

Style Guide for Vocal Recital Programs

This guide is intended as a resource to assist students, faculty, and BM Voice presenting the Senior Capstone, in the preparation and submission of appropriate information for recital programs.

The following guidelines have been based, with some modifications to suit departmental needs, on the compilation of Holoman, D. Kern, *Writing about Music: A Style Sheet*. CA: University of California Press. 2008, and Turabian, Kate, *A manual for writers of research papers, theses, and dissertations: Chicago style for students and researchers*. Chicago: University of Chicago Press. 2008.

IMPORTANT: Please submit your material using Times font, point size 12, and point 18 for the headers.

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I. TITLE OF WORKS

1.1 SONGS - INDIVIDUAL

- Individual songs are in Roman face type (not italics or quotes).

Bist du bei mir

Gretchen am Spinnrade

1.2 SONGS – TWO OR MORE, SAME COMPOSER

- Two or more songs performed as a group that are not from a cycle but are from the same composer. List the composer and dates only once.

Die Mainacht
Dein blaues Auge
Sonntag

Johannes Brahms
(1833–1897)

1.3 SONGS – TWO OR MORE, DIFFERENT COMPOSER

- Two more songs performed as a group, which are not from a cycle and by different composers. List each composer and dates.

An die Musik

Robert Schumann
(1810–1856)

On Music

Ben Moore
(b. 1960)

Music when soft voices die

Ernest Gold
(1921–1999)

1.4 SONG CYCLE – ONE SONG EXTRACTED

- If an individual song is sung from a song cycle, the title is listed first with the Song Cycle italicized, preceded by the word from, and indented 5 spaces

Wohin
from *Die Schönmüllerin*

1.5 SONG CYCLE – TWO OR MORE SONGS EXTRACTED

- If more than one selection is being performed from the cycle: The cycle should be listed first with the preceding word 'From.' The individual songs are listed underneath and indented 5 spaces
- Keys and Opus numbers are typically not included in individual song

titles but the Opus number and name of the larger work from which the song comes are used if performing more than one song from a collection. The abbreviation of Opus is lowercase (op. 48).

From *Dichterliebe*, op. 48
 Im wunderschönen Monat Mai
 Ich will meine Seele tauchen
 Ich grolle nicht

1.6 SONG CYCLE – ENTIRE CYCLE

- If an entire cycle is being performed, the cycle is listed first in italics followed by the opus number. The individual songs are listed underneath and indented 5 spaces.

Despite and Still, op. 41
 A Last Song
 My Lizard
 In the Wilderness
 Solitary Hotel
 Despite and Still

1.7 OPERAS, ORATORIOS, CANTATAS, MUSICALS

- Use roman type within quotation marks for an aria drawn from opera or larger works. The name of the larger work is italicized and indented 5 spaces.
- The abbreviation designating a catalog of a particular composer's works is always capitalized

"Porgi amor"
 from *Le Nozze di Figaro*

"Erbarme dich"
 from *St. Matthew's Passion*, BWV 244

"Et exultavit spiritus meus in Deo salutari meo"
 from *Magnificat*, BWV 243a

"Somewhere"
 from *West Side Story*

BWV 243a (Bach-Werke-Verzeichnis, Bach's *Magnificat*)
 D. 628 (Deutsch's catalog of Schubert, *Erlkönig*)
 J. 277 (Jahn's catalog of Weber, *Der Freischütz*)
 Hob. XXII:9 (Hoboken's catalog of Haydn, the *Missa in tempore belli*)

1.8 MORE THAN ONE ARIA FROM LARGER WORK

- If more than one aria is being performed from a larger work, the work should be listed first, italicized, and preceded by the word 'from.' The individual songs are listed underneath in quotations, and indented 5 spaces

From *Le Nozze di Figaro*

“Voi che sapete”

“Non so più”

From *St. Matthew's Passion*, BWV 244

“Erbarme dich”

“Können tränen”

1.9 ARIA WITH A RECITATIVE

- If performing an aria with a recitative, the recitative title should be separated from the aria title with an ellipsis (. . .). Include a space on each side of the ellipses.

“Frondi tenere e belle ... Ombra mai fu”
 from *Serse*

1.10 CAPITALIZATION

- As the rules for capitalization vary between languages (e.g. in German only capitalize the first word and all nouns) pay particular attention to the spellings, diacritical marks in the works cited.

1.11 FIRST PERFORMANCES

- For first performances, give the date of composition and the occasion (First performance; first American performance, first New York performance, etc.)

The Big Bang and Beyond (1985)
 (first American performance)

Steven Mackey
 (b. 1953)

II. COMPOSERS AND COMPOSER DATE(S)

2.1 COMPOSERS AND DATES

- Use full names for composers and list applicable birth and death dates in parentheses under name. For living composers, indicate birth date with a “b.”.
- Note the dash specifically used to separate dates is an *en dash*.

To create on MAC: Option plus dash

To create on PC: <ALT> plus the numbers 0150 on the right-side number pad

- Composer Names and Dates should be aligned to the right side of the template

Johann Sebastian Bach
(1685–1750)

Ben Moore
(b. 1960)

2.2 ADAPTATIONS AND TRANSCRIPTIONS

- If the work has been adapted or transcribed, list the name and dates of the composer and the adapter/arranger/transcriber

From *Old American Songs*
Long Time Ago
Simpler Gifts

Adapted by Aaron Copland
(1900–1990)

III. PERFORMERS

3.1 PERFORMER'S NAME IN SOLO RECITAL

- The performer's name and voice type should be listed in Times Font in 18 point in bold under the word '*presents.*' The Pianist's name and instrument should follow the word '*with*' in Times Font in 18 point in bold.

DRAKE UNIVERSITY DEPARTMENT OF MUSIC

presents

Edward Corpus, bass

with

Thomas Harvey, piano

Saturday, April 13, 2002
The Jordan Stage
Sheslow Auditorium in Old Main
10:00 am

3.2 PERFORMER(S) NAME WITH GUEST ARTIST(S)

- Additional performer(s) name and instrument should be listed in Times Font in 12 point in bold under the pianist's name. If a Guest Artist is performing on 2 or fewer works, the Guest Artist should be listed underneath the pianist in 12 point font.

**DRAKE UNIVERSITY
DEPARTMENT OF MUSIC**

presents

Ann K. Cravero, mezzo-soprano

with

Nicholas Roth, piano

Catherine Miller-violin

Cecile Forsberg-violin

Charles Miranda-violin

Patrick Riley-cello

Saturday, September 30, 2006
The Jordan Stage
Sheslow Auditorium in Old Main
8:00 pm

3.3 SHARED RECITAL

- If there is more than one performer presenting a shared recital, each performer's name and voice type should be listed alphabetically joined by the word 'and' in Times Font in 18 point in bold under the word 'presents.' The Pianist's name and instrument should follow the word 'with' in Times Font in point 18 in bold.

DRAKE UNIVERSITY DEPARTMENT OF MUSIC

presents

Andrew Ryker, baritone

and

Leanne Freeman-Miller, soprano

with

Nicholas Roth, piano

IV. PERFORMER(S) BIOGRAPHY

4.1 THE STUDENT PERFORMER'S BIO

- The student's bio should include their full name, voice type, major and minor area(s) of study, year in school (first-year, sophomore, junior, senior) a listing of ensembles and performing groups participated on or off campus, the name of the current applied music instructor, and additional musical experiences as a university student (study abroad, internships, summer music programs etc.) Maximum of 100 words.

4.2 FACULTY AND GUEST ARTIST BIO

- The faculty bio should include their full name, voice type. All other information included is at the professional's discretion.

4.3 ACCOMPANIST BIO

- The accompanist bio should include their full name, and indicate if he/she is a staff accompanist at Drake University. All other information included is up to the professional's discretion.

V. ACKNOWLEDGEMENTS

5.1 ACKNOWLEDGEMENTS BY PERFORMER(S)

- Acknowledgments should be kept to 50 words or less. Acknowledgements are not required in the program. Should a performer decide to include this section, the verbiage should be concise and professional.

'The performer would like to thank the string quartet that performed per gratis with all donations being presented to the West Des Moines Public Schools Orchestra program.'

VI. TRANSLATIONS

6.1 FOREIGN LANGUAGE TRANSLATIONS AND ENGLISH TEXTS

- Translations are required for works with lyrics in a foreign language and texts listed for English
- Texts are most usefully presented with the original language and the English translation in facing columns.
- Translations of poetry should be single spaced with double spacing between stanzas. Take care to put page turns where they will not distract the performance.
- The title of the piece and larger work, if applicable, is listed first, followed by the poet or librettist with the English and foreign language translations following. All are listed in Times font, 12 point.
- Due credit must be given to the translator, permissions secured and the appropriate acknowledgements included

6.2 RESOURCES FOR TRANSLATION AND TEXT

The following websites contain thousands of translations of texts, and arias

www.ariadatabase.com

<http://www.recmusic.org/lieder/>

The following books:

Miller, Phillip J, trans. *The Ring of Words- An Anthology of Song Texts*.
New York: W.W. Norton & Company, 1973.

Bernac, Pierre. *The Interpretation of French Song*. New York: W.W. Norton &
Company, 1978.

6.3 TRANSLATION OF AN ARIA

“Prendi, per me sei libero”
from *L'Elisir d'Amore*
Libretto by Felice Romani

“Take it, because of me you are free”

Prendi, per me sei libero
Resta nel suol natio
Non v'ha destin si rio
Che non si cangi un di. Resta!
Qui dove tutti t'amano
Saggio, amoroso, onesto
Sempre scontento e mesto
No, non sarai cosi.

Take it, because of me you are free
Stay on your native soil
There is not destiny for you so bitter
That will not change one day. Stay!
Here where everyone loves you
Wise, loving, honest
Always unhappy and miserable
No, you will not always be that way.

Translation by Naomi Gurt Lind
Ariadatabase.com

VII. PROGRAM NOTES

7.1 REQUIRED FOR ALL SENIOR RECITALS, SHARED OR SOLO

- All students in senior status that present a solo recital are required to complete program notes. Likewise, it is a degree requirement for BM in Voice Performance who will be presenting the recital as a Senior Capstone.

7.2 SENIOR CAPSTONE: BM VOCAL PERFORMANCE DEGREE

- Each Drake University student completes a Senior Capstone experience. Capstones allow each student to demonstrate the capacity to bring information, skills, and ideas to bear on one significant project.

7.3 SENIOR CAPSTONE: GENERAL REQUIREMENTS

- The program must include repertoire in English (art song), as well as two of the three Romance languages: German, French, Italian, with programming decided upon in consultation with the appropriate applied teacher
- All programs must include program notes. Students should have at least 5 bibliographic sources that are not from on-line information such as *Wikipedia*. Journal articles accessed from library databases are acceptable.
- BM in vocal performance degree candidates must present a completed copy of a program and notes to be reviewed by the voice faculty at the time of the hearing.

7.4 FORMATTING

- Program notes are included prior to the text/translation

“Prendi, per me sei libero”
from *L'Elisir d'Amore*
Libretto by Felice Romani

“Take it, because of me you are free”

“Program notes should briefly recount the circumstances of composition and first performance of the work, its scoring, and, if useful, its publication. Rusty anecdotes and preciousness should be avoided, as should difficult analytical terminology. Musical examples in program notes are uncommon. Try to suggest to audience members two or three particular things to listen for, in an attempt to engage their ears” (Kern, 2008, 81-82).

Holoman, D. Kern, *Writing about Music: A Style Sheet*. CA: University of California Press, 2008.

Prendi, per me sei libero
 Resta nel suol natio
 Non v'ha destin si rio
 Che non si cangi un di. Resta!
 Qui dove tutti t'amano
 Saggio, amoroso, onesto
 Sempre scontento e mesto
 No, non sarai cosi.

Take it, because of me you are free
 Stay on your native soil
 There is not destiny for you so bitter
 That will not change one day. Stay!
 Here where everyone loves you
 Wise, loving, honest
 Always unhappy and miserable
 No, you will not always be that way.

Translation by Naomi Gurt Lind
 Ariadatabase.com

7.5 SOURCES ON-LINE

Oxford Music On-Line (formerly Groves)

JSTOR- Database of Journals in the Humanities

RILM- Database of scholarly work including dissertations, bibliographies, books, etc.

Arkivmusic.com-website that included dates of publications as well as where to find recordings

7.6 CITING

- Program notes that are not your original thoughts, or ideas must be cited in Chicago/Turabian Style.
- Use a parenthetical citation [P] in the program notes (Authors last name, page number), with a full citation at the end of the program notes. The formatting of the full citations will vary dependent upon the source.

[P]

“When studying the various aspects of the text you must be prepared to spend a lot of time” (Emmons and Sonntag, 2002, 190).

[Full Citation]

The formatting of the full citations will vary dependent upon the source. Please refer to *A manual for writers of research papers, theses, and dissertations: Chicago style for students and researchers*

By: Turabian, Kate L.. Chicago : University of Chicago Press, 01/01/2007 xviii, 466 p. : ill. ; 23 cm. Language: English

Call No. LB2369 .T8 2007 REFERENCE: Drake University Catalog COWLES

Turabian on-line Citation guide

http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

7.7 Why Cite?

“A student who cheats or plagiarizes commits an offense against the entire University community. Cheating, plagiarism or dishonesty in academic work is cause for dismissal from the University. Cheating is defined as an act or attempted act of giving or obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations. Plagiarism is defined as misrepresenting other’s ideas, phrases or discourse as one’s own.”

Drake University Academic Handbook 2011