

## I. COMPOSER AND DATES

- A. Use full names (no abbreviations) for composers. List their dates in parentheses, underneath the name. Use the en dash (–) between dates. If the composer is still living, do not use parentheses and indicate birth year with “b.”
- B. Names and dates should be justified along the right margin of the page.

### Examples:

Wolfgang Amadeus Mozart  
(1756–1791)

Ben Folds  
b. 1966

- C. If the selections are an arrangement, adaptation, or transcription, both composer and arranger/adapter/transcriber should be listed, with dates.

### Example:

Traditional American Song  
adapted by Aaron Copland  
(1900–1990)

## II. Repertoire

Note: *The New Grove Dictionary of Music and Musicians* or other applicable thematic catalog should be the first stop when verifying title and catalog information.

- A. The full title should be given including the key, opus (capitalized, not abbreviated) and catalog numbers (capitalized, abbreviated) and the movements being performed.
- B. “Nocturne,” Mazurka,” “Tocatta,” and “Sonata” are capitalized but not italicized.
- C. Include movement titles and numbers (roman numerals) below work titles, with an indention.
- D. Capitalize major keys while minor keys are in lowercase.
- E. “Flat” and “sharp” designations use a standard hyphen and are spelled fully.
- F. Keep all original diacritical markings

### Examples:

Violin Sonata in C Major, K. 303  
I. Adagio, molto allegro  
II. Tempo di menuetto

Wolfgang Amadeus Mozart  
(1756–1791)

Sonata in c-sharp minor, Opus 27, No. 2 (‘Moonlight’)  
I. Adagio sostenuto  
III. Presto

Ludwig van Beethoven  
(1770–1827)

Sonata for Horn and Piano (1939)

- I. Mäßig bewegt
- II. Ruhig bewegt
- III. Lebhaft

Paul Hindemith  
(1895–1963)

From *Carmen* Suite No. 1 for Piano Solo

- I. Prélude
- III. Intermezzo
- V. Final (Les Toréadors)

Georges Bizet  
(1838–1875)  
arranged by Ernest Guiraud  
(1837–1892)

### III. General Formatting

#### A. Font, Spacing, Margins

1. Georgia, 11 point should be used for all titles, notes and translations.
2. Follow the additional font sizes and formatting as found in the example program.
3. Single spacing should be used throughout, double spaces used between poetic stanzas.
4. Margins should remain at the standard one inch for top/bottom and left/right.
5. Though not necessary, tables can be very helpful in maintaining formatting uniformity throughout the document. Be sure that table outlines are set to “off” or “none” and that the table is stretched to the margins when making your final submission.

#### B. Program Notes

1. Program notes should have two sections: commentary on the musical traits of individual pieces/movements (200 word limit) and information about the composer. The biographical information (200 word limit) should be focused on the composer’s similar works and maintain academic integrity.
2. Footnotes/citations are not needed, however all writing must be an original composition and not plagiarized. A bibliography must be submitted at the recital hearing.

#### Example:

Johann Sebastian Bach (1685-1750) stands as the pre-eminent composer of the late Baroque period. Receiving his first organist position at eighteen, Bach would continue composing and playing for the church for the rest of his life. The time Bach spent in Leipzig was his most prolific, composing ~300 cantatas, the Johannes-Passion, Weihnachtsoratorium, and Matthäus-Passion and finally, his Messe in h-Moll (Mass in B minor). The only setting of the mass ordinary by Bach, it features exquisitely woven fugues, declamatory arias, and choruses that are based not in the Catholic Mass, but an expanded version of the Lutheran *missa brevis*.