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 g M Ǫ’ musici l’

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.

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 creat ng the program. Most importantly, you need to know that your program will be created from a ***template***. This means that every piece of the program is already provided to you in the form of a Microso f Word document (LSU logo, placeholders 4 m ver ¬ Mrt & ñ plac Ô ■ am■ Ŗ d ɑ œ

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TERMS TO KNOW

TABS

INTERMISSION

Symphony/Sonata/Concerto Title (2')
Composer Name
(b. 1234)

I. Movement Name
II. Movement Name
III. Movement Name
IV. Movement Name

Title

ADDITIONAL NOTES

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

The header of your program contains the LSU College of Music and Dramatc Arts/School of Music logo with the line below. This secton should not be edited. If the header is accidentally changed (e.g. deleted, moved, resiz

The **title** of the recital should be in **ALL CAPS** and **bolded.**

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

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.

The **name of the instrument** should be in **bold** and ***italics*.**

e.g., *viola* or

Fleur Jetée (5')

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

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

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

Intermission should be in **ALL CAPS.**

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

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

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

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

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")

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 (VIns)
- 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

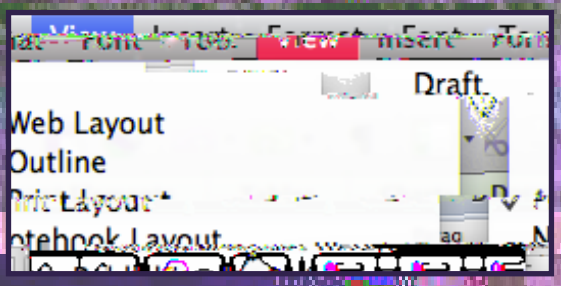
FOOTER, CONTINUED

To edit this informa t on in your document, open the footer by double-clicking in the very bo t om of the page.

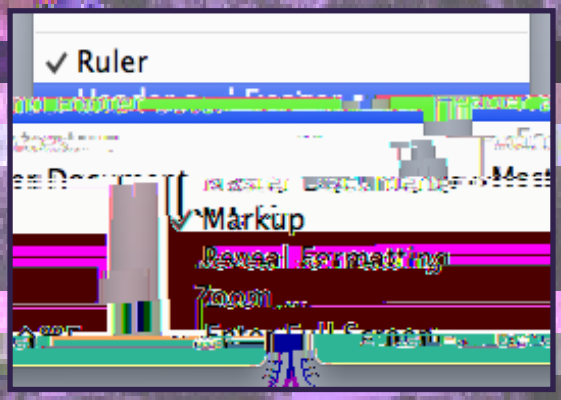
Fill in the appropriate informa t on and close the footer by double-clicking outside of the footer.

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

ON A MAC:



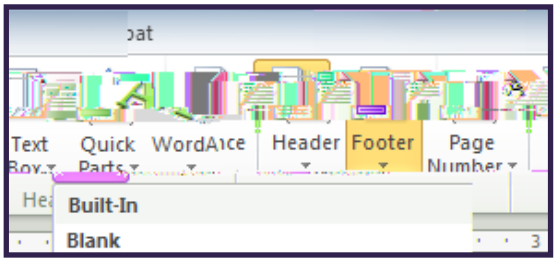
Step 1: Select **View** from the menu bar.



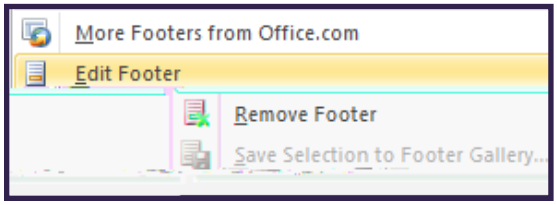
Step 2: Scroll to the bo t om of the drop-down menu and select **Header and Footer.**

To close, click the **Close** bu t on on the do t ed line just above the footer.

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

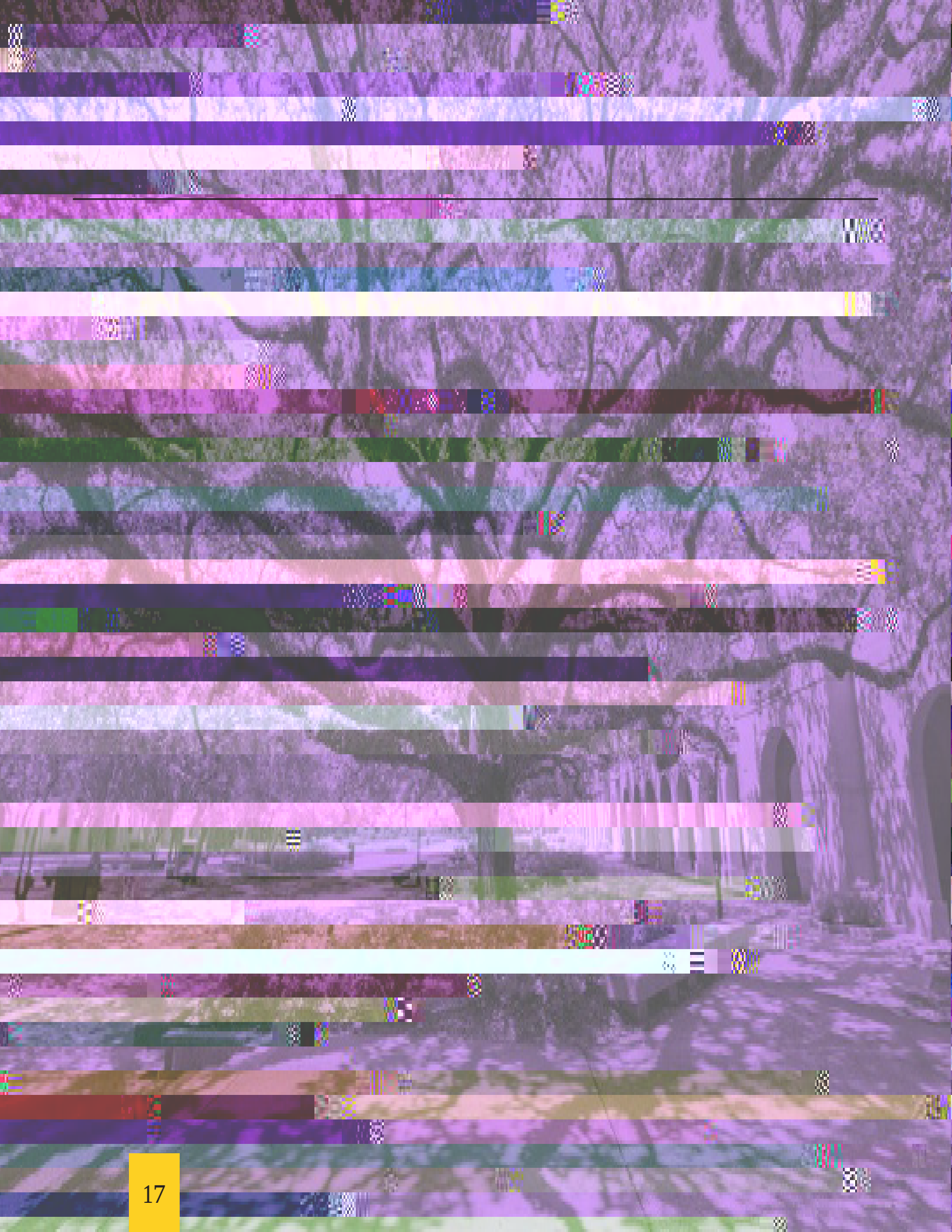


Step 2: Scroll to the right of the Insert menu and select **Footer.**



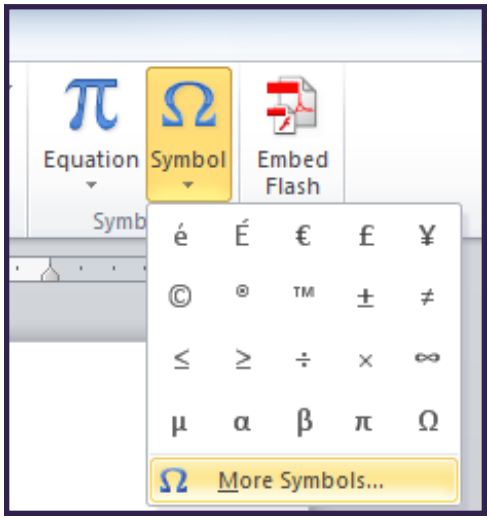
Step 3: Scroll to the bo t om of the drop-down menu and select **Edit Footer.**

To close, = o ń Mo ǔ enselec er P

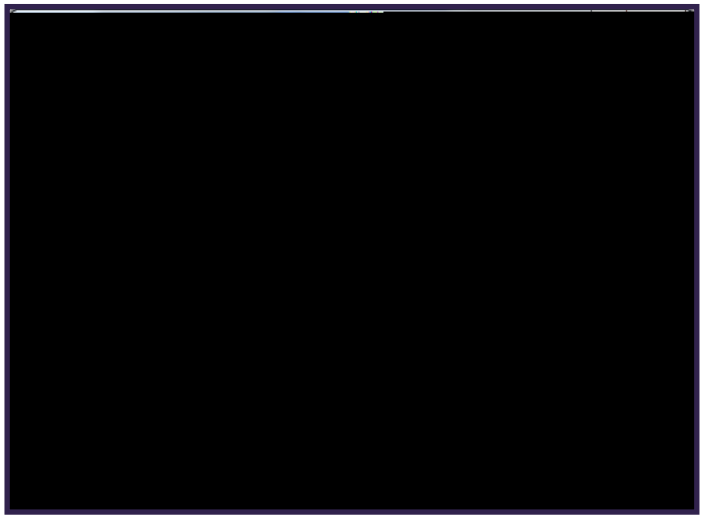


EDITING ON PC

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**.

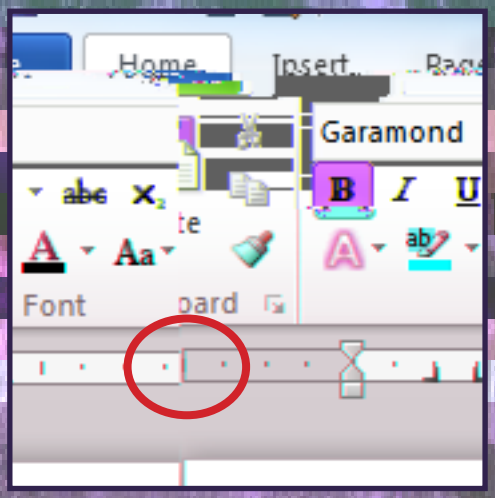


HANGING INDENT

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.

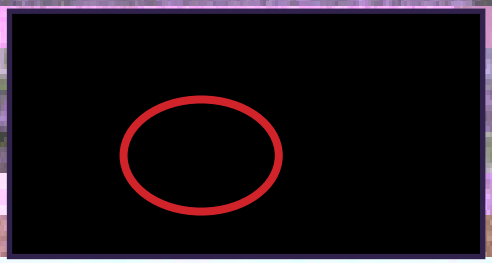
CREATING AN INDENT

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 . 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.