

RECITAL PROGRAM GUIDELINES

Please read carefully!

- All programs must be turned in to Carrie Ann Delaney **3 weeks prior** to your recital date.
- **Carrie Ann's email & phone number: cdelane2@gmu.edu, (703) 993-9718.**
- Your private teacher and area coordinator **MUST** approve all program notes—they need to fill out and sign the “**Recital Program Note Authorization Form**” and return it **3 weeks prior** to your recital! Your program will not be worked on until this form is turned in.
- If you fail to meet this deadline of **3 weeks prior** to your recital, you will announce your program from the stage and **your recital is subject for cancellation.**
- Except for extenuating circumstances approved by the chair, programs may not be produced by yourself or parties other than the George Mason University Department of Music.
- The default number of program copies is 50. If you want more copies you must tell Carrie Ann Delaney when you hand in your program notes.
- Programs will be printed as submitted, so proofread all material before submitting. You will be contacted before your program is sent off to be printed for one final review.
- Lengthy “thank-yous” are inappropriate and do not reflect the professional nature of the program, which the department strives to achieve. Please limit these to teachers and family. Extraneous or unprofessional “thank-yous” will be cut from the program.

Programs will be available in the student pick-up box by the day of the student’s recital at the front desk of the main music office. It is the student’s responsibility to pick up the programs and bring them to the recital.

The following information is necessary for the program cover:

- Name of performer and instrument/voice type
- Name of accompanist and other performers
- Date, Time, Location
- Type of Recital (Music ed., junior, etc.)

The musical program must include:

- Titles
- Titles of movements (if no title is present then it is customary to use tempo markings)
- Opus numbers and/or catalogue numbers (i.e. J.S. Bach’s BWV# or Mozart’s K#)
- Birth/Death dates of a composer. If a composer is still alive then it is customary to write: (b. 1937)
- Song translations (vocalists only)
- Name of your private music instruction professor (all teachers you have studied with since entering GMU)

Other Considerations:

- If you are a vocal student submitting translations, please **DO NOT** submit them in column format. List the full song in its original language, then the translation directly underneath. They will be formatted for you, and you may view/make edits before your programs are printed.
- You may also submit a short (about a paragraph long) bio of yourself (and other performers) and your musical accomplishments to put on the back of the program.
- A small “head shot” photo of you is also welcome, if it is deemed professional by Carrie Ann Delaney.
- All programs should contain a list of sources from which program note material was drawn. The Online Grove Dictionary of Music and Musicians specifies how to cite its material (as seen in the example above).
- All programs must be turned in to Carrie Ann Delaney electronically (USB/CD/floppy disk) or through e-mail (cdelane2@gmu.edu) at least **3 weeks prior** to the recital date.
- **All program notes should be created in Microsoft Word without any special formatting.** Excessive formatting may not open correctly in the program software.

PROGRAM NOTE GUIDELINES

Each piece should warrant at least two paragraphs of program notes. The first should be general information about the piece and composer. The second should discuss the formal structure of the piece and what the audience should particularly listen for in the piece. The goal is to entice your audience with information about the work while giving them insight into the composition. The standard form of program notes is in the Chicago Manual of Style. An excellent resource on how to cite things using the Chicago style is:

Turabian, Kate, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago: University of Chicago Press, 1996), Section 11 (185-213).

The only exception to this form of citation is when using the online edition of the Grove Dictionary of Music and Musicians. The proper format to use for the online Grove is:

Author: 'Article', *Grove Music Online* ed. L. Macy (Accessed [Day Month Year of access]), <<http://www.grovemusic.com>>

Poor example:

“Mozart was born in 1756. He was a great composer. He wrote many works for many instruments, including the piano. The piece performed tonight is an excerpt from his Sonata in C. I hope you enjoy it.”

Good example:

“Wolfgang Amadeus Mozart was an Austrian musical prodigy and one of the leading composers who assisted in bringing the classical Viennese music to its fullest. By the age of six, Mozart was performing extensively throughout Europe. His style was greatly influenced by the Italian opera, as well as German and Austrian music. Contrary to his contemporaries, Haydn and Beethoven, Mozart flourished in every musical medium popular to his time. Mozart’s main source of revenue was found in Italian operas. Therefore piano music was not his main compositional focus. Much of Mozart’s piano music derived from improvisational playing. At a later time, he would recall the piece and copy it down for publishing purposes.

Classified as one of the six “Paris Sonatas,” Piano Sonata in C, K.330 was written during the summer of 1778. This sonata shows the brilliance of Mozart’s Viennese style as well as the Mannheim and Italian opera influence on his solo piano compositions. The first movement opens with a light, staccato melody in the right hand, while the bass is the harmonic support. The development section of the movement contrasts the exposition with a wistful, lyrical melody. The listener is gradually led back to the playful and happy character of the piece, through the recapitulation. Examples of Mannheim influence are found in the repetitive motives combined with dynamic contrasts, octave passages divided between the hands, and tremolo usage. The second movement is an expressive Andante cantabile. Its song-like melody, reminiscent of an Italian aria, is held together by consistent rhythmic eighth note figures found in the bass. The final movement is a march in 2/4 time and is full of sudden dynamic changes.”¹

Bibliography

¹Eisen, Cliff et.al.: 'Mozart', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed Monday January 13, 2003), <<http://www.grovemusic.com>>

Your program will also be available in .PDF format on the music department website at <http://www.gmu.edu/departments/music>. During the week of your recital, it will be posted on the main page. Following that week, it will be posted on the student recitals page, which is linked from the main page.

GOOD LUCK!!!

Again, Carrie Ann’s email & phone number: cdelane2@gmu.edu, (703) 993-9718.

George Mason University
Department of Music

Recital Program Note Authorization Form

Student

I, _____ have read and understand the guidelines for program notes as put forth by the department of music.

Signature _____

Private Music Instructor

I, _____ have read and approve of my student's program notes and believe them to satisfy the department of music program note guidelines.

Signature _____

Area Coordinator

I, _____ have read and approve of this student's program notes and believe them to satisfy the department of music program note guidelines.

Signature _____