



DMA RECITALS

2023 - 2024

Procedures and Expectations

FORBES CENTER

FOR THE PERFORMING ARTS

AT JAMES MADISON UNIVERSITY

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Production Services Department
forbesproduction@jmu.edu
540-568-4395

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*This document applies to all DMA Recitals held in the
Forbes Center for the Performing Arts Recital Hall*



DMA Recital Timeline Checklist

- At least **FIVE weeks** before your recital:
 - See Ms. Macomber (SOM Room 127) to schedule your dress rehearsal and discuss the use of a harpsichord, if applicable.
 - Read the entire DMA Recital Packet. Contact the Forbes Production Office if you have questions (ForbesProduction@jmu.edu or 540-568-4395).
- At least **FOUR weeks** before your recital:
 - Turn in the Forbes Advance Information Sheet (page 11) to Forbes Room 1120.
 - Turn in the Percussion Request Form (if needed) (page 12) to Prof. Casey Cangelosi.
 - Type your program following the long (DMA) template available online.
 - Give a copy of your program to your applied instructor for proofing. Make any necessary corrections.
 - Speak to the piano technician about any requests to use a piano in a prepared manner.
- **THREE weeks** before your recital:
 - Recruit two ushers who will report to the house manager one hour before your recital when they will receive instructions regarding their duties.
 - Recruit page turner(s), if applicable.
 - Recruit four harpsichord movers, if applicable.
 - Review the DMA Recital Packet to make sure you haven't missed anything.
- **TWO weeks** before your recital:
 - Ensure your harpsichord tuner has contacted the Production Office to arrange tuning times, if applicable.
 - After your applied instructor has proofed your program, email the word document to Ms. Wampler (wamplerdk@jmu.edu) with approval from your applied instructor in the email, or the instructor may email it to Ms. Wampler. The SOM office will provide 75 copies.
 - Students are responsible for printing their program notes (not in the music office).
 - Please, no thank you notes or reception invitations in the program.
- **WEEK of** your recital:
 - Remind everyone involved when your rehearsal and recital are scheduled.
 - Remind your ushers of the date and time they are to report for your recital.
 - Pick up your programs from the SOM office before 3:00pm on Friday.
- **DAY of** your recital:
 - Be on time.

For questions regarding the running of your recital or rehearsal, contact the Forbes Production Office at (540) 568-4395 or forbesproduction@jmu.edu.

For any other inquiries, contact Ms. Wampler (540) 568-6863 or Ms. Macomber (540) 568-6987 in the School of Music.

Scheduling of Recitals

Degree-required DMA, MM, and Senior Full and Half Recitals are eligible to be scheduled in the Forbes Center Recital Hall. Junior Half Recitals will be scheduled in Anthony-Seeger.

Scheduling will take place in the SOM with Ms. Macomber. The SOM is using a computer-generated lottery system to cut back on students missing classes or having to wait in the hallway for hours waiting to sign up. Every student will receive a link via email to enter the lottery and receive their 10-minute appointment with Ms. Macomber.

Prior to scheduling your recital, you must attend one of two DMA Recital Orientations. If you do not attend the orientation you will not be permitted to sign up for a recital.

Scheduling of Rehearsals

Each DMA recitalist will receive one 90-minute rehearsal.

Please contact Ms. Macomber to schedule your rehearsal. Rehearsal slots for the entire academic year will be available for scheduling one week after recital scheduling closes. For the best chance of obtaining your ideal rehearsal time, contact Ms. Macomber early. Please do not contact the Forbes Production Office to schedule your rehearsal; you will be directed to the School of Music.

Cancellations

It is expected that all DMA Recitals take place on the day and time originally scheduled with Ms. Macomber. If you and your applied instructor decide that a cancellation is necessary, you must contact the Forbes Production office immediately (forbesproduction@jmu.edu).

In all cases, except those of extreme hardship (e.g. debilitating illness) as identified by the School of Music, you will not be permitted to reschedule in the Recital Hall within the same academic year. As arranged with the SOM administration, you will be permitted to utilize available School of Music venues, perform off campus or choose to postpone your recital until the following academic year in order to perform in the Recital Hall. Please do not contact the Forbes Production Office to reschedule; you will be directed to the School of Music.

The swapping of recital slots is not permitted.

Recital Hall Rules

Seating: Seating is General Admission. There are no tickets and no charge for DMA Recitals. Only crewmembers, performers, ushers, and other authorized personnel are permitted backstage, onstage, and in the dressing rooms. Friends and family not directly involved in the performance are not permitted backstage.

Food and Drink: Performers are permitted to have sealable water bottles onstage or backstage only. No other food or drink is permitted in the Recital Hall or backstage at any time. This includes during performances and rehearsals. Any food or drink, other than water, integral to your performance must receive approval from both the School of Music and the Forbes Center Production Office prior to your rehearsal.

Building Emergencies: If a fire alarm goes off in the building, all audience members, performers, and crew must exit the building. The stage manager will make an announcement to the audience and assist in their evacuation. A representative from the Harrisonburg Fire Department must come to the Center to give the all clear. At that point, patrons can be let back into the building, and your recital may resume.

Electronics: The use of laptops, cell phones, or any other electronic devices in the house is strictly prohibited during performances. The use of cameras and photography is prohibited during both rehearsals and performances. It is distracting for the performers and other audience members.

Recording: Please see the section on page 5 regarding authorized recording opportunities.

Live Streaming: Please see the section on page 6 regarding authorized streaming opportunities.

After the Performance: Following the performance, the production crew will need to clear the Recital Hall within five minutes in order to adhere to the tight production schedule. Audience members are not permitted to walk onstage from the house and should only greet performers in the lobby.

Personnel

Personnel directly involved in your recital includes you, your accompanist, guest musicians, your ushers, your page turner(s), your harpsichord movers, your dresser, your applied instructor or their representative, and the stage manager and production crew on duty. These are the only people permitted to attend your rehearsal or be backstage before, during, or after your recital. Additional rehearsal attendees may be approved for academic reasons. Please see Rehearsal Day on page 8 for details.

Ushers: Two ushers are required. **Student performers are responsible for securing their own ushers.** Your ushers are expected to arrive one hour prior to your recital to check in with the house manager. Your ushers may not arrive late. Please convey to your ushers that they must follow the instructions of the house manager, which may mean that they are not able to watch your entire performance. Their first priority must be the duties assigned to them by the house manager.

Page turners: Page turners are your responsibility. All page turners are expected to arrive no later than 30 minutes prior to your performance.

Harpsichord Movers: If you will be using a harpsichord and it must move during your performance, you must supply **four** people to move the instrument, as described in the DMA Recital Harpsichord Protocol on page 6. These four people cannot be your ushers, but may be your page turner or guest musicians playing in your recital. It is recommended that these people attend your rehearsal to be trained. If they do so, they will be expected to arrive for your recital 30 minutes prior to your start time. If they have not been trained, they will be expected to arrive 45 minutes prior to your start time for that purpose.

Technical Info

Recording: Your recital will be recorded by Tom Carr and his team.

Acoustics: The acoustics of the room will be adjusted during your rehearsal.

Sound Reinforcement: Sound reinforcement, i.e. microphones, is not available for DMA recitals. Sound playback must receive approval from the Forbes Production office prior to your rehearsal to ensure the required equipment is available.

Projections: Video projection support is provided for curriculum-required lecture-recitals only. Forbes Center equipment will not be available for other uses.

Lecture Recital: If you are giving a lecture-recital and you would like to utilize this technology, you must provide your own computer with a VGA output or contact Forbes Production in advance to request the use of the Forbes computer. We can provide a PowerPoint/Keynote remote control, which will require one available USB port.

Lighting: Lighting will consist of a no-color wash of the stage. House lights typically remain at a program-reading level.

Length of Performance

Your recital is expected to be completed within 60 minutes of your scheduled recital start time. This includes any transitions, introductions, pauses, intermissions and bows.

For DMA recitals, some minimal flexibility may exist in the schedule. If you believe there is a chance that your recital will run longer than 60 minutes, please contact the Forbes Production Office immediately so that we may check the calendar and verify if extra time is available.

Encore performances are not permitted at DMA Recitals.

At the end of the performance the recitalist may return to the stage for as many bows as he or she desires. The crew member opening the stage door will confirm, visually or verbally, with the recitalist when the recitalist does not want to bow further. In the interest of audience safety, for audience members exiting the Hall, the house lights will be brought up if the stage manager hears the applause diminishing.

Authorized Recording Opportunities

Your recital will be recorded by Tom Carr and his team. Official Forbes audio recordings are only available for DMA recitals; all other recordings are the responsibility of the student.

Additionally, one video recording is permitted for each DMA recital. If anticipated competition/job submissions require multiple-angle video, exceptions will be made within the guidelines set forth by the Fire Marshal. In accordance with copyright law, any recording of your recital, audio or video, is authorized for your archival use only. **These recordings are not authorized for distribution or broadcast, including video hosting websites such as YouTube.**

Any tripods must be clear of all walkways in accordance with the Fire Marshal and should be set up at the center desk below the terrace seating area.

Photography is not permitted at your recital or rehearsal.

Live streaming: Recitalists may elect to hire a student operator through the SOM to produce a livestream using the SOM livestream system

- A \$30 fee is paid directly to the operator by the recitalist.
- That payment is due to the operator before the start of the recital.
- Prior to the recital, the recitalist should give a copy of the program to the operator and discuss their stage setup and any significant changes to it.
- The recitalist will receive a link for their event to share and publicize.
- The recital recording will stay available at the same link after the concert. It will be unlisted, but anyone with the link will be able to watch it.
- An archival copy of the recording will be sent via OneDrive after the recital

The livestream system is self-contained and operated solely by the School of Music.

In the event that the livestream system does not properly record or capture the performance the recitalist will not be given additional time in the Recital Hall to re-do their performance.

Piano Use

There are four 9-foot Steinway Concert D pianos that serve the needs of all performances held in the Forbes Center Concert Hall and Recital Hall. Recitalists are not given a choice of piano; however, you will be provided the same piano at both your dress rehearsal and your recital.

Prepared Piano and Other Non-traditional Techniques

A **prepared piano** is a piano that has been modified in some fashion, i.e. an object placed on the strings.

Non-traditional techniques include any form of interacting with the piano other than fingers touching the 88 keys.

Approval to use a piano in a prepared manner must be secured from the piano technician at least four weeks prior to your recital.

1. **All structural changes** to any piano must be supervised or performed by the School of Music's piano technician. This includes removing the lid or other case parts and attaching anything to strings or soundboard to modify the sound.
2. **Marking strings.** Small stickers may be used on plate parts to mark notes. Only the stickers provided by the piano shop are to be used. The performer is responsible for removing any stickers immediately after any rehearsal or performance. There should be nothing applied directly to the strings.
3. **Striking and plucking strings.** Strings may be struck or plucked with fingers or guitar pick. Since oil from the skin will tarnish strings over time, please wash hands well before touching any string. Other devices must always be of a material that will not mar or scratch strings. On steel strings, only materials that are softer than the steel string may be used, such as brass or aluminum. Copper-wound bass strings must also be struck or plucked with a material softer than the copper. Acceptable materials include wood, plastic, rubber, etc.... The piano technician is available to help the performer select materials that will not damage the piano.
4. **Foreign Objects.** In some cases, literature calls for the insertion of screws or mutes between piano strings. In extreme cases, an older piano outside of our four concert grands will need to be brought in. Again, a material softer than the string must be used, such as brass or aluminum. The piano technician will make the final decision on acceptable materials.
5. **Extreme volume.** There is a fine line to be drawn between passionate musical expression and outright banging on a piano. Please use good judgment when playing above a forte. Harsh playing is damaging and will not be tolerated.
6. **Common sense.** Most damage to pianos can easily be avoided by using good judgment. When you consult with the piano technician, an alternative can usually be found to satisfy both the performer and this policy.

Harpsichord Protocol

Contact Ms. Macomber to discuss your harpsichord needs at least five weeks prior to your recital. She will tell you when and where you can rehearse with a harpsichord before your final dress rehearsal.

Ms. Macomber will arrange for the harpsichord to be moved to and from the Recital Hall for your rehearsal and recital.

Production crew members will move the harpsichord from backstage to onstage at the scheduled start time of your rehearsal or 30 minutes prior to the house opening for the recital. DMA recitalists must provide their own harpsichord tuner and access to tune the instrument must be arranged with the Forbes Production office. Due to the demands of the production calendar, your tuner must contact the Production Office directly a minimum of two weeks ahead of time to schedule their visit.

If the harpsichord is to move during your recital, you must provide four individuals for that purpose. It is highly recommended that your movers attend your rehearsal to be properly trained in how to handle the instrument. Alternatively, they must arrive no later than 45 minutes before your scheduled recital start time, if they have not already been trained.

Rehearsal Day

The 90-minute rehearsal slot you scheduled with Ms. Macomber is all-inclusive. This means that within 90 minutes, you will need to load-in, tune, rehearse, run, discuss, work, re-run, and load-out. The stage manager will work to help you make the most efficient use of your time, but you should expect to spend some amount of time answering questions that will ultimately result in a more polished performance.

In order to accommodate as many recitalists as possible, rehearsals are typically scheduled back-to-back. Please be considerate of your fellow recitalists by remaining quiet as they are finishing up and by clearing out quickly once your time has elapsed. It is recommended that you arrive a few minutes ahead of your scheduled start time and wait in the hallway outside the backstage area. Please be careful not to block the double doors to the backstage area or the piano storage room. As soon as the stage manager is able, he or she will invite you in.

In order to have a productive and efficient rehearsal, think about your transitions ahead of time. This will save you valuable rehearsal time. One of the best ways to help you figure out what might make your recital flow smoothly is to go and watch other recitalists. If you need help drawing up your plan, don't hesitate to contact the Production Office.

Program: Please bring a printed copy of your program to your rehearsal for the stage manager. It can be a draft version, but you will be asked to confirm your show order.

Starting: The first few minutes of your rehearsal will be for the stage manager to go over a few logistics with you, your accompanist, and any guest performers. It is understood that music students are exceptionally busy, but it is essential that—if at all possible—all performers attend your rehearsal. If your recital includes a guest ensemble (e.g. a choir) that cannot attend as a complete unit, one or two representatives should be at your rehearsal to walk the blocking for entrances and exits. Having someone else explaining to the others on recital day will give you one less task on which to focus.

Ending: Plan to finish your rehearsal five minutes early. This allows time for you to ask the stage manager questions and touch base with your teacher. It also allows the next rehearsal to begin on time.

Guests: Your Dress Rehearsal is closed. This means that the only people permitted in the Recital Hall are your applied instructor (or their representative) and people *directly* involved in the recital as described in the Personnel section on page 4. For academic reasons, additional attendees may be approved by the Production Office with at least one week's notice and the consent of your applied instructor.

Recording: You may record your rehearsal with a self-contained recording device like a Zoom. No other equipment or personnel may be brought in to record your rehearsal.

Dressing rooms: The dressing rooms are not available for rehearsals so it is strongly recommended that you arrive dressed for your rehearsal.

Recital Day

Dressing Room/Green Room: Every effort will be made to provide the Green Room and two dressing rooms. However, if your recital occurs at the same time as another performance at the Forbes Center the rooms may not be available. If they will not be available you will be informed of this at your rehearsal. You will be given access to the Recital Hall and your support areas up to 2 ½ hours prior to your recital performance time. This time will be used for set up as well as warm-up. At the very latest, you, your ushers and any additional performers are expected to arrive one hour prior to your recital.

Please, check in with the stage manager in the Recital Hall door before going to the Dressing Room or Green Room. As soon as he or she is able, the stage manager will allow you onstage to set-up, tune and warm up.

The dressing rooms and green room will remain unlocked on recital days—please do not leave valuables in them. The use of these rooms is provided as a courtesy, and the Forbes Center and its staff are not responsible for items left unattended. Also, be aware that these rooms are shared with other recitalists so please keep them tidy and clean up after yourself before you leave. Remember that your dressing room, the green room as well as the backstage access hallway and Recital Hall backstage are only for personnel *directly* involved in your recital.

Schedule: We will begin the Pre-Show Announcement exactly on time; please advise all performers, ushers, page turners, faculty, and family who plan to attend.

Following the recital, it is customary for your individual applied instructor to greet you in the backstage area. All other well-wishers (family, classmates) must wait to greet you in the lobby.

Timeline for recital day

105 minutes to start time: you may arrive for setup and warm-up onstage;

60 minutes to start time: your ushers and any additional performers arrive

45 minutes to start time: your harpsichord movers show up if they haven't been trained

30 minutes to start time: your page turner arrives; your harpsichord movers show up if already
Trained

20 minutes to start time: all performers clear the stage and house

15 minutes to start time: the house opens

5 minutes to start time: stage manager will call performers to places
start time: recital begins on schedule

60 minutes or less *after* start time: you exit the stage to thunderous applause and
head to the lobby to greet your well-wishers

5 minutes after *end* time: you return to the backstage and dressing room areas
to gather your belongings

Pre-Show Announcement

A recorded Forbes Center Pre-Show Announcement will be played at the beginning of your recital.

Receptions

There is no space for receptions available in the Forbes Center. If you are having an offsite reception, please arrange for any food or beverage to be delivered directly to the reception site. The School of Music asks that you refrain from announcing reception information from the stage.

Students can host a reception in a private space at the School of Music across the street from the Center. Contact Donna Wampler at (540) 568-6863 for scheduling and catering information. Catering for any events on campus must be arranged through Aramark Catering.

The Hotel Madison may be available for receptions and you may ask the School of Music for additional information or reach out to the hotel directly.

Forbes Center DMA Recital Advance Information Sheet

Name _____

Instrument _____

Applied Professor _____

Recital Date and Time _____

Email _____ Cell _____

Type of DMA Recital (check one):

- Recital
- Lecture-Recital

List your repertoire and running times:

*indicate any anticipated intermission breaks

Piece or Set

Time

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____

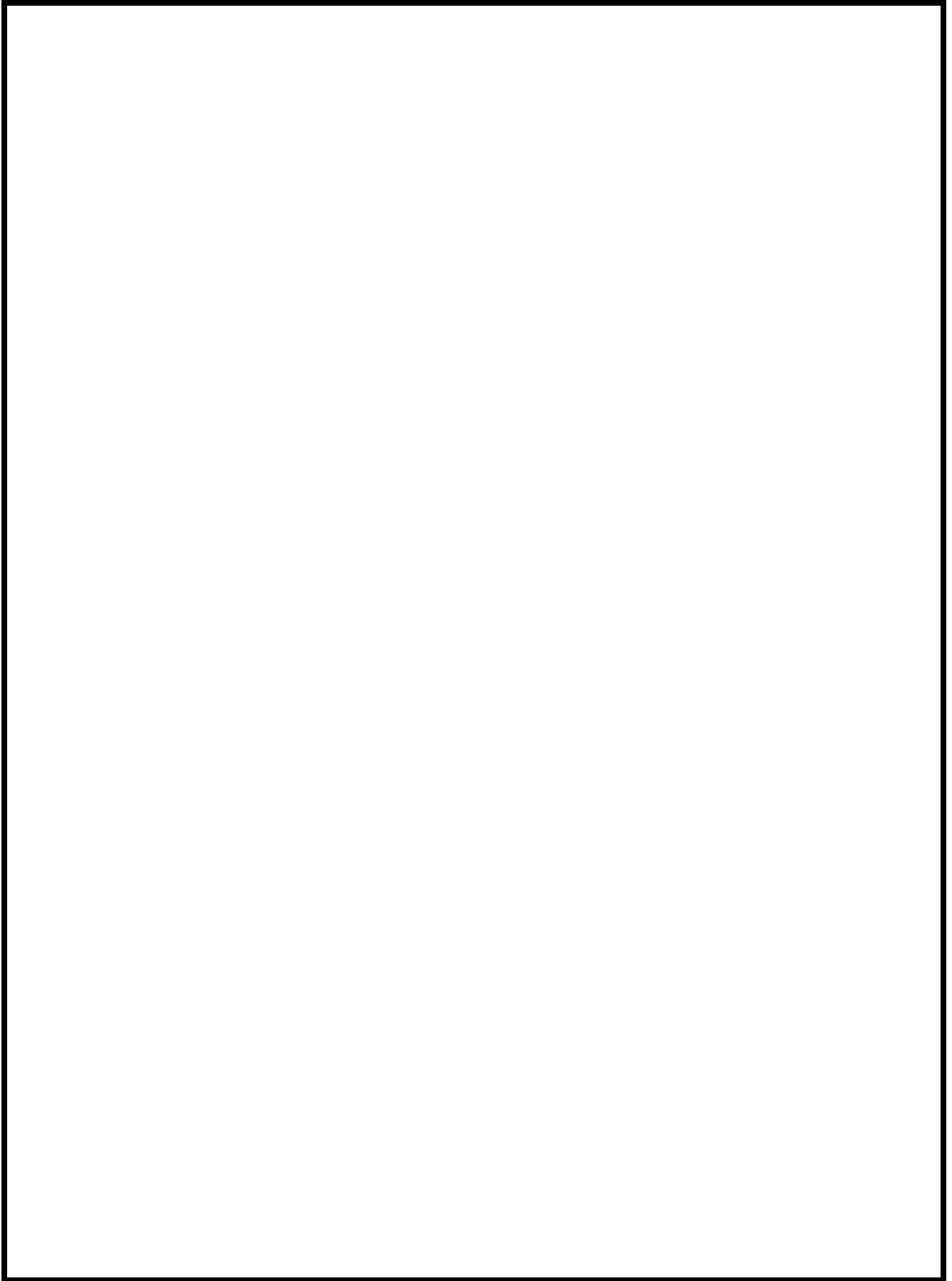
Additional Info:

Equipment Requested (check all that you will be using):

- Music Stands (quantity?) _____
- Chairs (quantity?) _____
- Piano (prepared piano? special requirements?) _____
- Harpsichord (who is your harpsichordist?) _____
- Percussion Equipment _____

Notice: The Percussion Request Form must be turned in to Prof. Casey Cangelosi (percussion) four weeks in advance of an event. DO NOT turn in the Percussion Request Form with the Printing Authorization Form or the Forbes Center Advance Information Sheet.

**DELIVER THIS FORM TO THE PRODUCTION OFFICE AT FORBES room 1120
AT LEAST FOUR WEEKS BEFORE YOUR RECITAL**



Percussion Request Form

To be filled out and placed in Professor Cangelosi's mailbox at least **four weeks before** the event date.

Name _____

Date of Event _____

Date(s) Equipment Needed _____

Event Site _____

If this is not a percussion studio recital, please list the person(s) who will play the equipment:

Equipment Requested:

_____ Do Not Write Below This Line _____

Approved _____ Denied _____

Signature _____

