Style Guidelines for Recital Programs

The following guidelines for preparing and submitting recital information are to insure accuracy as well as consistency in the programs presented in the School of Church Music. Following the guidelines carefully will make the preparation process more efficient for all of those involved.

Although the student is primarily responsible for compiling the program information, the recital supervisor should oversee the process and must approve all information before it is submitted to the Performance Office; program notes must be submitted electronically to the Performance Office as well as through Turnitin.

The recital will be rescheduled if the program information is not submitted by the deadline, the information is inaccurate or not submitted in the required format, or the program notes need substantial editing. All programs will be proofed by members of the faculty, but they are not expected to rewrite program notes to meet minimum standards.

Recital and Performer Information

Date, time, place, and type of recital (Senior, Graduate, Doctoral) must be accurate.

Four degrees are conferred that require recitals:

- Bachelor of Arts in Music (Senior Recital)
- Master of Arts in Church Music (Senior Recital)
- Master of Music (Graduate Recital)
- Doctor of Musical Arts (Doctoral Recital)

Only the degree name is given; concentrations within a degree are not named.

The format illustrated in the sample program is normally required. Exceptions may be made in the case of thematic recitals, such as music of one composer or music selected around a particular subject. Such program submissions should be accompanied by a statement justifying the format.

Roman numerals to divide sections are optional. They are helpful, for example, when many songs by various composers can be grouped to indicate that the performers will leave the stage between groups.

Southwestern as well as other faculty members are designated by name only with no titles.

Specially enlisted performers on the program are listed individually followed by their instrument or part.

- Jack Jones, violin
- John Jackson, violin

(not: Jack Jones and John Jackson, violins)
Program Notes

The major applied teacher supervises the writing of program notes. The teacher should carefully guide the student in the process of writing, editing, and proofreading, and should be active in making suggestions to improve the content, accuracy, and writing style of the notes. The teacher may require the student to seek additional help with language and style issues, such as consulting with the Writing Center in Roberts Library.

Program notes should be the result of substantial research by the student in appropriate scholarly sources. Do not consult unreliable Internet sites, such as Wikipedia. All information should be thoroughly paraphrased in the student’s own words. Plagiarism is unacceptable and will require the rewriting and resubmission of the notes and possibly the postponement of the recital. **Program notes must be submitted through Turnitin (as well as to the Performance Office) to monitor plagiarism.**

The notes should give helpful information about the composers and the pieces to be performed. Avoid broad generalizations and vague observations that are too obvious or essentially pointless. Instead, give specific information about the work’s inspiration, text, structure, musical language, and/or emotional impact. The recital is presented in an academic environment, so write for a musically educated audience.

Program notes should conform to style principles in the *Southwestern Seminary Manual of Style* and Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations* with regard to proper forms of abbreviation, punctuation, capitalization, and italicization.

Program notes should be single-spaced with double-spacing between paragraphs.

Paragraphs should not be indented.

Composers

For the spelling of composers’ names, consult the latest edition of *The New Grove* or, if the composer is not listed there, *Baker's Biographical Dictionary*. Thus, the preferred versions of certain composers’ names as listed by *The New Grove* are:

Fryderyk Chopin
George Frideric Handel
Sergey Prokofiev
Serge Rachmaninoff

Dates of composers and/or arrangers, when known, should be provided. This information may not always be available, but sincere efforts to find the information should be made. Besides standard dictionaries, additional sources for birth and death dates include the following.
• Library catalogs often list a composer’s dates. Search the catalogs of SWBTS, WorldCat (available through First Search and the Knowledge Portal of the SWBTS online catalog), and the Library of Congress (www.loc.gov) in particular.

• To search for death dates, consult the necrology (a list of deaths) maintained by the Gaylord Music Library at Washington University in St. Louis (http://library.wustl.edu/units/music/necro/).

• Many living composers have their own websites or can be located through their teaching or church positions. Students are encouraged to contact the composer directly to determine their year of birth.

• The principal publisher of the composer’s works may also be contacted as well as the composers’ rights societies ASCAP, BMI, and SESAC.

For living composers, list only their year of birth:

(b. 1922) not: (1922- )

Major Titles

Titles of Works are in upper and lower case, not all capitals.

“Major” and “Minor” are capitalized when a part of the title.

Sonata in B Minor

Generic titles are not italicized even when individual selections or movements are individually listed.

Sonata in G Major
  Adagio
  Allegro
  Largo
  Allegro

Concerto in D Minor
  Allegro
  Romanza
  Rondo: Allegro assai

Proper titles of operas, oratorios, cantatas, cycles of songs or character pieces, etc., are italicized only when individual selections or movements are listed.

Lieder eines fahrenden Gesellen
  Wenn mein Schatz Hochzeit macht
  Ging heut’ morgens übers Feld
  Ich hab’ ein glühend Messer
  Die zwei blauen Augen von meinem Schatz
Fantasiestücke, Op. 12
   Des Abends
   Aufschwung
   Warum
   Grillen
   In der Nacht
   Fabel
   Traumes-Wirren
   Ende vom Lied

The Creation
   Recitative: And God Said
   Aria: Rolling in Foaming Billows

Proper titles of operas, oratorios, cantatas, cycles of songs or character pieces, etc., are not italicized when the individual selections or movements are not listed.

Papillons, Op. 2

“Op.” and “No.” are abbreviated and capitalized, but not italicized, even if the title is italicized as above. A space is inserted before the number.

Vier ernste Gesänge, Op. 121

Abbreviated catalog designations, such as K. (Köchel or Kirkpatrick), D. (Deutsch), L. (Longo), Hob. (Hoboken), etc., are capitalized but not italicized. A space is inserted before the number.

Sonata in A Major, K. 208
Variations in F Minor, Hob. XVII:6
Sonata in B♭ Major, D. 960

Acronymic catalog designations, such as BWV (Bach Werke Verzeichnis), SWV (Schütz Werke Verzeichnis), etc., are entirely upper case. No periods are used in acronyms.

Weihnachts-Oratorium, BWV 248

Nicknames of works are in parentheses and quotation marks.

Sonata in C Minor, Op. 13 (“Pathétique”)
Titles of Individual Movements

Individual movements or selections from larger works are indented three spaces from the title of their source (see above).

Individual movements or selections are simply listed in order without “from,” even when not all selections within the larger work are being performed (see above).

Individual songs, sections, or movements are neither italicized nor placed in quotation marks.

Individual selections from larger works are not numbered unless the number is an inherent part of the selection title.

Variation I
Interlude 2
Fugue 6

Spelling and Capitalization

Keys are capitalized whether major or minor.

Microsoft Word supports symbols for accidentals, so key designations such as “B-flat” are unnecessary. In Word, from the Insert tab, select Symbol and then More Symbols. Select the font Arial Unicode MS and then in the Character Code box type “266d” for the flat sign and “266f” for the sharp sign.

Sonata in B♭ Minor
Etude in C♯ Minor

Capitalization of English titles should conform to Turabian 22.3.1 (7th ed.), which reads in part:

Capitalize the first letter of the first and last words of the title and subtitle and all other words, except as follows:

- Do not capitalize articles (a, an, the), coordinating conjunctions (and, but, or, nor, for, so, yet), or the words to and as unless such a word is the first or last word in the title or subtitle.
- Do not capitalize prepositions (of, in, at, above, under, and so forth) unless they are emphasized . . . or used as adverbs . . . , adjectives . . . , or conjunctions.

Abide with Me
Far from the Home I Love
It Is Enough
The Lord Is My Shepherd
The Sting of Death
When the first line of the text in English is used instead of a title (such as in recitatives and hymn texts), follow “sentence-style capitalization” as described in Turabian 22.3.1 (7th ed.), which reads in part:

Capitalize only the first letter of the first word of the title and subtitle and any proper nouns and proper adjectives thereafter.

Let the bright seraphim
Lord, what is man?

Titles in German, French, Italian, Spanish, and Latin should also follow “sentence-style capitalization” as described in 7.4. Note that all nouns in German are capitalized.

Liebst du um Schönheit
Schliesse, mein Herze
Pavane pour une infant défunte
Ballade pour flûte et piano
Moderato cantabile molto espressivo
Per la gloria d’adorarvi
Siete canciones populares españolas
O magnum mysterium

Accents and diacritical marks (circumflex, cedilla, tilde, umlaut, etc.) must be preserved from the original languages, and they are supported by Microsoft Word. Distinctions between grave (è, à) and acute (é) accents are important; be careful to distinguish between these. If you have downloaded this document to your computer, you can copy and paste the symbols listed here and elsewhere in this document:

à á ä è é ê ë ã ì í î ï ò ó ë ô õ ù ú õ ñ ř

In German titles, the symbol ß (eszet) may be used or a double “s” (“ss”) may properly be substituted.

When obsolete spellings occur in the source copy, proofreaders will assume authority for modernization (e.g., Theil to Teil).

**Proofreading**

Proofreaders may require the music itself (or photocopies of the title pages) to authenticate spelling, punctuation, accents (or other diacritical marks), etc., since errors frequently appear in copy submitted.

Proofreading will be not only for accuracy of spelling, punctuation, capitalization, and style, but also for format—moving and rearranging (not, however, reordering) of program elements right/left or up/down to create a more attractive appearance.