



# University of Idaho

Lionel Hampton School of Music

## Student Recital Handbook

Fall 2018 and Spring 2019

### Table of Contents

- **General Information**
  - [Syllabus](#)
  - [Recital Checklist](#)
  - [Scheduling Instructions](#)
  - [Individual/Composition Program Form](#)
  - [Shared Program Form](#)
- **Forms**
  - [Recital Audition Form](#)
  - [Stage Diagram](#)

## Recital Syllabus

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The recital is a capstone musical experience. It should reflect years of private study and a high level of musicianship resulting from that study.

### Instructor

Caleb Parker

[cparker@uidaho.edu](mailto:cparker@uidaho.edu)

CLASS Annex 11A

### Requirements

1. The student must have upper-division standing.
2. With the exception of composition recitals, students must be in at least their second semester of 300-level lessons (MusA 490 half recital) or at least their 3rd semester of 300-level lessons (MusA 491 full recital). Students are required to meet the individual instruction requirements for their major.
3. Students enrolled in MUSA 491 and presenting a full recital may not duplicate repertoire performed in their half recital (MUSA 490) as this would be in violation of the following University policy:  
*Multiple submissions violations include submitting, without prior permission from the course instructor, any work previously submitted to fulfill another academic requirements. Students who turn in substantial portions of the same academic work to more than one course without prior permission of the faculty will be in violation of the Student Code of Conduct for multiple submissions.*
4. The student must register for private study/composition during the semester of the recital:
  - MusA 324, 334, 524, or 534 (instrumental, vocal)
  - MusC 425 or 525 (composition)
5. To receive credit for a recital, students must register for MusA 490 (half recital), MusA 590 (elective graduate recital), MusA 491/591 (full recital), MusA 492 (elective half recital), MusA 493 (elective full recital) or MusC 490/590 (composition recital).
6. The minimum duration for a recital is:
  - Half recital – 25 – 30 minutes
  - Full Recital – 50 – 60 minutes
  - Composition Recital – 60 minutes
7. Students must pay a \$70 recital fee (\$35 each if two people share the recital). This is normally paid through fees assessed at registration. Others should pay by check payable to “UI Bursar.”
8. The following items must be submitted:
  - LHSOM Recital Scheduling Form** (see Recital Scheduling Instructions).
  - Signed LHSOM Recital Scheduling Form** (No later than two weeks after scheduling recital—with required signatures—or date will be forfeited)
  - Recital Audition Form** – turn in to main office two weeks prior to recital
  - Complete program** (see Student Recital Program Form for more information)
    - Fall recitals --- due **October 8** or four weeks prior to recital, whichever comes first.
    - Spring recitals --- due to **February 28** or four weeks prior to recital, whichever comes first.
  - Stage Diagram** – turn in to main office two days prior to event
  - All forms are available at <https://www.uidaho.edu/class/music/student-resources/student-recitals>.

**IMPORTANT INFORMATION REGARDING YOUR RECITAL GRADE**

- All students are required to submit a program electronically to their studio or composition instructor.
- You will earn an “F” in the course if you do not submit your program on the official electronic copy.
- You will earn an “F” in the course, if the program, created on the official electronic form, is not submitted by the Recital Audition.
- The students must successfully complete a live recital audition a minimum of two weeks prior to the scheduled recital.

9. Students will receive one recording of the performance (normally delivered to their instructor). One recording of the performance is placed in the library. Additional copies are available at their own expense.
10. Students must complete the Student Recital Program Form and their studio instructor must edit and approve the form (see deadlines above). Once the program has been approved, the student may either:
  - Print their own programs, using the official Student Recital Program Form.
  - Pay \$15 for editing, proofing and printing of 50 programs.

## LHSOM Recital Scheduling Checklist – Fall 2018

	Task	Deadline
<input type="checkbox"/>	Register for studio instruction/composition	Beginning of semester
<input type="checkbox"/>	Register for recital: MusA 490 (half recital), MusA 491/591 (full recital), MusA 492/493/590 (elective recital) or MusC 490/590 (composition recital).	Beginning of semester
<input type="checkbox"/>	Check date availability and discuss possible dates with studio instructor <ul style="list-style-type: none"> <li>Review list of available recital dates and times. List of dates will be available at least one week prior to sign-up start date. List will be updated periodically – go to: <a href="http://www.uidaho.edu/class/music/student-resources/student-recitals">http://www.uidaho.edu/class/music/student-resources/student-recitals</a></li> </ul>	Before 9/10
<input type="checkbox"/>	Fill out, submit and then print LHSOM Recital Scheduling Form  <a href="https://www.tfaforms.com/390678">https://www.tfaforms.com/390678</a> <b>NOTE:</b> You may fill out and save the form prior to the time that you are allowed to submit, and then return to the form and submit at the scheduled time.	9/10 at 7:00 am – required full 9/12 at 7:00 am – required half 9/17 at 7:00 am – elective
<input type="checkbox"/>	Get initials from instructor and accompanist (if applicable) <u>on each proposed recital date</u> on the LHSOM Recital Scheduling Form	Within two weeks of completing scheduling form
<input type="checkbox"/>	Get signature from instructor on LHSOM Recital Scheduling Form	Within two weeks of completing scheduling form
<input type="checkbox"/>	Work with studio instructor on developing printed program using Program Template (available on the LHSOM website)	September
<input type="checkbox"/>	Complete Student Recital Program Form and have faculty member forward to <a href="mailto:musicprograms@uidaho.edu">musicprograms@uidaho.edu</a> .	October 8 or four weeks prior to recital, whichever is earliest date
<input type="checkbox"/>	Schedule recital audition with help of studio instructor	Four to six weeks prior to recital
<input type="checkbox"/>	Recital Audition <ul style="list-style-type: none"> <li>Bring Recital Audition Form</li> <li>Bring proofed recital program</li> </ul>	At least two weeks prior to recital
<input type="checkbox"/>	Schedule dress rehearsal	At least two weeks prior to recital
<input type="checkbox"/>	Complete Stage Diagram ( <a href="https://www.uidaho.edu/class/music/forms/studentforms">https://www.uidaho.edu/class/music/forms/studentforms</a> )	Two days prior to recital

<input type="checkbox"/>	Print programs if didn't purchase programs through LHSOM	Bring to recital
<input type="checkbox"/>	Check-out key for dress rehearsal (if instructor does not have one or does not have piano key)	Day of - if weekday Friday – if weekend
<input type="checkbox"/>	Return key for dress rehearsal (if instructor does not have one)	Day after - if weekday Monday – if weekend

All forms are available at <https://www.uidaho.edu/class/music/student-resources/student-recitals>.

#### IMPORTANT INFORMATION REGARDING YOUR RECITAL GRADE

- All students are required to submit a program electronically to their studio or composition instructor.
- You will earn an “F” in the course if you do not submit your program on the official electronic copy.
- You will earn an “F” in the course, if the program is not submitted by the Recital Audition.
- The students must successfully complete a live recital audition a minimum of two weeks prior to the scheduled recital.

#### LHSOM Recital Scheduling Checklist – Spring 2019

	Task	Deadline
<input type="checkbox"/>	Register for studio instruction/composition	Beginning of semester
<input type="checkbox"/>	Register for recital: MusA 490 (half recital), MusA 491/591 (full recital), MusA 492/493/590 (elective recital) or MusC 490/590 (composition recital).	Beginning of semester
<input type="checkbox"/>	Check date availability and discuss possible dates with studio instructor <ul style="list-style-type: none"> <li>• Review list of available recital dates and times. List of dates will be available at least one week prior to sign-up start date. List will be updated periodically – go to: <a href="http://www.uidaho.edu/class/music/student-resources/student-recitals">http://www.uidaho.edu/class/music/student-resources/student-recitals</a></li> </ul>	Before 11/26
<input type="checkbox"/>	Fill out, submit and then print LHSOM Recital Scheduling Form <a href="https://www.tfaforms.com/390678">https://www.tfaforms.com/390678</a> <b>NOTE:</b> You may fill out and save the form prior to the time that you are allowed to submit, and then return to the form and submit at the scheduled time.	11/26 at 7:00 am – required full 11/28 at 7:00 am – required half 12/3 at 7:00 am – elective
<input type="checkbox"/>	Get initials from instructor and accompanist (if applicable) <u>on each proposed recital date</u> on the LHSOM Recital Scheduling Form	Within two weeks of completing scheduling form
<input type="checkbox"/>	Get signature from instructor on LHSOM Recital Scheduling Form	Within two weeks of completing scheduling form
<input type="checkbox"/>	Work with studio instructor on developing printed program using Program Template (available on the LHSOM website)	January
<input type="checkbox"/>	Complete Student Recital Program Form and have faculty member forward to <a href="mailto:musicprograms@uidaho.edu">musicprograms@uidaho.edu</a> .	March 1 or four weeks prior to recital
<input type="checkbox"/>	Schedule recital audition with help of studio instructor	Four to six weeks prior to recital
<input type="checkbox"/>	Recital Audition <ul style="list-style-type: none"> <li>• Bring Recital Audition Form</li> <li>• Bring proofed recital program</li> </ul>	At least two weeks prior to recital
<input type="checkbox"/>	Schedule dress rehearsal	At least two weeks prior to recital
<input type="checkbox"/>	Complete Stage Diagram ( <a href="https://www.uidaho.edu/class/music/forms/studentforms">https://www.uidaho.edu/class/music/forms/studentforms</a> )	Two days prior to recital

<input type="checkbox"/>	Print programs if didn't purchase programs through LHSOM	Bring to recital
<input type="checkbox"/>	Check-out key for dress rehearsal (if instructor does not have one or does not have piano key)	Day of - if weekday Friday – if weekend
<input type="checkbox"/>	Return key for dress rehearsal (if instructor does not have one)	Day after - if weekday Monday – if weekend

All forms are available at <https://www.uidaho.edu/class/music/student-resources/student-recitals>.

#### IMPORTANT INFORMATION REGARDING YOUR RECITAL GRADE

- All students are required to submit a program electronically to their studio or composition instructor.
- You will earn an “F” in the course if you do not submit your program on the official electronic copy.
- You will earn an “F” in the course, if the program is not submitted by the Recital Audition.
- The students must successfully complete a live recital audition a minimum of two weeks prior to the scheduled recital.

### Recital Scheduling Instructions

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1. Students may schedule recitals as follows by submitting the electronic submission form (no earlier than the times listed below):

#### Fall Recitals

- **September 10, 2018 - 7:00 AM - All full-length solo recitals** (both degree-required full recitals and degree-required half recitals in which two students have arranged to perform together on one recital) may be placed on the calendar beginning the first two days of week four in the fall.
- **September 12, 2018 - 7:00 AM - All other degree-required recitals** may be placed on the calendar beginning the last three days of week four in the fall.
- **September 17, 2018 - 7:00 AM - Elective recitals** may be placed on the calendar beginning week five in the fall semester.
- If a student intends to give a recital during the first five weeks of the fall semester, the request should be made prior to **July 16**.

#### Spring Recitals

- **November 26, 2019 - 7:00 AM - All full-length solo recitals** (both degree-required full recitals and degree-required half recitals in which two students have arranged to perform together on one recital) may be placed on the calendar beginning the first two days after Thanksgiving break.
- **November 28, 2019 - 7:00 AM - Individual degree-required half recitals** may be placed on the calendar beginning the third day after Thanksgiving break.
- **December 3, 2019 - 7:00 AM - Elective recitals** may be placed on the calendar beginning on Wednesday of dead week of the fall semester.

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1. All required recitals must be performed in the Recital Hall or the University Auditorium unless approved by the instructor and the School of Music.
  2. Check date availability and, if possible, come up with three date choices.
    - Go to: <https://www.uidaho.edu/class/music/student-resources/student-recitals> to see available recital dates and times. List of dates will be available at least one week prior to sign-up start date.

3. Go to <https://www.tfaforms.com/390678>. Fill out this LHSOM Recital Scheduling Form and print out a copy **BEFORE** you hit submit. You may not submit prior to the time listed above, but you may save the form and submit later.
  - o All fields with an \* are required.
4. Submit electronic form **no earlier than the time listed above**.
5. On the printed form, have your studio instructor and accompanist (if applicable) initial beneath the dates that will work for them.
6. On the printed form, have your studio instructor sign the form.
7. Return printed form to the main office no later than two weeks after submitting the electronic form or your date may be forfeited.
8. **IMPORTANT NOTE:** Recital dates will be assigned on a first-come, first serve basis. Therefore, it is to your advantage to select several possible dates. Student recitals are not normally scheduled on Mondays and Wednesdays.
9. Students should not expect to perform their recital auditions in the Recital Hall or the University Auditorium. The Recital Hall and University Auditorium are reserved for high priority use such as recitals, classes and dress rehearsals. However, if the venue is available on the day prior to the scheduled recital audition, the student may request to schedule the event via the LHSOM Scheduling Form (<http://app.formassembly.com/forms/view/110126>).
10. Students may reserve the Recital Hall or University Auditorium for one performance and for a dress rehearsal equal to two times the length of the recital.

# Individual and Composition Student Recitals

## LHSOM Recital Program Information and Program Form

(modified from a CMA document)

This document includes:

1. Information for creating student recital programs using the Program Template
2. LHSOM Recital Program Form (to be completed and forwarded to your instructor)
3. LHSOM Recital Program Guidelines (formatting guidelines)

**PLEASE NOTE:** Program Template is a separate document available on CD from the main office.

To use the Program Template, single click on the grayed-out boxes and begin typing your information. Each box will disappear once you begin typing your information.

**IMPORTANT: Do not change font, font size or formatting in the template.**

If you need to list additional pieces, please cut and paste one of the existing listings for works provided. Feel free to delete extra information such as movements that you don't need, etc.

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### IMPORTANT INFORMATION REGARDING YOUR RECITAL GRADE

- All students are required to submit a program electronically to their studio or composition instructor.
- You will earn an "F" in the course if you do not submit your program on the official electronic copy at your Recital Audition.
- You will earn an "F" in the course, if the program, created on the official electronic form, is not submitted by the Recital Audition.

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**Step 1 – Complete LHSOM Recital Program Form** (below)

**Step 2 – Enter program information into the Program Template** (available on CD from the main office)

**Step 3 - When program is complete, then:**

- a) Choose "save as" from the File Menu.
- b) "Rich Text Format"(.rtf) should be the default in the "save file as type" menu. If not, please be sure this is selected from the pull-down menu.
- c) Rename the file as your date of performance (using hyphens)\_last name/name of ensemble. Ex: **11-17-10\_Parker.rtf**.
- d) Have your studio instructor proof the program. **IMPORTANT:** Print program to make sure formatting matches sample (School of Music header shows up, right justified margins, etc.).



- e) Email **BOTH** the LHSOM Recital Program Form **AND** the Program Template **as attachments** to your studio instructor or composition instructor **at least one week prior to the due date**
- Fall recitals - due **October 8** or two weeks prior to recital, whichever comes first.
  - Spring recitals - due to **March 1** or two weeks prior to recital, whichever comes first.

**Do not cut and paste and place in the body of the email.** Your studio instructor will forward the program to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu) by the due date.

Fill out the LHSOM Recital Program Form below. The form and the final program should be e-mailed to your studio instructor who will forward the both documents to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu) by the due date.

<b>LHSOM Recital Program Form (Individual and Composition Recitals)</b>	
<b>Name:</b>	
<b>E-mail address</b>	
<b>Studio Instructor:</b>	
<b>Recital Date:</b>	
<b>Check with an X one that applies</b>	
<input type="checkbox"/>	<b>Make 50 copies for my recital. Charge my student account \$15 for editing, proofing and printing.</b>
<input type="checkbox"/>	<b>I will make print my own copies using the official Student Recital Program Form or will announce my pieces. <u>I understand that I must submit the electronic copy for LHSOM official records or I will receive an "F" for the course.</u></b>

**Note:** If this form is not e-mailed to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu), then programs will be printed and your student account will be charged \$15.

# LHSOM Recital Program Guidelines

## Titles of Selections on your Program

Type: **Bold**; selection begins on the left margin

In English: Capitalize the First Word and All Major Words, including Major and Minor.

**Trio Sonata in G Minor**

In French: Capitalize through the first noun, and use lower case after that.

***Le Sacre du printemps***

In Italian and Spanish: Capitalize the *first word only* (along with proper names, if any).

***Le nozze di Figaro; El sombrero de tres picos***

In German: Capitalize the first word and all nouns.

***Die schöne Müllerin***

Include all relevant data, including Op., No., and key:

**Trio No. 5 in E-flat Major**

**Symphony No. 3 in E-flat Major, Op. 55, “Eroica”**

**Sonata in B Minor, BWV 1030**

**Trio in E-flat Major for Violin, Cello, and Piano, Op. 1, No. 1**

Spell out the word “flat” in key signatures: **Sonata in D-flat Minor**; *do not substitute* the lower-case letter “b” as a makeshift flat sign.

Simple catalog abbreviations such as K. (Koechel) and S. (Schmieder) should be followed by a period, but longer ones such as BWV (Bach-Werke-Verzeichnis) and BuxWV (Buxtehude-Werke-Verzeichnis) are generally given without one.

Op. (“opus”) and No. (“number”) should be capitalized.

Generic titles (Sonata, Sonatina, Concerto, Trio, Quartet, Quintet, Symphony, etc.) should be given *in English*. Some people think it looks more erudite to give these titles in the foreign language, but to do so actually indicates ignorance—that they don’t *know* that words such as “Quatuor” simply mean “Quartet.”

**Sextet for Piano and Winds** by Francis Poulenc (rather than “Sextuor”)

Programmatic (i.e., non-generic) titles should be ***in bold italic print***

***Le Sacre du printemps***

***The Rite of Spring***

***“Una furtive lagrima” from L’elisir d’amore (The Elixir of Love)***

***And God Created Great Whales***

It is usually best to include translations after titles or non-standard movement designations.

***Munter (Lively)***

Put song and aria titles in quotations marks, both for selections from a larger work and for free-standing songs.

**“Mein!” (Mine!) from *Die schöne Müllerin*  
“When I Bring to You Colour’d Toys”**

*Always* include the diacritical markings: umlauts, accents, cedillas, etc. These are part of the spelling (which would be incorrect without them).

**François-René Gebauer**  
***Die schöne Müllerin***  
**Eugène Bozza**  
**Bohuslav Martinů**  
**Béla Bartók**

**Dates of Contemporary Works**

For works composed in the 20th or 21st centuries, include the date of composition in parentheses directly following the title

***Petrouchka: Three Scenes for Piano* (1921) . . . . . Igor Stravinsky**

**Composers’ Names**

Type: **Bold**; flush all the way to the right margin.

Spell out composers’ names. *Do not use initials*, even if you think the composer’s name is too long to fit on the same line as the title (Ex. Jacques-Martin Hotteterre “le Romain”). If the title and the composer combined are too long to fit on the same line, put the composer’s name on the next lower line.

**Symphony for an Awful Lot of Strings, Woodwinds, Brass and Percussion . . .  
. . . . . Contemporary Composer’s Name**

**Movement Titles**

Type: *Italics*;

If you are performing *all* the movements or *all* the individual songs within a work, it is not necessary to indicate the movement numerals, but you may do so if you wish.

If you are performing *some*, but not all, of the movements, then do include the movement numeral (we use Roman numerals for this).

**Concerto in C Major, RV 184 . . . . . Antonio Vivaldi  
(1678-1741)**

*II. Andante*  
*III. Allegro*

Capitalization in movement titles follows the rules of the language itself.

- I. *Allegro moderato*
- II. *Andantino grazioso*
- III. *Minuetto: Allegro*

Why is the “Allegro” portion of “Minuetto: Allegro” capitalized, when “moderato” and “grazioso” are not? Because “moderato” and “grazioso” in these titles function as adjectives, whereas the third movement essentially has two titles: the dance (Minuetto) and the tempo (Allegro).

Punctuation within movement titles: Use a colon ( : ) to combine a dance movement or the Finale with a tempo designation.

- Minuetto: Allegro*  
*Rondo: Allegro*  
*Finale: Allegro con spirit*

Use a dash (—) to separate two or more distinct sections within a movement. To form this dash, type two hyphens followed by the next word (no space in between).

- I. *Adagio—Allegro assai*
- I. *Adagio—Allegro con spirit—Adagio*

### **Composers' Dates**

Type: Regular Roman (non-bold, non-italics), flush with the right margin, directly under the composer's name

Ex. **Orlando Gibbons**  
(1583-1625)

For living composers, give birth year as follows:

**John Tavener**  
(b. 1944)

For composers with *approximate* dates, use *ca.* (“circa”), in *italics*:

**Thomas Tallis**  
(*ca.* 1505-1585)

For composers with a date of death *only*:

**William Cornysh, Jr.**  
(d. *ca.* 1502)

Sometimes *fl.* (*floruit*; “flourished”) is used:

**Thomas Vautor**  
(*fl.* early 17th century)

### **Arrangers' and Transcribers' names**

Type: Regular Roman

The arranger's or transcriber's name, when present, is given directly underneath the composer's dates, and can be listed either as:

“arranged by” or simply “arr.”

“transcribed by” or simply “trans.”

**Tomaso Albinoni**

(1671-1751)

arr. Douglas Yeo

If you are performing a special edition of the work and wish to acknowledge the editor, use the abbreviation “ed.” in the same way you would cite an arranger.

Note: Music publishers are not always as attentive to detail or as consistent as they should be, so you might find that the capitalization and punctuation appear different in your sheet music. Please use these guidelines here, which reflect standard practices among professional ensembles and scholarly music journals in the U. S.

Have questions about your program? Contact Carol Padgham-Albrecht at [caroltheoboist@hotmail.com](mailto:caroltheoboist@hotmail.com)

10/6/09

# Shared Student Recitals

## LHSOM Recital Program Information and Program Form

(modified from a CMA document)

This document includes:

4. Information for creating student recital programs using the Program Template
5. LHSOM Recital Program Form (to be completed and forwarded to your instructor)
6. LHSOM Recital Program Guidelines (formatting guidelines)

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If you need to list additional pieces, please cut and paste one of the existing listings for works provided. Feel free to delete extra information such as movements that you don't need, etc.

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### IMPORTANT INFORMATION REGARDING YOUR RECITAL GRADE

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- You will earn an "F" in the course, if the program, created on the official electronic form, is not submitted by the Recital Audition.

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**Step 1 – Complete LHSOM Recital Program Form** (below)

**Step 2 – Enter program information into the Program Template** (available on CD from the main office)

**Step 3 - When program is complete, then:**

- a) Choose "save as" from the File Menu.
- b) "Rich Text Format"(.rtf) should be the default in the "save file as type" menu. If not, please be sure this is selected from the pull-down menu.
- c) Rename the file as your date of performance (using hyphens)\_last name/name of ensemble. Ex: **11-17-10\_Parker.rtf**.
- d) Have your studio instructor proof the program. **IMPORTANT:** Print program to make sure formatting matches sample program (School of Music header shows up, right justified margins, etc.).

- e) Email **BOTH** the LHSOM Recital Program Form **AND** the Program Template **as attachments** to your studio instructor or composition instructor **at least one week prior to the due date**
  - c. Fall recitals - due **October 10** or two weeks prior to recital, whichever comes first.
  - d. Spring recitals - due to **March 1** or two weeks prior to recital, whichever comes first.

**Do not cut and paste and place in the body of the email.** Your studio instructor will forward the program to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu) **by the due date.**

- f) For a joint recital, **only one program may be submitted** (however, the studio instructors for both performers should be involved in the proofing).

Each performer will need to complete a LHSOM Recital Program Form (Shared Recital) below and forward to his or her studio instructor. **However, only one final program should be submitted to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu).**

All forms and the final program should then be e-mailed to your studio instructors who will then forward the documents to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu) by the due date.

**LHSOM Recital Program Form  
(Shared Recital)**

**To be completed by each performer (separate electronic files for each performer)**

<b>Name:</b>			
<b>E-mail address</b>			
<b>Studio Instructor:</b>			
<b>Recital Date:</b>			
<b>Name of Other Performer:</b>			
<b>Name of instructor responsible for forwarding final program:</b>			
<b>Check with an X one that applies</b>			
	<input type="checkbox"/> <b>Make 50 copies for my recital. Charge my student account \$15 for editing, proofing and printing.</b>		
	<input type="checkbox"/> <b>I will make print my own copies using the official Student Recital Program Form or will announce my pieces. <u>I understand that I must submit the electronic copy for LHSOM official records or I will receive an "F" for the course.</u></b>		

**Note:** If this form is not e-mailed to [musicprograms@uidaho.edu](mailto:musicprograms@uidaho.edu), then programs will be printed and your student account will be charged \$15.



## LHSOM Recital Program Guidelines

### Titles of Selections on your Program

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In English: Capitalize the First Word and All Major Words, including Major and Minor.

**Trio Sonata in G Minor**

In French: Capitalize through the first noun, and use lower case after that.

***Le Sacre du printemps***

In Italian and Spanish: Capitalize the *first word only* (along with proper names, if any).

***Le nozze di Figaro; El sombrero de tres picos***

In German: Capitalize the first word and all nouns.

***Die schöne Müllerin***

Include all relevant data, including Op., No., and key:

**Trio No. 5 in E-flat Major**

**Symphony No. 3 in E-flat Major, Op. 55, “Eroica”**

**Sonata in B Minor, BWV 1030**

**Trio in E-flat Major for Violin, Cello, and Piano, Op. 1, No. 1**

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Simple catalog abbreviations such as K. (Koechel) and S. (Schmieder) should be followed by a period, but longer ones such as BWV (Bach-Werke-Verzeichnis) and BuxWV (Buxtehude-Werke-Verzeichnis) are generally given without one.

Op. (“opus”) and No. (“number”) should be capitalized.

Generic titles (Sonata, Sonatina, Concerto, Trio, Quartet, Quintet, Symphony, etc.) should be given *in English*. Some people think it looks more erudite to give these titles in the foreign language, but to do so actually indicates ignorance—that they don’t *know* that words such as “Quatuor” simply mean “Quartet.”

**Sextet for Piano and Winds** by Francis Poulenc (rather than “Sextuor”)

Programmatic (i.e., non-generic) titles should be ***in bold italic print***

***Le Sacre du printemps***

***The Rite of Spring***

***“Una furtive lagrima” from L’elisir d’amore (The Elixir of Love)***

***And God Created Great Whales***

It is usually best to include translations after titles or non-standard movement designations.

***Munter (Lively)***

Put song and aria titles in quotations marks, both for selections from a larger work and for free-standing songs.

**“Mein!” (Mine!) from *Die schöne Müllerin*  
“When I Bring to You Colour’d Toys”**

*Always* include the diacritical markings: umlauts, accents, cedillas, etc. These are part of the spelling (which would be incorrect without them).

**François-René Gebauer**  
***Die schöne Müllerin***  
**Eugène Bozza**  
**Bohuslav Martinů**  
**Béla Bartók**

**Dates of Contemporary Works**

For works composed in the 20th or 21st centuries, include the date of composition in parentheses directly following the title

***Petrouchka: Three Scenes for Piano* (1921) . . . . .Igor Stravinsky**

**Composers’ Names**

Type: **Bold**; flush all the way to the right margin.

Spell out composers’ names. *Do not use initials*, even if you think the composer’s name is too long to fit on the same line as the title (Ex. Jacques-Martin Hotteterre “le Romain”). If the title and the composer combined are too long to fit on the same line, put the composer’s name on the next lower line.

**Symphony for an Awful Lot of Strings, Woodwinds, Brass and Percussion . . .  
. . . . . Contemporary Composer’s Name**

**Movement Titles**

Type: *Italics*;

If you are performing *all* the movements or *all* the individual songs within a work, it is not necessary to indicate the movement numerals, but you may do so if you wish.

If you are performing *some*, but not all, of the movements, then do include the movement numeral (we use Roman numerals for this).

**Concerto in C Major, RV 184 . . . . .Antonio Vivaldi  
(1678-1741)**

*II. Andante*  
*III. Allegro*

Capitalization in movement titles follows the rules of the language itself.

- I. Allegro moderato*
- II. Andantino grazioso*
- III. Minuetto: Allegro*

Why is the “Allegro” portion of “Minuetto: Allegro” capitalized, when “moderato” and “grazioso” are not? Because “moderato” and “grazioso” in these titles function as adjectives, whereas the third movement essentially has two titles: the dance (Minuetto) and the tempo (Allegro).

Punctuation within movement titles: Use a colon ( : ) to combine a dance movement or the Finale with a tempo designation.

- Minuetto: Allegro*
- Rondo: Allegro*
- Finale: Allegro con spirit*

Use a dash (—) to separate two or more distinct sections within a movement. To form this dash, type two hyphens followed by the next word (no space in between).

- I. Adagio—Allegro assai*
- I. Adagio—Allegro con spirit—Adagio*

### **Composers' Dates**

Type: Regular Roman (non-bold, non-italics), flush with the right margin, directly under the composer's name

Ex. **Orlando Gibbons**  
(1583-1625)

For living composers, give birth year as follows:

**John Tavener**  
(b. 1944)

For composers with *approximate* dates, use *ca.* (“circa”), in *italics*:

**Thomas Tallis**  
(*ca.* 1505-1585)

For composers with a date of death *only*:

**William Cornysh, Jr.**  
(d. *ca.* 1502)

Sometimes *fl.* (*floruit*; “flourished”) is used:

**Thomas Vautor**  
(*fl.* early 17th century)

### **Arrangers' and Transcribers' names**

Type: Regular Roman

The arranger's or transcriber's name, when present, is given directly underneath the composer's dates, and can be listed either as:

“arranged by” or simply “arr.”

“transcribed by” or simply “trans.”

**Tomaso Albinoni**

(1671-1751)

arr. Douglas Yeo

If you are performing a special edition of the work and wish to acknowledge the editor, use the abbreviation “ed.” in the same way you would cite an arranger.

Note: Music publishers are not always as attentive to detail or as consistent as they should be, so you might find that the capitalization and punctuation appear different in your sheet music. Please use these guidelines here, which reflect standard practices among professional ensembles and scholarly music journals in the U. S.

Got questions about your program? Contact Carol Padgham-Albrecht at [caroltheoboist@hotmail.com](mailto:caroltheoboist@hotmail.com)

10/6/09

## Recital Audition Form (Undergraduate and Graduate)

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Name \_\_\_\_\_ Performing Medium \_\_\_\_\_ Date \_\_\_\_\_

\_\_\_\_\_ Undergraduate Recital

\_\_\_\_\_ Graduate Recital

Recital date: \_\_\_\_\_

Recital audition must be completed by: \_\_\_\_\_

1. Live recital auditions must take place at least two weeks before the recital date. Exceptions will not be made. If the recital audition does not take place at least two weeks prior to the recital, the recital will be canceled.
2. All music must be fully prepared and rehearsed at the time of the audition. The committee may select excerpts for the audition. However, all works must pass the audition and the program may NOT change after the audition.
3. The student will submit a recital program form to the program creator by **October 10** in the fall and **March 1** in the spring. For more information, go to the published guidelines at <http://www.class.uidaho.edu/music/content/recitalguidelines.asp>. The student also will distribute to the committee a completed recital program at the time of the audition. The program must include all titles, composers, composer dates, music dates (for 20th century works), opus numbers and performers for each work and the recital date and time. The final program will be proofread by the performer's instructor.
4. The student is responsible for coordinating the audition in conjunction with his/her instructor.  
**Undergraduates** - The jury must include the candidate's instructor and at least two other faculty members of that area.  
**Graduates** – The jury must consist of your graduate committee.  
The director of the school may also serve in case of an emergency. Immediately after the audition, the jury will discuss the audition and vote. Majority rule will prevail.
5. Required recital length: 25-30 minutes of music (half recital) or 50-60 minutes of music (full recital). Recitals must meet this time requirement for approval.
6. If the audition does not pass, it may be rescheduled no sooner than two weeks later assuming the recital can also be rescheduled.

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All faculty members who vote must sign below:

\_\_\_\_\_ Official LHSOM Recital Program Submitted  
(must be submitted to pass the Recital Audition)

\_\_\_\_\_ Approved for recital

\_\_\_\_\_ Not approved for recital

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Recital Audition - Comments for Student  
Lionel Hampton School of Music

Performer's Name: \_\_\_\_\_ Date of Recital Audition: \_\_\_\_\_

Name of instructor providing comments: \_\_\_\_\_

Comments regarding tone quality, technique, rhythm, intonation (if applicable), interpretation and presentation.

Please turn in 1 stage diagram for each stage shift to  
the  
Production Crew mailbox  
the day prior to performance  
date.

*\*For optimal recording, arrive 45 minutes prior to the performance for a sound check.\**

STAGE DIAGRAM FOR: \_\_\_\_\_

DATE OF PERFORMANCE: \_\_\_\_\_

*House will open no later than 15 minutes prior to the performance and 20 if a large crowd is expected*

.....

I WILL BE RESPONSIBLE FOR MY OWN SHIFT(S) \_\_\_\_\_

Please use the following symbols:

Chair = X      Stool = ○      Stand = —      Bench = □

Please check which you will be using:

**PIANO**

1925 \_\_\_ Steinway \_\_\_ Harpsichord \_\_\_

**LID**

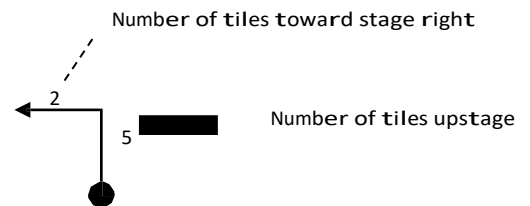
Tall Stick \_\_\_ Short Stick \_\_\_ Tall Block \_\_\_ Short Block \_\_\_ Closed \_\_\_ No Lid \_\_\_

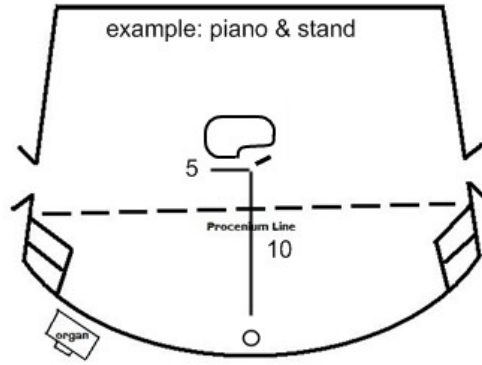
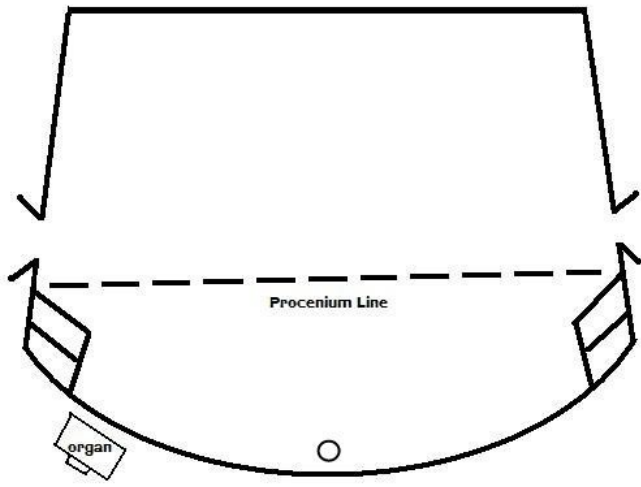
**ORGAN LIGHT**

On \_\_\_ Off \_\_\_

Special Equipment: (CD player, Playback, etc.) \_\_\_\_\_

To indicate the position of objects relative to the brass center-stage mark





Date Received \_\_\_\_\_ Initials \_\_\_\_\_