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:

<div align="right">

Johann Sebastian Bach
(1685–1750)

Jake Heggie
b. 1961

</div>

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

Examples

<div align="right">

Asahel Nettelton
(1783–1844)
arr. Paul S. Jones
b. 1969

</div>

II. Repertoire

A. Songs

1. Individual songs are not italicized and do not use quotation marks.

2. Do not included keys or opus numbers for individual songs.

3. Be sure your use of capitalization in titles follows either the original poetry or the score's example. This can vary greatly by language, composer and poet.

4. Include all diacritical markings (umlaut, accents, etc.) as they appear in the original language

Examples:

Les Berceaux   Gabriel Fauré
                                                               (1845–1924)

The Salley Gardens   Irish Folksong
                                                         arr. Benjamin Britten
                                                               (1913–1976)

Liebst du um Schönheit   Gustav Mahler
Im Mitternacht   (1860–1911)
Ich atmet' einen linden Duft

B. Song Cycles

1. Titles of song cycles are italicized. The cycle title should be listed first, and the names of the individual songs should be indented and listed underneath. If performing selections from a song cycle, indicate that by stating "Selections from" before the song cycle title.

2. Only use the opus number and name of the larger work if performing more than one song from a collection.

Examples:

Selections from *Winterreise,* Op. 89   Franz Schubert
    Gute Nacht   (1797–1828)
    Der Lindenbaum
    Die Post
    Die Krähe

Les nuits d'été, Op. 6   Georges Bizet
    Vilanelle   (1838–1875)
    Le spectre de la rose
    Sur les lagunes
    Absence
    Au cimetière
    L'île inconnue

C. Arias

1. Arias from operas, oratorios, and cantatas use regular type face and quotation marks.

2. Be careful with capitalization in the title; it should read like a sentence. There are exceptions, as in oratorio, and the score will provide the example

3. Titles of operas, oratorios, and cantatas should be italicized, and should be listed under the aria title, indented, with the word "from" in front of them.

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

Examples:

"Thou shalt break them"   George Frideric Handel
    from *Messiah*   (1685–1759)

"Follie! Delirio vano è questo! … Sempre libera"   Giuseppe Verdi
    from *La Traviata*   (1813–1901)

From *Die Zauberflöte*   Wolfgang Amadeus Mozart
    "Der Volgerfänger bin ich ja"   (1756–1791)
    "Ein Mädchen oder Weibchen"

D. Musical Theater

1. Selections from musicals use a regular type face.

2. There are occasional exceptions, but musical theater song titles use capitals in every word of the title.

3. Titles of musicals should appear in italics, and be listed under the song title, indented, with the word "from" in front of them.

4. Librettists do not receive credit in recital programs.

Examples:

A Summer in Ohio
    from *The Last Five Years*

Jason Robert Brown
b. 1970

Oh, What a Beautiful Mornin'
    from *Oklahoma!*

Richard Rodgers
(1902–1979)

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" 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.

3. Arias and musical theatre selections should include the date and city of the larger work's premier as well as the dramatic context for the selection.

4. Various resources, including *Singer's Repertoire, Part V: Program Notes for the Singer's Repertoire* by Berton Coffin and Werner Singer from Scarecrow Press Inc., *Song: A Guide to Art Song Style and Literature* by Carol Kimball from Hal Leonard and *The Art of the Song Recital* by Shirlee Emmons and Stanley Sonntag from Schirmer Books give additional examples and ideas

C. Translations

1. Poetry and translations, where applicable, should be supplied for all songs, regardless of their original language.

2. Poetry should retain the formatting, as much as possible, from its original publishing. Corresponding translations should match the formatting, in a side-by-side manner. Use only two columns per page.

3. Published translations need not be original, but the poet and original translator must be given.

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*.

For his mass, Bach chose to separate the Credo (taken from the Nicene Creed of 325) into eight movements featuring six choruses, one duet for soprano and alto, and one aria for bass. ***Et in spiritum sanctum*** uses two oboe d'amore and continuo to represent, with soloist, a musical depiction of the Holy Trinity: continuo as Father, oboe d'amore as Son (fully God and fully Man), and soloist as Holy Spirit. The interweaving parts reinforces the notion of three-in-one, with each line being quite melodic, yet not quite complete on its own.

"Et in Spiritum Sanctum" from *Messe in h-Moll*	Poetry: Nicene Creed Translation: Original
Et in Spíritum Sanctum, Dóminum et vivificántem: Qui ex Patre Filióque procédit.	And [we believe] in the Holy Spirit, the Lord, and Giver of Life: Who proceeds from the Father and Son
Qui cum Patre et Fílio simul adorátur et conglorificátur: Qui locútus est per prophétas.	Who with the Father and Son is worshiped and glorified He has spoken through the Prophets.