



# DEPAUL UNIVERSITY

## SCHOOL OF MUSIC

### Classical Degree Recitals

*Important information on pages 1-2, detailed timeline on pages 3-4*

Facilities Manager: **Aidan Kranz** - 773.325.4469 - aidan.kranz@depaul.edu - HPC139

- Schedules recital dates and hires crew to work student recitals

Program Notes Coordinator: **Jason Moy** - jmoy12@depaul.edu

- Reads and grades program notes for student recitals

Performance Coordinator: **Genevieve Beaulieu** - 773.325.1298 - gbeaulie@depaul.edu - SOM North 304

- Designs recital programs

Performance Chair: **Erica Neidlinger** - ENEIDLIN@depaul.edu

- Instructor of record for Applied Music Recitals

Technical Director: **Michael Sportiello** - msportie@depaul.edu - HPC139

- Collects recording request forms and hires tech crew to work student recitals

### Important Deadlines

#### Fall Quarter Degree Recital Registration

Opens: Wednesday, June 30, 2021

Closes: Tuesday, September 14, 2021

#### Winter Quarter Degree Recital Registration

Opens: Monday, October 25, 2021

Closes: Sunday, January 9, 2022

#### Spring Quarter Degree Recital Registration

Opens: Monday, January 17, 2022

Closes: Friday, April 1, 2022

### Types of Degree Recitals

- There are four types of degree recitals: **Junior, Senior, Graduate, and Certificate**
- With your applied teacher's consent, junior recitals may be a joint recital with one other student
- While Graduate and Certificate students are often required to perform a certain number of recitals per year by their applied teacher, only one of those recitals counts as the official degree recital
  - Only one recital is registered, graded, and requires program notes
  - Degree recitals typically take place in the last year of your degree program
  - Discuss with your teacher to make sure you sign up for a degree recital at the correct time

## Recital Course Credit Registration

- The Student Recital Contract will function as your recital credit registration form AND your scheduling form
- If you miss the course registration deadline set by the university for the quarter you wish to give your recital, you will not be able to schedule your recital date
- After scheduling your recital date, your contract is submitted to the College Office for credit registration
  - Undergraduate students who began their program before Fall 2018 should be enrolled for 0 credits
  - Undergraduate students who began their program Fall 2018 or later should be enrolled for 2 credits
  - Graduate students should enroll for 0 credits
  - The College Office registers degree recital credits for you

## Location, Duration, and Times of Recitals

**Graduate/Certificate Recitals** will be given priority to use Allen Recital Hall

**Undergraduate Recitals** will be primarily booked in Brennan Recital Hall

Please note in your contract if you anticipate your recital will be longer than 60 minutes

Recitals may not take place during University holidays or during exam weeks

## Grading Policy for Applied Music Degree Recitals

Program notes are 25% of the total recital grade and the performance is 75%

- Plagiarized program notes will receive a 0
- For each day that notes are late, the student loses 5% of the 25% program notes grade

If five days late, the student will receive a 0 for program notes

- Students who neglect to turn in program notes will receive a 0
- If your program notes are submitted more than 5 days late, Professor Moy will determine if there is enough time to proofread the notes and include them in the program
- Your applied teacher will issue the performance grade and Professor Moy will issue the program notes grade. Everything is then submitted to Dr. Neidlinger, who records transcript grades

The letter grade breakdown is as follows:

- 100%: A
- 95%: A –
- 90%: B+
- 85%: B
- 80%: B –
- 75%: C
- 70%: C –
- 65%: F

## Cancellation Policy

- Because of covid-19, recital cancellations by the student are allowed and when possible, date changes may be made. All must be done with the approval of the student's applied teacher and the Chair of Performance, Dr. Neidlinger. Please notify the Aidan Kranz as soon as possible in the event of a date change or cancellation.
- Unexcused cancellations may impact your final Applied Lesson grade

# Booking Your Recital and Program Information

## **6-10 CLASS WEEKS before desired recital date and before the registration deadline:**

- Look at the [Degree Recital Scheduling Chart](#) for eligible dates and deadlines
  - Have more than one desired date and time that works for ALL parties involved with your recital (i.e. teacher, accompanist, family, etc.)
  - Submit online [Recital Contract](#)
  - Your applied teacher will be sent an e-mail asking for approval by the Performance Office
- Once approved by your faculty, your recital date, time, and location will be booked by Aidan Kranz. You will receive email confirmation
- Program information will follow in an e-mail from Genevieve Beaulieu
  - This includes program notes and printing deadlines

**PUT ALL IMPORTANT DATES IN YOUR CALENDAR!**

## **6 CLASS WEEKS before recital date:**

- Recital program and program notes due
  - Use the [Google Doc template](#). File>Make a copy>Save as>“Last Name\_Degree type”
  - Share document with [somrecitals@gmail.com](mailto:somrecitals@gmail.com) and allow access to edit
  - See [Here](#) for help and information on text, translations, and program notes
  - Fill in repertoire details and copy and paste for the number of pieces you are performing
  - Add program notes in step 4 for each piece on your recital
  - Failure to meet your program notes deadline will result in a recital grade reduction
  - Use the [Text & Translations template](#) as necessary. File>Make a copy>Save as>“Last Name\_Text”
  - Share document with [somrecitals@gmail.com](mailto:somrecitals@gmail.com) and allow access to edit

## **3 WEEKS before recital date:**

- **Optional:** Submit a headshot to [somrecitals@gmail.com](mailto:somrecitals@gmail.com) to advertise your recital
- **Optional:** Request a recording of your recital
  - The DePaul School of Music Sound Recording Technology Program provides audio and/or video recording for recitals and auditions. There are several options for students to make a recording in the HPC performance halls
  - Follow this link for more information: [Recording Services](#)
  - Contact Mike Sportiello with any questions or concerns
  - You are permitted to use your own audio/video equipment to record for non-commercial use, free of charge

## **2 WEEKS before recital date:**

- You and your applied teacher will be emailed a draft of your program with edits made by Prof. Moy
  - Respond with any additional edits
  - Final approval through e-mail is required from both the student and applied teacher six business days before the recital
  - Programs will not be printed if this deadline is not met
- **Optional:** Booking your dress rehearsal
  - If possible, your dress rehearsal will be scheduled in the performance hall of your recital.
  - Contact Aidan Kranz to schedule a dress rehearsal either in person or via e-mail

**1 WEEK before recital date:**

- Both teacher and student must submit their approval of the program via e-mail at least six business days before the recital

**\*PROGRAMS CANNOT BE PRINTED IF YOU MISS THIS DEADLINE\***

**Recital Day:**

- You will have access to the performance hall no less than 30 minutes before your recital
- You will be given the green room backstage to safely store your belongings
- Doors open 10 minutes before recital start time
- Ushers will bring your recital programs to hand out to audience members
- It is encouraged that you hold any reception off campus, but the Student Lounge is available on a first come, first served basis. Any food and drink served at receptions must be catered through Blue Demon Dining, the exclusive caterer of DePaul University. No alcoholic beverages may be served at student recital receptions



## Text and Translations

- Voice students must include both original foreign text and translations for all songs programmed
- Instrumentalists may include translations if they are performing with a singer or if the text is relevant to a particular piece

You will need to include:

- Full composer name, dates, and title of piece as a heading above each set of translations
- Full name of translator (i.e. "translation by \_\_\_\_")
- Websites or hyperlinks are NOT acceptable
- Translations must be in the same program order as the program document
- All information must include correct diacritical marks (é, è, ü, ř, â, etc.). For help, visit [www.typeit.org](http://www.typeit.org)

## Program Notes Information

*Program notes are required for all classical degree recitals*

### What to include in your program notes:

- A heading for each piece that includes:
  - Full name of the composer and years of birth and death (if deceased). If dates are not known, it is acceptable to furnish 'floruit' dates, or dates they were known to have worked or flourished
  - Full name of the piece, including Op., No., BWV, keys, etc.  
Nicknames may be included where appropriate
  - Year of composition
  - The approximate duration
  - All proper linguistic signs with correct diacritical marks

### Heading Examples:

Ludwig van Beethoven (1770-1827)  
Sonata No. 14 in C-sharp minor, Op. 27, No. 2, "Moonlight" (1801)  
Duration: 15 minutes

Giovanni Antonio Pandolfi Mealli (fl. 1660-1669)  
Sonata for Violin and Continuo, Op. 4, No. 1, "La Monella Romanesca" (1660)  
Duration: 19 minutes

John Adams (b. 1947)  
Short Ride in a Fast Machine (1986)  
Duration: 5 minutes

### Program Note Example:

Johann Sebastian Bach (1685-1750)  
English Suite No. 2 in A Minor, BWV 807  
Duration: 22 minutes

According to legend, J.S. Bach made a six-day, 200-mile pilgrimage by foot to hear Dietrich Buxtehude play the organ in the city of Lübeck, and ended up staying for two months absorbing all he could learn from the famous old master. Bach's English Suite in A minor bears many influences of his study with Buxtehude, especially in the grand treatment of the fugal Prelude that opens the suite. The subsequent movements are fashionable French dances that typically appear in large-scale Baroque suites. Incidentally, the name 'English Suites' came to be erroneously applied to Bach's collection of six French-style suites after his first biographer, Johann Nikolaus Forkel, made the apocryphal claim that they were a commission by an anonymous English gentleman.

### **Extra Assistance:**

- For all other questions about formatting titles, musical terms, notation, etc., consult Cowdery, *How to Write About Music: The RILM Manual of Style*
- For grammatical questions, consult Strunk and White, *The Elements of Style*

### **DePaul Writing Center**

- If your program notes need significant grammatical assistance, Jason Moy may recommend you visit the DePaul Writing Center for further help  
Lincoln Park Campus  
Schmitt Academic Center (SAC) 212  
(773) 325-4272

### **Tips for writing effective program notes:**

- Keep program notes concise and engaging to the reader, 1200 words max for the entire program. Think of program notes as a written form of spoken pre-concert remarks that you'd otherwise give before each piece at your recital. Keep them short, witty, and interesting.
- Highlight one to three of the most interesting points about each piece or composer. There will always be more to say about a piece than there is room to include, and that's ok; you're not writing a musicology paper, and quality always trumps quantity.
- A good way to enliven your notes is to include a relevant and interesting anecdote or quotation by or about composers/works. Don't overdo it by using this for every piece on the program - variety keeps things interesting.
- While citations are not needed in program notes, be sure to attribute direct quotations to the correct person. If the source of the quotation is not well-known to the general public, please include some qualifying information to give the reader some context; e.g. "According to the noted 20th century musicologist and philosopher, Theodor Adorno, this work represents..."
- Use program notes to give the listener a sense of historical context within which to interpret the piece. This may include referencing the general time period from which the work comes: Renaissance, Baroque, Classical, Romantic, etc.
- If you're writing for a musically knowledgeable audience, such as your fellow music school peers, you may mention any relevant forms or structures that may help your listeners process the piece, for example, point out if the piece is a ground bass, rondo, or in a fast-slow-fast sonata form. However, please remember to use this sparingly and avoid too much detail; always stick to the 'big picture' or main ideas in your notes - you are not writing a theory analysis paper.
- For the general public, however, it is probably wise to avoid technical musical terms like sonata form, or even piano/forte and crescendo/diminuendo, since these will mostly likely mean nothing to them and therefore turn them off to reading the rest of your notes or enjoying your performance. Whether you're writing program notes, a research paper, or even a personal e-mail to a friend, always be mindful of the audience and adjust tone and content to fit.
- Avoid mentioning specific keys or tonalities unless it is relevant to the point of your notes. For example, saying "The second movement is in the key of E major" is too matter of fact to mean anything to the listener/reader, while "Bach chose the remote key of E-flat minor in this aria to illustrate the suffering of Christ on the cross" helps the listener/reader interpret the meaning of what they are hearing.
- If a composer is not a household name, it is acceptable to give a brief one or two sentence biographical description that highlights their unique achievements, or places them within the context of another more familiar composer. We probably don't need to know when and where this composer was born, or where he/she went to school unless this information is directly relevant to a point you are trying to make in the notes.
- Avoid subjective assessments such as, "The slow movement is followed by an Allegro of great difficulty and virtuosity." What you consider to be 'difficult' or 'easy' may not be so to others; for conciseness, stick with objective facts whenever possible.
- Avoid anachronistic comparisons, such as describing a particularly jazzy movement of Bach as 'Baroque-style Gershwin.' Bach can stand on his own without needing a reference to someone nearly 200 years distant to qualify his work, and vice versa.
- Always write from a third-person point of view and avoid "I" or "my" whenever possible. Your personal assessment of the piece, or the fact that you may consider a certain piece to be 'my favorite Mozart sonata or aria,' is irrelevant to the reader.