

Last amended February 2006

A. Responsibilities and Submission Guidelines

1. Faculty members are responsible for writing press releases and programs for their own recitals, for concerts by ensembles under their direction, and for guest recitals they are sponsoring or organising.
2. Students are responsible for writing programs for their own recitals, in consultation with their Applied Music teachers. The local media usually do not take press releases for student recitals during “recital season” in March and early April; the Music Department simply submits a list of upcoming recitals to the media. If a press release is required for a student recital, this release is the responsibility of the student(s) who should also follow the guidelines below.
3. Press releases and programs must be submitted to the Department Secretary a minimum of **three weeks** before the relevant event is scheduled to take place. They must be submitted in two forms:
 - a) As computer files, attached to an e-mail,
 - b) As paper copies, printed from the computer files. Those prepared by students must be proof-read and initialed by their applied music teachers.
4. The Music Department secretary is responsible for final editing, printing, and circulation of all Department of Music press releases and programs. The Secretary will send press releases to the University’s Communications Office, where they are prepared for distribution to media on a mailing list. The secretary will also distribute interoffice copies of both press releases and programs, send a copy to the Music Library, and post the material on bulletin boards. Faculty and students will receive one paper copy of their material for personal use; they may also request to receive final versions of the computer files.

Students may wish to have their press releases sent to the newspapers of their home towns. If so, it is each student’s responsibility to supply the secretary with the mailing address and fax number of any home-town newspaper to which the press release should be sent.

B. Handling and Submission of Computer Files

1. You should submit your computer files in either MS Word format or WordPerfect format. Both word-processing applications are available on the University’s Windows network and MS Word is available in Music Computer Lab.
2. In preparing your files you should use the editable template files provided by the Music Department, of which there are two in each format:

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|-------------------------------------|-----------------------------|-----------------------------|
| | MS Word: | WordPerfect: |
| a) the template for press releases: | PR template.dot | PR template.wpd |
| b) the template for programs: | Program template.dot | Program template.wpd |
3. These templates are available for downloading from the “Academic Resources” > “Music Department Guidelines, Policies, and Forms” page of the Music Department Web site. To download and save the template files in Windows, click on the **right** mouse button; on the Macintosh, **ctrl-click** the mouse button.
 4. When you have finished editing your files, you should save them with filenames that the Secretary can easily recognize as yours.
 - a) Submit your completed files as file attachments to an e-mail message. Send the message to *musdept@mta.ca*.

C. Press Releases

1. Final formatting of press releases is done at the University’s Communications Office. Therefore, the press release template file has layout settings only for page margins (all 1"), basic font (Times New Roman, 12pt), and line spacing (1.5). It also supplies opening and closing information for your press release. Between the template messages in brackets [], you should simply type your press release in paragraphs, with no initial tabs and no extra line spaces between paragraphs.
2. You should try to make your finished press release file no more than about three-quarters of a page in length; newspaper editors are inclined to truncate (that is, mutilate) longer ones. Where two or more people are sharing a recital, publicity for all should be included in one press release.
3. If you are unused to writing press releases, you should think about including the following information. (The paragraph indications are not binding, but they do offer a good means of organizing the information.)
 - a) **First paragraph.** Names of the principal performer(s); type of recital (for example, organ, piano, string quartet); day, date, time, and place of performance.
 - b) **Second paragraph.** Repertoire being performed; any interesting or significant information about the pieces on the program (for instance, local composers, premieres, unusual instrumentation).
 - c) **Third (and fourth) paragraph.** *Brief* details about the principal performer(s): what they teach or with whom they study at Mount Allison; for students, their home towns; significant and/or recent performances; awards or accomplishments; particular musical interests.
 - d) **Fifth paragraph.** *Brief* information about assisting performers.

D. Concert / Recital Programs

1. Final editing and formatting of concert and recital programs is done by the Department Secretary. Programs require flexible formatting, and the program template does not cover all possibilities. It will, however, help you to produce a basic program file that the Secretary can easily edit. The template includes

- a) The proper page margin settings (all 1")
 - b) A setting for just three useful tabs:
 - i) a left-justified tab, indented .25", for listing movements of pieces
 - ii) a centre-justified tab, for all centred material: performers' names, etc.
 - iii) a right-justified tab at the right margin, for composers' names and dates
 Hit the tab button to move successively through these three tabs. Please use these tabs; do **not** use the space bar to align your text.
 - c) Space for the Department's masthead, followed by the word "presents"
 - d) Place-holding entries for you to enter names of performers; date, time, and place of the performance; and the pieces on your program. You simply replace the sample text with your own, as appropriate, and continue listing your program following the guidelines below.
 - e) A basic font setting (Times New Roman, 12 pt). Please do **not** employ any font or font size changes in your program; leave these to the Secretary.
2. A sample recital program, appropriate for a student recital, is included at the end of these guidelines.

E. Dates, Names, and Titles

1. It is **your** responsibility to make sure, before you submit your material, that all of your information is accurate.
2. **Composers' dates**
 - a) For all well-known and many lesser-known composers, *Baker's Biographical Dictionary of Musicians* (8th ed., 1992; Music Library Reference ML 105 .B16 1992) is a readily available and accurate source of birth and death dates. Consult the Music Librarian about other useful sources.
 - b) For composers listed as still living by *Baker's*, but whom you suspect may have died, you should check the Web. Most useful is the Gaylord Music Library's Necrology file from Washington University in St. Louis: <http://library.wustl.edu/units/music/necro/> .
3. **Spelling of composers' names**
Pay close attention to the spelling of composers' names, especially to the accents required with some of them (for example, Béla Bartók, Frédéric Chopin). Your word processor's help facility should be able to tell you how to produce accented letters.
4. **Titles of musical works**
Citing titles of works can be complicated. Aside from the foreign words (with accents and differing rules for capitalization) there are the varied conventions of naming pieces, movements, popular titles, arias, songs, keys, and opus numbers.
 - a) Citing titles in your press release is like citing them in an essay. A useful guide to proper conventions here is D. Kern Holoman's *Writing About Music* (University of California Press, 1988; Music Library Reference ML 63 W68 1988), pp. 1-6. Consult and follow this guide. The Music Department's own Web-based style guide also includes guidelines on citing titles of works: click on "Academic Resources" > "Writing About Music: An Essay Style Guide". Of course, the titles of pieces are not always specified in a press release. Rather, general statements of the sort "...will be playing works by Beethoven,

Schubert, ..." or "...in a recital of works by..." are often used.

- b) In concert and recital programs, the formats for citing pieces can be simpler. The goal here is to keep the page layout and typography clear. The following few guidelines and examples should be of help. They cannot cover every circumstance, so be sure to consult your teacher.

- i) **Works with unique titles, including songs, and character pieces.** Usually cite the title in the original language, though a translation may at times be added for clarity. Titles in more "unusual" languages (for example, Russian, Hungarian) are usually just given in translation. So are unique names of movements, unless they are well known by their original titles.

L'Isle joyeuse Claude Debussy
(1862-1918)

Die junge Nonne Franz Schubert
(1795-1828)

Kinderszenen (Scenes from Childhood) Robert Schumann
From Foreign Lands and People (1810-1856)
A Curious Story

Out of Doors Béla Bartók
With Pipes and Drums (1881-1945)
Night Music

Estampes Claude Debussy
Pagodes (1862-1918)
Soirée dans Grenade
Jardins sous la pluie

- ii) **Works with genre titles, key designations, opus or catalogue numbers, popular titles, movements with tempo designations.** List tempo designations in the original language.

Sonata in C Minor, op. 13 ("Pathétique") Ludwig van Beethoven
Grave—Allegro di molto e con brio (1770-1827)
Adagio cantabile
Rondo: Allegro

- iii) **Groups of songs or arias.** Begin with a genre title, then list individual songs or arias as if they were movements. Usually cite titles of arias, songs and operas in their original languages. Italicize the titles of operas and oratorios.

Lieder Franz Schubert
Die Forelle (1875-1828)
Der Tod und das Mädchen

Arias George Frideric Handel
Frondi tenere / Ombra mai fu (from *Serse*) (1685-1759)
Connais-tu le pays? (from *Mignon*) Ambroise Thomas
(1811-1896)

[below is sample student recital program]

Mount Allison
UNIVERSITY
DEPARTMENT OF MUSIC

presents

Sharon Power, mezzo-soprano

George Hamlin, piano

in a

Student Recital

with

Stephan Blume, piano

Jocelyn Benoit, clarinet

Thursday, 29 February 1998

Brunton Auditorium, 8:30 p.m.

Lieder

Die Forelle

Der Tod und das Mädchen

Die junge Nonne

Franz Schubert

(1795-1828)

Sharon Power, mezzo-soprano

Stephan Blume, piano

Estampes

Pagodes

Soirée dans Granade

Jardin sous la pluie

Claude Debussy

(1862-1918)

George Hamlin, piano

Arias

Frondi tenere / Ombra mai fu (from *Serse*)

Connais-tu le pays? (from *Mignon*)

George Frideric Handel

(1685-1759)

Ambroise Thomas

(1811-1896)

Sharon Power, mezzo-soprano

Stephan Blume, piano

Intermission

Sonata in C Minor, op. 13 ("Pathétique")
Grave – Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

George Hamlin, piano

Der Hirt auf dem Felsen

Franz Schubert

Sharon Power, mezzo-soprano
Jocelyn Benoit, clarinet
Stephan Blume, piano

Out of Doors
With Pipes and Drums
Barcarolla
Musettes
Night Music
The Chase

Béla Bartók
(1881-1945)

George Hamlin, piano