Student Recital Program

STYLE GUIDE

A comprehensive guide to creating a recital program

Created by the 2014 LSU School of Music Production Team
Congratulations on your upcoming recital! This is the style guide that will guide you through the process of creating and editing your own program for your upcoming performance. The Style Guide was created to be as intuitive, helpful, and easy to use while also providing the student with the experience and responsibility of constructing a concert program. This is part of being a professional musician and provides a good way to acquire other skills you will need as you continue on as a professional.

If you should experience any problems constructing your program, please consult this style guide first, as it will likely answer most of your questions. If you have remaining questions or problems after double-checking the style guide, please email the Production Team either for an answer to your query or to set up an appointment with a Production Team Member.

Email: musicprograms@lsu.edu
Location: 102 New School of Music Building Copy Room

The purpose of this style guide is to aid you in the program creation process. The style guide contains important information regarding the program template. Please read through the guide carefully before beginning your program draft.
The School of Music Recital Hall is used for a wide variety of events. Following the guidelines for scheduling rehearsals and recitals will avoid last-minute crises.

Please be aware:
- All recitals will be recorded by the School of Music recording staff.
- All recital programs must be printed in the standard format by staff from the School of Music.
- A nonrefundable fee of $75.00 is charged to the student for all degree and non-degree recitals.
- Some restrictions apply to student recital dates, times, and locations:
  - Locations: Student recitals must occur in the School of Music Recital Hall unless approved by the administration (organ recitals occur at locations other than the School of Music).
  - Dates: Student recitals may not be scheduled during the Concentrated Study Period, Final Exams, or on University holidays.
  - Student recitals may not be scheduled on Saturdays.
  - Sunday recital slots are available for recitals only during the peak month of April.
  - Time:
    - Monday – Friday at 4:00 pm, 5:30 pm or 7:30 pm.
    - Students requesting a 4:00 pm recital will be required to have a signature from their applied instructor insuring that the performance, including intermission, will not exceed 60 minutes.
    - There will be Sunday time slots available in the Recital Hall during April. Those time slots will be 2:00 pm, 4:00 pm, and 6:00 pm.
  - Dress Rehearsals:
    - Dress rehearsals in the Recital Hall may be scheduled for 1.5 hours during the following weekday time periods: 9:00 AM - 10:30 AM, 10:30 AM - 12:00 PM, 12:00 PM - 1:30 PM or 1:30 PM - 3:00 PM. Weekends are also available for 1.5 hour blocks. It is the user’s responsibility to pick up a recital hall key in advance.

1. Register for the appropriate course number and the correct number of hours. You may not reserve a recital date without proof of registration and fee payment. Submit a copy of your schedule with your recital request. Recital requests will not be considered without the appropriate documentation. This is required for degree and non-degree recitals.

2. The School of Music provides a staff collaborative pianist for Doctoral Solo Recitals. Therefore, the collaborative pianist’s signature is required for Doctoral Solo Recitals only. All other collaborative services are the financial responsibility of the student.

3. Check the dates of events on the School of Music Planning Calendar. Recital date requests should avoid any conflict with major ensemble and faculty performances. Check the dates of events outside the School of Music such as the Louisiana Sinfonietta, Baton Rouge Symphony, or Acadia Symphony.

4. Check dates with your collaborative pianist, applied teacher and ensemble members. When you schedule your recital and dress rehearsal, we will assume that you have made sure that your applied teacher and collaborative pianist are available to attend your chosen dates.

5. Set up an appointment with Bill Kelley via the Recital Scheduling Appointment Calendar.

6. Meet with Bill Kelley. In your meeting, your recital and dress rehearsal will be entered into the calendar. E-mail confirmation of the recital date will be sent to the performer, applied teacher, collaborative pianist, and any identified ensemble members. Priority for scheduling recital requests is on a first-come, first-served basis for all recitals. Graduate students receive first priority, undergraduates receive second priority, non-required recitals receive third priority in the initial recital requests.

Dress rehearsals will be scheduled at the same time the performance date is set.

Once a recital date is set, it will not be changed except in a medical emergency. Documentation will be required (i.e., a physician’s note). Rescheduling will require approval by the Director of the School of Music in consultation with the applied instructor.

Recitals cannot be canceled without permission of Stephen David Beck (undergraduate) or Joseph Skillen (graduate).
PROGRAM POLICIES AND PROCEDURES

PROGRAM PROCEDURES

1. Schedule your recital with Bill Kelley.
2. Determine the program repertoire and order with applied professor.
3. Download the template and style guide from Moodle.
4. Enter the program information using the appropriate formatting as detailed in this guide.
5. Have the program proof-read and approved by applied professor.
6. Once approved, send the program as a Word file to the Production Team (musicprograms@lsu.edu) with applied professor carbon copied (CC’d) in the email.
   ✪ Note: Programs received without a carbon copy sent to the applied professor will not be accepted.
7. The Production Team will give a final check for proper formatting and send the applied professor an email containing a PDF of the final proof (with student CC’d).
8. Once the applied professor approves the final draft, the Production Team will print the programs and place them in the applied professor’s mailbox, which is located in SOM Room 107 New School of Music Building.
   ✪ Fifty programs are printed for student recitals, unless otherwise requested by the applied professor.
   ✪ The program will also be linked to the Performance Calendar (see alternate calendar) on the LSU School of Music website to be viewed as a PDF.

TIMELINE

Programs should be created, approved by the applied professor, and sent to the Production Team three weeks before the scheduled recital.

Note: Do not start creating your program three weeks before the recital! The Production Team expects programs to be sent this far in advance to allow enough time for printing.

The Production Team is not responsible for any additional program notes that the student may wish to include. The student may create and print their own program notes and place them with the programs before the recital.

PROGRAM TEMPLATE BASICS

Now that we have explained some of the procedures that must take place to schedule your performance, we can move on to the mechanics of creating the program. Most importantly, you need to know that your program will be created from a pre-formatted template. This means that every piece of the program is already provided to you in the form of a Microsoft Word document (LSU logo, placeholders for names, instruments, program order with formatted tab stops, and placeholders for date, time, and venue). Placeholders for all text information have been placed inside the template so that the student will need only to replace existing text. Programs should only be made from the existing template available on Moodle.

To create one template that will function for all student recitals, a variety of musical works and their respective formattings must be present. As a result, the template was specifically created to include examples of the widest range of musical works for all instruments so that the student may most easily match the kind of work with the correct formatting. This is explained in more detail later in the Style Guide, and plenty of examples are given to help the student along the way.

The next page shows the template that you will work with. The majority of the rest of the Style Guide walks you through every step of understanding, editing, polishing, and transforming the template into a completed professional program that will be printed, cut, and delivered to your applied professor’s mailbox.
**MASTER’S RECITAL**
Jane Doe, flute
John Doe, piano

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fleur Jetée</td>
<td>Gabriel Fauré (1845-1924)</td>
<td></td>
</tr>
<tr>
<td>Chanson d’amour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clair de Lune</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six Improvisations on Hassidic Melodies</td>
<td>Paul Schoenfield (b. 1947)</td>
<td>arr. John Smith</td>
</tr>
<tr>
<td>In A Minor</td>
<td>Ufaratsta</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Achat Shul’ali</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Val’hí Vishurun Melech</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Koatsitske</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nigan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rikuid</td>
<td></td>
</tr>
</tbody>
</table>

**INTERMISSION**

<table>
<thead>
<tr>
<th>Symphony/Sonata/Concerto Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermezzio op. 4</td>
<td>Robert Schumann (1810-1856)</td>
</tr>
<tr>
<td>I. Allegro quasi maestoso</td>
<td></td>
</tr>
<tr>
<td>II. Presto a capriccio</td>
<td></td>
</tr>
<tr>
<td>III. Allegro moderato</td>
<td></td>
</tr>
<tr>
<td>IV. Allegro</td>
<td></td>
</tr>
<tr>
<td>Hungarian Rhapsody No. 13 in A Minor</td>
<td>Franz Liszt (1811-1886)</td>
</tr>
<tr>
<td>James Boudreaux, tuba</td>
<td></td>
</tr>
<tr>
<td>Elizabeth LaFleur, trombone</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Selections from Carmen</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Habana: L’amour est un oiseau rebelle”</td>
<td>Georges Bizet (1838-1875)</td>
</tr>
<tr>
<td>“C’est les contrabandiers le refuge ordinaire”</td>
<td></td>
</tr>
<tr>
<td>“Che gelida manina” from La bohème</td>
<td>Giacomo Puccini (1858-1924)</td>
</tr>
</tbody>
</table>

This recital is given in partial fulfillment of the requirements of the Master of Music. Jane Doe is from the Studio of Isabella Billings.

Tuesday, January 28, 2014 | 5:30 p.m. | Recital Hall
The Tab key is the essential tool for making a student program. The Tab key moves the cursor horizontally across the page in a faster and easier manner compared to using the Spacebar.

**TERMS TO KNOW**

- **Left-aligned** tab stops begin text at the tab stop.
- **Center-aligned** tab stops center text on the tab stop.
- **Right-aligned** tab stops end the text at tab stop.

Tabs have been preset by the Production Team and are designed to help in the creation of the student program.

Do not use spaces to set or move the cursor - only use them for spacing between words. Using spaces to move the cursor will complicate editing the program and will necessitate the student starting over to ensure the finished product conforms to SOM standards.

**ADDITIONAL NOTES**

- If there are no movement numbers for a piece that does contain separate movements, skip Tab 1 and move on to Tab 2, or skip both if neither are applicable.
- Do not worry if any text to the right disappears while typing. It was pushed off of the visual page to give your text more room.
  - **PC**: Press the Delete key.
  - **Mac**: Hold down the Fn (Function) key while pressing Delete.

The text should reappear. Feel free to email the Production Team (with your program draft attached) if this doesn’t work.
Student Recital Programs follow specific text formatting. Please use the following section as a guide to help you correctly format every section of your recital program. The program will follow formal writing style guidelines for music as adopted from D. Kern Holoman’s *Writing About Music: A Style Sheet* (2008).

**HEADER**

The header of your program contains the School of Music logo with a decorative horizontal line below. This section should not be edited. If the header is accidentally changed (e.g. deleted, moved, resized) start over with a new template.

**BODY HEADING**

The heading of the recital program includes information about the type of recital and the names of the main recital performers (i.e., the student performer and any other significant performers performing multiple or all works on the program).

The font of the *entire heading* should be set in **Garamond, 11-point font size**.

1. The *title* of the recital should be in **all caps in bold**.
   
   e.g., SENIOR RECITAL or MASTER’S RECITAL

2. The *names of the performers* should be in **bold**.
   
   e.g., Sally Sparrow or Billy Billings

3. The *name of the instrument* should be in **bold and italics**.
   
   e.g., viola or baritone

The title of registered recitals should relate to the course name. In the table below, the course number and name are given with the corresponding title listed to the right.

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Name</th>
<th>Recital Title As It Should Appear in the Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>4797</td>
<td>Senior Recital</td>
<td>SENIOR RECITAL</td>
</tr>
<tr>
<td>4798</td>
<td>Senior Composition Recital</td>
<td>SENIOR COMPOSITION RECITAL</td>
</tr>
<tr>
<td>7798</td>
<td>Master’s Recital</td>
<td>MASTER’S RECITAL</td>
</tr>
<tr>
<td>9001</td>
<td>Doctoral Solo Recital</td>
<td>DOCTORAL SOLO RECITAL</td>
</tr>
<tr>
<td>9002</td>
<td>Second Doctoral Solo Recital</td>
<td>DOCTORAL SOLO RECITAL</td>
</tr>
<tr>
<td>9003</td>
<td>Doctoral Lecture Recital</td>
<td>DOCTORAL LECTURE RECITAL</td>
</tr>
<tr>
<td>9008</td>
<td>Doctor of Musical Arts Chamber Music Recital</td>
<td>DOCTORAL CHAMBER MUSIC RECITAL</td>
</tr>
<tr>
<td>9010</td>
<td>Lecture Recital with Written Document</td>
<td>DOCTORAL LECTURE RECITAL</td>
</tr>
<tr>
<td>All Other Recitals</td>
<td></td>
<td>UNDERGRADUATE RECITAL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>GRADUATE RECITAL</td>
</tr>
</tbody>
</table>

**BOdy Text FormattIng**

The font of the *entire heading* should be set in **Garamond, 11-point font size**.

1. The *title* of the recital should be in **all caps in bold**.
   
   e.g., SENIOR RECITAL or MASTER’S RECITAL

2. The *names of the performers* should be in **bold**.
   
   e.g., Sally Sparrow or Billy Billings

3. The *name of the instrument* should be in **bold and italics**.
   
   e.g., viola or baritone
The body of the program should be set in Garamond, 10-point font size.

1. **True titles** should be given in **bold** and **italics** (see next page).

2. The names and dates of the composers should be in **Roman (regular)** type.

3. **Intermission** should be in **all caps**.

4. **Generic titles** should be given in **bold** (see next page).

5. **Movement names** should be given in **Roman type**.

6. Additional performer names should be given in **Roman type**, and **instrument names** should be given in **italics**.

7. Works from a collection should be given in **Roman type** and placed in **quotations** with the larger work given in **bold and italics** (see next page).

8. **Works from a Collection**

   4. A title that has been assigned by the composer.
      - Le Sacre du printemps
      - Missa Solemnis
      - La traviata
      - Der Tod und das Mädchen
      - Gretchen am Spinnrade

   5. A title that contains words like sonata, quartet, fantasia, often with an identifying opus number or index number appended.
      - Piano Concerto No. 2 in F Major, op. 102
      - String Quartet No. 14 in C-sharp Minor, op. 131
      - Cello Suite No. 1, op. 72
      - Violin Sonata No. 3, op. 25

   6. **Common Name**
      - A widely recognized popular name for a work.
      - These should be placed in **quotation marks** and **inside parentheses in Roman type**.
      - Piano Quintet in A Major, d. 667 (“Trout”)
      - Symphony No. 94 in G Major, hob. I:94 (“Surprise”)
      - Piano Sonata No. 14, op. 27 no. 2 (“Moonlight”)
      - Symphony No. 6, op. 68 (“Pastoral”)
      - Piano Concerto No. 5, op. 73 (“Emperor”)

   7. **Works from a Collection**
      - Arias or selections that are pieces from a larger work.
      - “Selections from” should be in roman type, with the name of the larger work given in **bold and italics**.
      - “Caro nome” from Rigoletto
      - Selections from Gaspard de la Nuit
        - Onlind
        - Scarbo

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**Examples:**

- Fleur Jetée
  - Gabriel Fauré
  - (1845-1924)

- Chanson d’amour
  - Gabriel Fauré
  - (1845-1924)

- Clair de Lune
  - Paul Schoenfeld
  - (b. 1947)
  - arr. John Smith

- Six Improvisations on Hassidic Melodies
  - Ufesta
  - Achar Sh’alit
  - Vah’li V’ishuram Melech
  - Komehke
  - Nigion
  - Rikud

- Intermission

- Intermezzi op. 4
  - Robert Schumann
  - (1810-1856)

- Hungarian Rhapsody No. 13 in A Minor
  - Franz Liszt
  - (1811-1886)

- Selections from Carmen
  - Georges Bizet
  - (1838-1875)

- “Habanera: L’amour est un oiseau rebelle”

- “Che gelida manina” from La bohème
  - Giacomo Puccini
  - (1858-1924)
FOOTER TEXT FORMATTING

The footer contains two text boxes, one above and below a decorative line. The text box above the line contains the name of the degree being pursued, the performer’s name, and the applied professor’s name. The text box below the line contains the date, time, and venue of the performance.

This recital is given in partial fulfillment of the requirements of the Master of Music.
Jane Doe is from the Studio of Isabella Billings.

Tuesday, January 28, 2014 | 5:30 p.m. | Recital Hall

The degree information should exactly match your degree program:
- Bachelor of Arts in Music
- Bachelor of Music
- Bachelor of Music Education
- Master of Music
- Doctor of Musical Arts

In the case that the program is not a required recital, the footer should be changed to:
This recital is given as a non-required recital for the [Name of Degree] program.
[Student Name] is from the Studio of [Applied Professor].

This section only lists the degree being pursued, not the specific degree program or area/concentration. Area/concentration information (e.g., instrument, vocal part, composition) is included along with student name in the program heading.

Degree information should not read as follows:
- “Bachelor of Music, Composition”
- “Master’s in Piano Performance”
- “DMA in Vocal Performance”
- “Doctorate in Clarinet”

ON A MAC:

Step 1: Select View from the menu bar.

Step 2: Scroll to the bottom of the drop-down menu and select Header and Footer.

To close, click the Close button on the dotted line just above the footer.
Performing diverse selections of music involves programming music in native languages. Names and Titles will always follow the rules for capitalization and diacritical markings of their original language. Since most languages include diacritical marks in their alphabets (e.g., accents, umlauts), these must be present in the final program. These markings are the student’s responsibility to collect, organize, and place within the program information. Instructions for placing these symbols are provided below.

EDITING ON MAC

1. Place cursor in your document where you want to insert a symbol or special character.
2. Open the Symbols and Special Characters dialog box:
   a. Insert
   b. Symbol
   c. Advanced Symbol...
3. Once the dialog box is open, select the Symbols tab.
4. Select the symbol that you need to place in your document.
1. Place the cursor in your document where you want to insert the symbol or special character.
2. Open the **Insert** menu tab and select **Symbol**, which is located on the far right.

   ![Symbol Insertion](symbol_insertion.png)

3. Do one of the following:
   a. Select the symbol that you need in the drop-down list.
   b. If the symbol that you need to insert is not in the drop-down list, select **More Symbols**. Select the symbol that you need, and then click **Insert**.

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**HANGING INDENT**

When the title of a work is too long and needs to continue onto the next line, a hanging indent makes the title easier to read and understand.

**CREATING AN INDENT**

1. Select the text where you need to place a hanging indent.
2. Drag the upper triangle on the ruler (shown below) to the right 1/8 (one-eighth) of an inch.

   ![Hanging Indent](hanging_indent.png)

   a. Before
   Six Improvisations on Hassidic Melodies in A Minor

   b. After
   Six Improvisations on Hassidic Melodies in A Minor
PRINTING A TEST COPY

When the program proof is ready for applied professor approval, print the program with these specifications:

1. **File > Print**

2. In the space next to the “Pages” option, type “1, 1.” This prints the same program twice on one sheet of paper; this shows the final printed size of the student program.

3. Under Settings, select **Print One Side**.

4. Under Settings, select **Narrow Margins** and **2 Pages Per Sheet** in the last drop-down menu.

**Note:** The program you print out will likely not be centered on the page, due to differing printer settings specific to each printer. Do not worry about centering issues, as the Production Team has taken care of all printer-program interface problems. The program will print in center alignment with correct margins on the Production Team printers.