic patterns	8 6 Writes for a limited instrumentation only	4 2 Serious errors in instrumental writing
Textures 10 9 Proficient with all kinds of textures	8 7 Good skills in almost any kind of textures	6 5 Some textural errors, but not sufficiently to impact overall quality of composition	4 3 Does not show a sufficient variety of textures	2 1 Lack of textural variety seriously impacts music
Use of Notation Software 10 9 Highly proficient in at least one music notation software	8 7 Good skills in at least one music notation software	6 5 Basic skills in music notation software	4 3 Insufficient skills in music notation software	2 1 Does not use music notation software at all
Ability to coordinate 10 9 Shows ability to coordinate jury, performers, rehearsals, and program on time.	8 7 Shows ability to coordinate most areas of the jury procedures.	6 5 Shows ability to coordinate some areas of the jury but some procedures are not fully followed.	4 3 Ability to coordinate jury is questionable	2 1 Lacks ability to coordinate.
Professionalism/scoring 10 9 Detailed and accurate scoring for all compositions (dynamics, tempo markings, articulations)	8 7 Good scoring for most compositions	6 5 Scoring is not as detailed or accurate as expected	4 3 Scoring shows deficiencies.	2 1 Serious errors in scoring

University of Rhode Island Composition Jury Evaluation Form

(This form should be use in conjunction with the jury form and rubric appropriate to the particular instrument)

NAME _____ TERM Fall Spr Smr 20 _____

110 210 310 410 510

_____ Standard Jury _____ Recital Jury

_____ Jury for degree change/addition (fill out line below)

_____ This is a jury for advancement form _____ to _____

High Pass (85 – 100)

Pass (75-84)

Low Pass (60-74)

Fail (below 60)

Comments _____

OVERALL QUALITY OF COMPOSITIONS

10 9 8 7 6 5 4 3 2 1 0

DIVERSITY OF STYLE, FORM, AND INSTRUMENTATION

20 18 16 14 12 10 8 6 4 2 0

TEXTURE, DEVELOPMENT, PROPORTION

20 18 16 14 12 10 8 6 4 2 0

PROFESSIONALISM OF SCORING (DYNAMICS, TEMPO, MARKINGS, ARTICULATION)

20 18 16 14 12 10 8 6 4 2 0

RISK TAKING (STYLE, ORIGINALITY, STAGING)

10 9 8 7 6 5 4 3 2 1 0

MODERN ORCHESTRATION TECHNIQUES

10 9 8 7 6 5 4 3 2 1 0

ABILITY TO COORDINATE AND REHEARSE

10 9 8 7 6 5 4 3 2 1 0

Further

Comments _____

Evaluation Score _____ Signature _____