LSU | College of Music & Dramatic Arts

Student Recital Program

STYLE GUIDE

A comprehensive guide to creating a recital program

Created by the LSU School of Music Production Team
Revised October 2021

INTRODUCTION

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 intuitive, helpful, and easy-to-use while also providing you 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 e-mail 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: 109 School of Music

USING THIS GUIDE

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.

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PROGRAM POLICIES AND PROCEDURES

PROGRAM PROCEDURES

1. Schedule your recital with Bill Kelley.
2. Determine the program repertoire and order with studio professor.
3. Download the appropriate template and style guide from the Recital Planning page.
4. Enter the program information using the appropriate formatting as detailed in this guide.
5. Send the program as a Word file to the Production Team (musicprograms@lsu.edu).
6. The Production Team will give a final check for proper formatting and send the student an e-mail containing a PDF of the proof.
7. Once the student approves the final draft, the Production Team will publish the program to the Events Planning Calendar on the LSU School of Music website to be viewed as a PDF.

TIMELINE

Programs should be created and sent to the Production Team no later than **five (5) business days** before the scheduled recital. If program information is not received in time, a generic program will be published containing only the student's name, applied instrument, professor's name, date, and time of the recital.

Note: Do not start creating your program five days before the recital! The Production Team expects programs to be sent farther in advance to allow enough time for editing and publication. Additionally, if a program proof is not approved by the student **three (3) business days** before the recital, the Production Team will publish the current proof without final approval. Any changes made after that time must be announced from the stage.

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 the Recital Planning webpage (https://www.lsu.edu/cmda/music/resources/student/recital-planning/index.php).

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 published onto the School of Music website for public viewing.

EXAMPLE RECITAL PROGRAM

LSU | College of Music & Dramatic Arts

MASTER'S RECITAL
Jane Doe, *flute*
John Doe, *piano*

Fleur Jetée (5') *Chanson d'amour* (6') *Clair de Lune* (5')	Gabriel Fauré (1845-1924)
Three Improvisations on Hassidic Melodies In A Minor (15') Ufaratsta Achat Sha'alti Vah'hi Vishurun Melech	Paul Schoenfield (b. 1947) arr. John Smith
"In the Mood"	Glenn Miller (1904-1944)

INTERMISSION

Intermezzi, op. 4 (7') I. Allegro quasi maestoso II. Presto a capriccio III. Allegro moderato	Robert Schumann (1810-1856)
Hungarian Rhapsody No. 13 in A Minor (2')	Franz Liszt (1811-1886)

James Boudreaux, *trombone*
Elizabeth LaFleur, *tuba*

Selections from *Carmen* (5') "Habanera: L'amour est un oiseau rebelle" "C'est les contrabandiers le refuge ordinaire"	Georges Bizet (1838-1875)
"Che gelida manina" from *La bohème* (10')	Giacomo Puccini (1858-1924)

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

Tuesday, October 19, 2021 | 5:30 PM | Recital Hall

RECITAL PROGRAM TEMPLATE

LSU | College of Music & Dramatic Arts

[RECITAL TITLE] RECITAL
Name, *instrument*
Pianist Name (if applicable), *piano*

Title (5')
Title (6')
Title (5')
Composer Name
(1234-5678)

Collection Title
Continuation of Title (15')
Title
Title
Composer Name
(b. 1234)
arr. Arranger Name

"Song Title"
Composer Name
(1234-5678)

INTERMISSION

Symphony/Sontata/Concerto Title (7')
I. Movement Name
II. Movement Name
III. Movement Name
Composer Name
(1234-5678)

Title (2')
Composer Name
(1234-5678)
Performer, *instrument*
Performer, *instrument*

Selections from *Collection* (5')
"Title"
"Title"
Composer Name
(1234-5678)

"Title" from *Collection* (10')
Composer Name
(1234-5678)

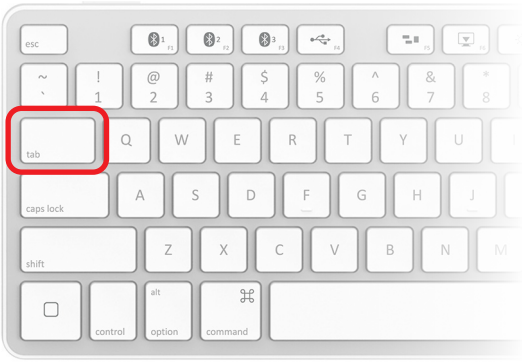
This recital is given in partial fulfillment of the requirements of the [Name of Degree] degree. [First Name] is from the Studio of [Studio Pofessor].

[Day], [Month] [Date], [Year] | [Time] PM | Recital Hall

TABS

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**.



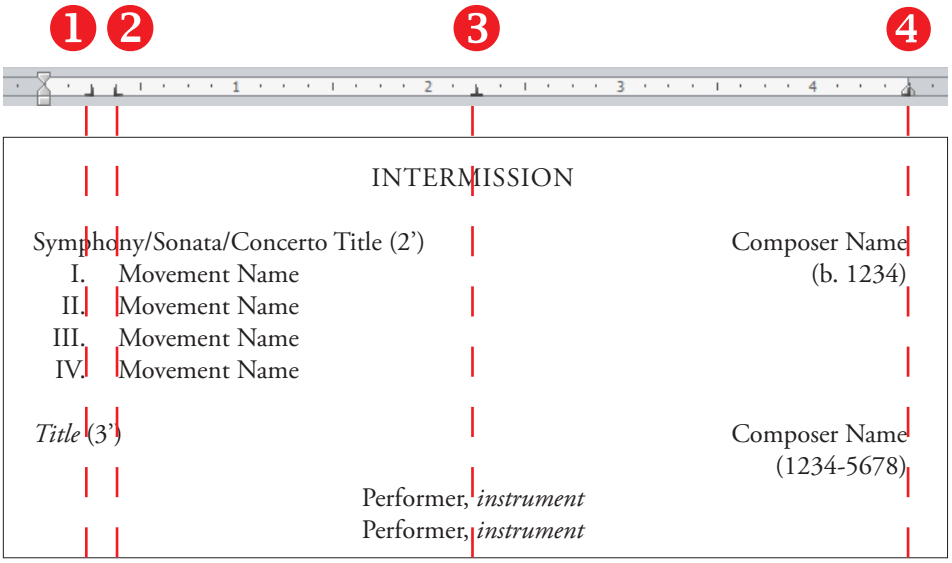
TERMS TO KNOW

- **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.

TABS



Tab ❶ (Right-Aligned): Movement Numbers

Tab ❷ (Left-Aligned): Movement Names or Piece Names within a Collection

Tab ❸ (Center-Aligned): Intermission and/or Other Performers

Tab ❹ (Right-Aligned): Composer Name and Dates (also Arrangers, Translators, etc. without Dates)

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.

BODY TEXT FORMATTING

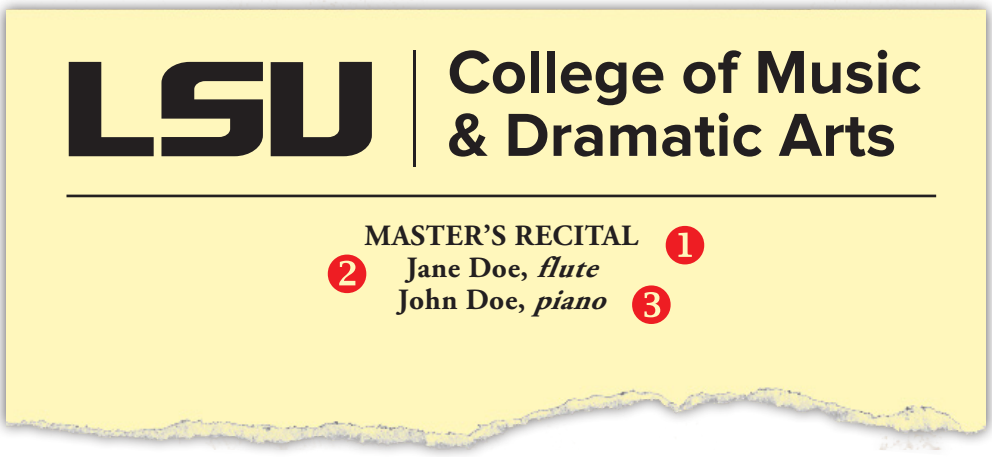
Student Recital Programs follow specific text formatting. Please use the following section as a guide to help you correctly format every section of your recital program. The program will follow formal writing style guidelines for music as adopted from D. Kern Holoman's *Writing About Music: A Style Sheet* (2008).

HEADER

The header of your program contains the LSU College of Music and Dramatic Arts/School of Music logo with the 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).



BODY HEADING, CONTINUED

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** and **bolded.**

e.g., **SENIOR RECITAL** or **MASTER'S RECITAL**

② The **names of the performers** should be **bolded**.

e.g., **Sally Sparrow** or **Billy Billings**

The main performer in the recital should be listed first. Any other performers who appear on almost every piece in the program (e.g., a pianist who plays on several works) should be listed below. See page 15 for correct score order.

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.

Course Number	Course Name	Recital Title As It Should Appear in the Program
4797	Senior Recital	SENIOR RECITAL
4798	Senior Composition Recital	SENIOR COMPOSITION RECITAL
7798	Master's Recital	MASTER'S RECITAL
9001	Doctoral Solo Recital	DOCTORAL SOLO RECITAL
9002	Second Doctoral Solo Recital	DOCTORAL SOLO RECITAL
9003	Doctoral Lecture Recital	DOCTORAL LECTURE RECITAL
9005	Concerto with Orchestra	DOCTORAL CONCERTO RECITAL
9008	Doctor of Musical Arts Chamber Music Recital	DOCTORAL CHAMBER MUSIC RECITAL
9010	Lecture Recital with Written Document	DOCTORAL LECTURE RECITAL
All Other Recitals		
		UNDERGRADUATE RECITAL
		GRADUATE RECITAL

BODY

Fleur Jetée (5') ④
Chanson d'amour (6')
Clair de Lune (5')
⑤ Gabriel Fauré (1845-1924)

Six Improvisations on Hassidic Melodies (15') — Paul Schoenfield (b. 1947), arr. John Smith
Ufaratsa
Achat Sha'alti
Vah'hi Vishurun Melech
Kozatske
Nigun
Rikud

INTERMISSION ⑥

⑦ Intermezzi op. 4 (7') — Robert Schumann (1810-1856)
I. Allegro quasi maestoso
II. Presto a capriccio
III. Allegro moderato
IV. Allegro

Hungarian Rhapsody No. 13 in A Minor (2') — Franz Liszt (1811-1886)

⑧ James Boudreaux, trombone
Elizabeth LaFleur, tuba

⑨ Selections from *Carmen* (5') — Georges Bizet (1838-1875)
"Habanera: L'amour est un oiseau rebelle"
"C'est les contrabandiers le refuge ordinaire"

"Che gelida manina" from *La bohème* (10') — Giacomo Puccini (1858-1924)

The **body** of the program should be set in **Garamond, 10-point** font size.

④ **True titles** should be given in ***italics*** (see next page).

⑤ The **names and dates of the composers** should be in **Roman (regular) type**.

⑥ **Intermission** should be in **ALL CAPS.**

⑦ **Generic titles** and **movement names** should be given in **Roman type.**

⑧ **Additional performer names** should be given in **Roman type,** and **instrument names** should be given in ***italics*.**

⑨ Works from a collection should be given in **Roman type** and placed in **"quotations"** with the larger work given in ***italics*** (see next page).

BODY, CONTINUED

④ ***True Title***

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

⑦ ***Generic Title***

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

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")

⑨ ***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 ***italics***.

"Caro nome" from Rigoletto
Selections from Gaspard de la Nuit
"Ondine"
"Scarbo"

NOTE: All pieces **MUST** have the length in minutes listed rounded to the next whole number (i.e., instead of 7:30', change to 8')

SCORE ORDER

Any performers listed in a program must be listed in score order (the one exception being the main performer of the recital being listed first in the program header). Please use the following as reference for correct score order.

Orchestral Score Order *(source)*
(Notice the different placement of percussion in orchestra and band scores)
- Flutes (Fl or Fls)
- Oboes (Ob or Obs)
- Clarinets (Cl or Cls)
- Bassoons (Bsn or Bsns)
- Horns (Hn or Hns)
- Trumpets (Tpt or Tpts)
- Trombones (Trb or Trbs)
- Tuba (Tuba)
- Timpani (Timp)
- Percussion (Perc)
- Other Instruments
- Violins I (Vlns)
- Violins II
- Viola (Vla)
- Violoncellos (Vcl)
- Double Bass (DB)

Band Score Order *(source)*
- Flutes (Fl or Fls)
- Oboes (Ob or Obs)
- Bassoons (Bsn or Bsns)
- Clarinets (Cl or Cls)
- Saxophones (AS, or TS, or BS)
- Cornets (Cor)
- Trumpets (Tpt or Tpts)
- Horns (Hn or Hns)
- Trombones (Trb or Trbs)
- Euphoniums (Euph)
- Tubas (Tubas)
- Timpani (Timp)
- Percussion (Perc)

Brass Quintet *(source)*
- Trumpet I
- Trumpet II
- Horn
- Trombone
- Tuba

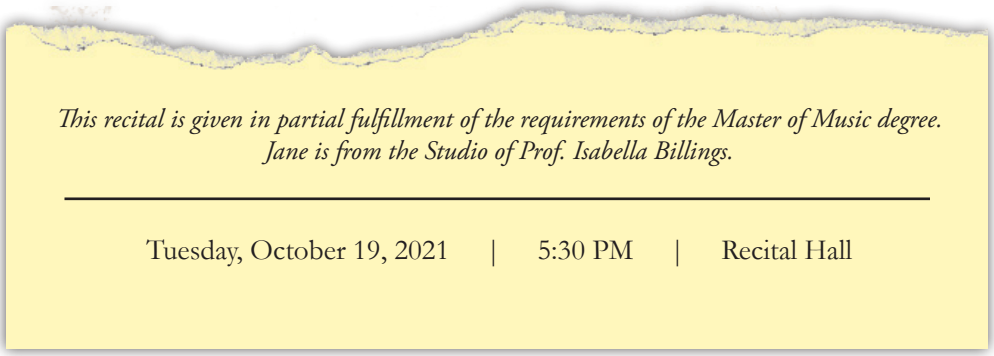
Woodwind Quintet *(source)*
- Flute
- Oboe
- Clarinet
- Horn
- Bassoon

Jazz Score Order *(source)*
- Saxophone
- Trumpet
- Trombone
- Guitar
- Bass
- Drums

Choral Score Order
- Soprano
- Alto
- Tenor
- Bass

FOOTER TEXT FORMATTING

The footer contains two text boxes, one above and below the line. The text box above the line contains the **first name of the degree being pursued**, the **performer's name,** and the **studio professor's name.** The text box below the line contains the **date**, **time**, and **venue** of the performance.



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

This section only lists the degree being pursued, not the specific degree program or area/concentration.

Degree information should **not** read as follows:

- "Bachelor of Music, Composition"
- "Master's in Piano Performance"
- "DMA in Vocal Performance"
- "Doctorate in Clarinet"

Studio professors should be listed as "Dr. [Full Name]" if they have a doctorate or "Prof. [Full Name]" if they do not.

The date should be listed as [Day], [Month] [Date], [Year]. There shouldn't be any additional formalities with the date.

- It should **not** be listed as: Thursday, January 28th, 2014.

Please list only the number for the date.

The time should be listed as [Time] p.m.

- Note that p.m. is lowercase with periods after each letter.

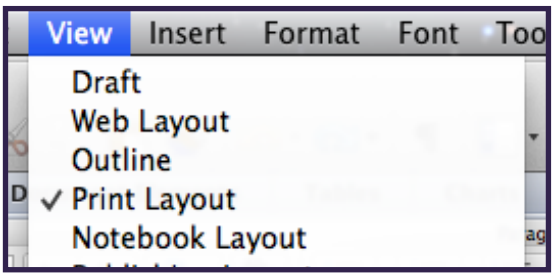
FOOTER, CONTINUED

To edit this information in your document, open the footer by double-clicking in the very bottom of the page.

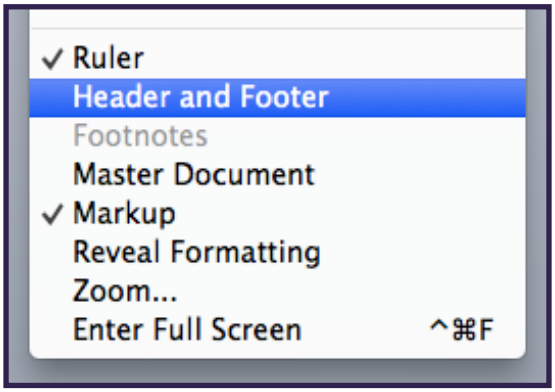
Fill in the appropriate information and close the footer by double-clicking outside of the footer.

The footer can also be opened and closed from the menu bar:

ON A MAC:



Step 1: Select **View** from the menu bar.

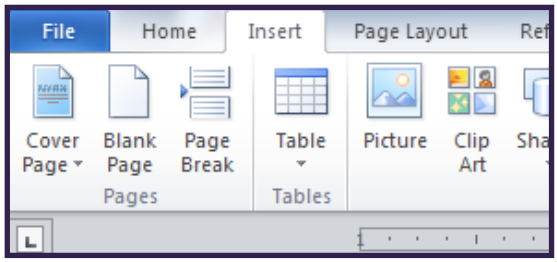


Step 2: Scroll to the bottom of the drop-down menu and select **Header and Footer.**

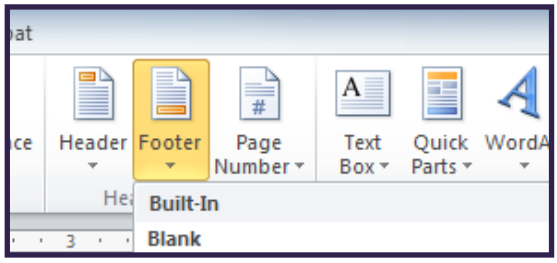
To close, click the **Close** button on the dotted line just above the footer.

FOOTER, CONTINUED

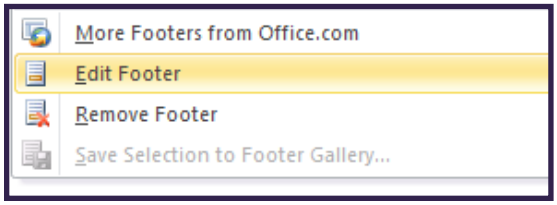
ON A PC:



Step 1: Select **Insert** from the menu bar.



Step 2: Scroll to the right of the Insert menu and select **Footer.**



Step 3: Scroll to the bottom of the drop-down menu and select **Edit Footer.**

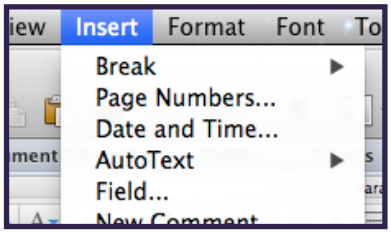
To close, click the **Close Header and Footer** button in the Header & Footer Tools Tab in the menu bar.

FOREIGN NAMES AND TITLES

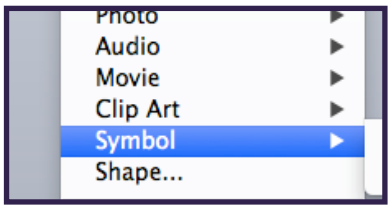
Performing diverse selections of music involves programming music in native languages. Names and Titles will always follow the rules for capitalization and diacritical markings of their original language. Since most languages include diacritical marks in their alphabets (e.g., accents, umlauts), these 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

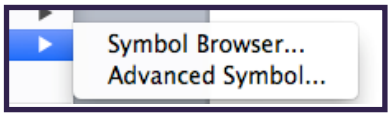
1. Place the cursor in your document where you want to insert a symbol or special character.
2. Open the **Symbols and Special Characters** dialog box:



a. Insert



b. Symbol

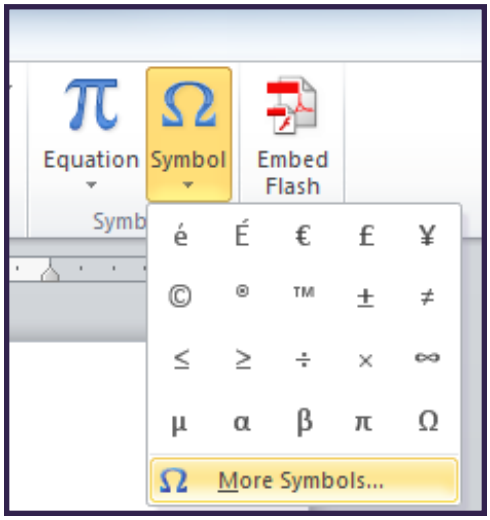


c. Advanced Symbol…

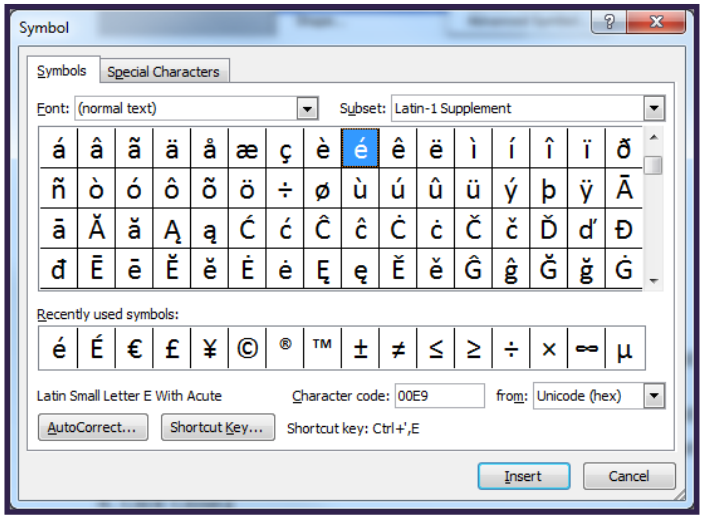
3. Once the dialog box is open, select the **Symbols** tab.
4. Select the symbol that you need to place in your document.

EDITING ON PC

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.



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**.

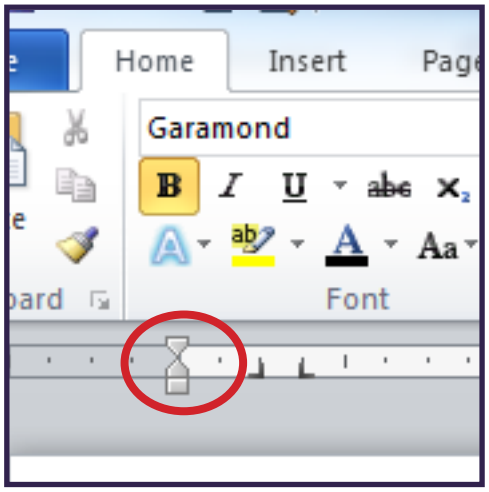


HANGING INDENT

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.

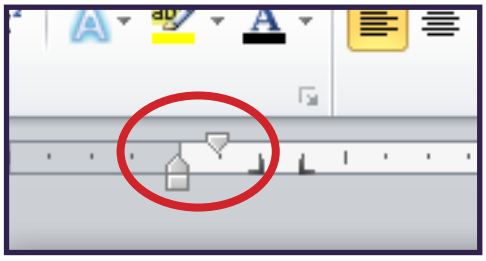
CREATING AN INDENT

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.



a. Before

Six Improvisations on Hassidic Melodies in A Minor



b. After

Six Improvisations on Hassidic Melodies in A Minor

SUBMITTING YOUR PROGRAM

When the program proof is complete and ready to be sent to the Production Team, submit your program by following these steps:

1. Save your program as a ***Word document (.doc or .docx)***. If your program is saved as anything else (i.e., a PDF or Pages file), the Production Team will not accept the program and will request that you resend your program using the correct template and formatting.

2. E-mail your completed program to the School of Music Production Team at musicprograms@lsu.edu. Remember that your program must be submitted no later than **five (5) business days** before the recital date.

3. Upon receiving your program information, the Production Team will review your document for errors and send a proof back to you in PDF format for your approval or edits. Please note that if the Production Team does not hear back from you no later than **three (3) business days** prior to the recital, they will publish the current proof without final approval. Any changes made after that time must be announced from the stage.