



Desautels
FACULTY of MUSIC

Student Recital Program Formatting Guide - Jazz

This document provides a step-by-step guide to using the Desautels Faculty of Music *Recital Program Template – Jazz*.

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1 GENERAL GUIDELINES

TEMPLATE

The program template was created using Word and is editable on laptop or desktop computers. The template is set up to create a folded program on letter-sized paper (two pages per sheet, double-sided).

- The total number of pages for your program will always need to be a multiple of four.
- The template currently has pages for program notes (required for M.Mus) and/or lyrics. If you do not need these pages, delete them before you submit your program for printing.

PRINTING

Final programs should be emailed to music@umanitoba.ca for printing one week before your recital. Please send both a .pdf and .docx version of the file.

The office will provide 30 printed copies of your prepared program. You will receive an email confirmation once your program has been printed.

FONT, FORMATTING, LAYOUT

- Placeholder text shows some instances of bold and italicized fonts; it is recommended that the final text retains this format.
- Images should not be inserted into your program.
- All placeholder text should be replaced with information specific to your recital. For example, remember to replace “Recital Date,” “Recital Time,” and “Recital Location” with your actual recital date, time, and location.
- Myriad Pro, Calibri, or Arial fonts work best with the current setup. Some adjustments to spacing may need to be made if you alter the font type.
- The page size should not be changed.

2 FRONT PAGE

The front page contains all of the basic information about the recital:

University of Manitoba
Desautels Faculty of Music

presents

Name of student in bold, *instrument in italics*

with

Name of guest(s), *instrument**

Recital date
Recital time
Recital location

*Given in partial fulfillment of the requirements for the Bachelor of Jazz Studies Degree, Post-Baccalaureate Diploma, Master of Music Degree.***

FORMATTING

- Depending on the amount of content on the page, you may need to delete some of the blank lines and/or reduce the font size. For readability, maintain similar spacing between the main elements of the page.
- *Musicians should be ordered by instrument. Instrument groups should be listed in the following order: voice, woodwinds, brass, strings, percussion (excluding drums), rhythm section. Within each group, instruments should be ordered by highest to lowest pitched (i.e. alto saxophone before tenor saxophone within the woodwind section). Rhythm section players should be listed: piano, organ, guitar, bass, drums, as applicable. If more than one person is on the same instrument, order alphabetically by last name. If one person is playing more than one instrument on the recital, order by their primary instrument with other instruments following, highest to lowest pitched, separated by commas (e.g. *alto saxophone, flue, clarinet* – if alto is their primary instrument).
- **For the text at the bottom of the page, **only include your degree; delete other degrees as necessary.**



University of Manitoba
Desautels Faculty of Music

presents

Clora Bryant, trumpet

with

Big Maybelle, *voice*
Roz Cron, *alto saxophone*
Helen Jones Woods, *trombone*
Ginger Smock, *violin*
Ms. Willie Lee Terrell, *guitar*
Mata Ray, *piano*
Anna Glascoe, *bass*
Mattie Watson, *drums*

April 19, 1951
7:00 PM
Room T2-272, Desautels Faculty of Music

Given in partial fulfillment of the requirements for the Bachelor of Jazz Studies Degree.

[Sample Front Page]

3 PROGRAM PAGE

The program page has been set up using two text boxes: one for titles, one for composition credits. Take note of the following:

- The title of each piece is left-justified.
- The composer, lyricist, and arranger’s names are right-justified.
- For information on how to format composition credits, please see section 4.

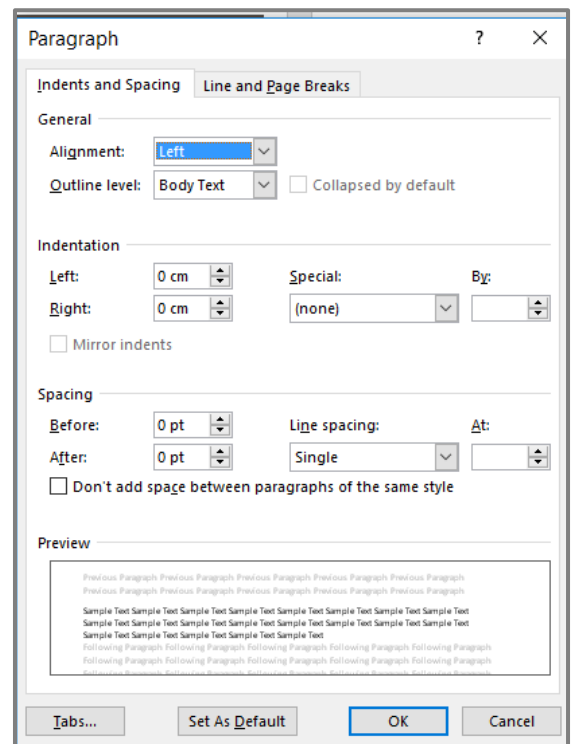
All pieces should fit on one page. The template is currently formatted to have a 12-pt font size on the program page. If you cannot list all of your pieces on the same page, adjust the font size as necessary, but keep it consistent between all pieces and compositional information.

When composition credits exceed the space on a given line, try to break the line up in a logical place. For example, start a new line between different composers as opposed to between a composer’s first and last name. When necessary, you may also place a translated title on the line beneath the original language title. See examples on the following page.

3.1 TROUBLESHOOTING

If you are having trouble with formatting, check the following on each text box:

- Spacing (right-click in the text box → click “Paragraph”)
 - “Before” and “After” should both be set to 0.
 - Ensure that the line spacing for each text box is set to “Single.”
- If you are still having trouble, try these online resources:
 - <https://www.thoughtco.com/text-boxes-in-microsoft-word-3539988>
 - <https://www.youtube.com/watch?v=kqE2TCffhVA>



Program

All pieces arranged by Clora Bryant unless otherwise indicated.

Ne me quitte pas	Jacques Brel
No More Blues (<i>Chega de Saudade</i>)	Music by Antônio Carlos Jobim Lyrics by Jon Hendricks, Jessie Cavanaugh
Come Sunday from <i>Black, Brown and Beige</i>	Duke Ellington
Anthropology	Dizzy Gillespie, Charlie Parker
Original No. 1	Clora Bryant
My Funny Valentine	Music by Richard Rodgers Lyrics by Lorenz Hart
The Girl from Ipanema (<i>Garota de Ipanema</i>)	Music by Antônio Carlos Jobim Portuguese lyrics by Vinícius de Moraes English lyrics by Normal Gimbel
Skylark	Music by Hoagy Carmichael Lyrics by Johnny Mercer arr. Peter Martin
Someday My Prince Will Come	Music by Frank Churchill Lyrics by Larry Morey As played by Miles Davis

[Sample Program Page]

4 FORMATTING CONTENT

4.1 TITLES

A. CAPITALIZATION

- Titles of pieces must be correctly capitalized. Please note that some albums, music streaming services, fake books, etc. do not always capitalize titles correctly. If you are unsure of English title capitalization rules, please verify your English titles [here](#) using the ‘APA’ and ‘Title Case’ selections.
- If the title is in a language other than English, ensure you follow the proper title capitalization rules for that language.

B. NON-ENGLISH TITLES

- If the title of your piece is not in English and there are no lyrics, if the lyrics are not originally in English, or if the lyrics are not being sung on the recital, the title should remain in its original language with no English translation included. Be sure to include all appropriate character markings relevant to the language found in the title.

Ne me quitte pas

Jacques Brel

C. NON-ENGLISH TITLES WITH COMMON ENGLISH TRANSLATIONS OF THE TITLE AND LYRICS

- If the piece is originally titled/has lyrics in a language other than English but has a common translated English title with common English lyrics, and if it is the English version of the lyrics that are being sung on the recital, the English title should be used with the translation of the title in its original language beside it in brackets. Both the brackets and the original-language title should be italicized. (Instructions regarding lyrics for this scenario are dealt with in 4.3.E.)

No More Blues (*Chega de Saudade*)

Music by Antônio Carlos Jobim
Lyrics by Jon Hendricks, Jessie Cavanaugh

D. NON-ENGLISH TITLES WITH ALTERNATE ENGLISH TITLES WHICH ARE NOT TRANSLATIONS

- If the piece is originally titled/has lyrics that are not in English but the piece is being performed in English, and if the English title is not a translation but rather a separate English-titled version of the piece, the original non-English title should not be referenced. (Instructions regarding lyrics for this scenario are dealt with in 4.3.F.)

If You Never Come to Me

Music by Antônio Carlos Jobim
Lyrics by Ray Gilbert

E. TITLES FOR PIECES FROM A LARGER WORK

- If the piece is from a larger work, the piece’s title should be listed and followed by recognition of the larger work on the line below in italics, preceded by “from,” unitalicized.

Come Sunday
from *Black, Brown and Beige*

Duke Ellington

4.2 COMPOSERS

A. INSTRUMENTAL PIECES WITH ONE COMPOSER

- If the piece was written as an instrumental piece and was written by one person, only the person's name is used.

Black Narcissus

Joe Henderson

B. INSTRUMENTAL PIECES WITH TWO OR MORE COMPOSERS

- If the piece was written as an instrumental piece and was written by two or more people, both people's first and last names should be included, in alphabetical order of last name, on the same line, separated by commas only.

Anthropology

Dizzy Gillespie, Charlie Parker

C. PIECES WITH KNOWN ORIGINS BUT WHERE COMPOSERS/LYRICISTS ARE UNKNOWN

- Many pieces are commonly known but do not have known composers or lyricists. In many of these cases it is appropriate to simply write "Traditional" in lieu of a composer and/or lyricist. That said, if origins are more specifically known (American Folk, Irish, Gospel, Spiritual, etc.), that information should be included.

Just a Closer Walk with Thee

Traditional Gospel

D. YOUR OWN CONTRAFACT OR ORIGINAL

- For both a contrafact and an original piece, only your name needs to be listed. Since chord changes cannot be copyrighted, the original writer of the chord changes for a contrafact does not need to be cited. Therefore, only your name is needed if you were the only writer:

Original No. 1

Your Name

4.3 LYRICISTS

A. PIECES WITH LYRICS WHERE THE MUSIC AND LYRICS ARE BY THE SAME PERSON

- If one person wrote both the music and the lyrics, only their name needs to be listed.

All of You

Cole Porter

B. PIECES WITH LYRICS WHERE THE MUSIC AND LYRICS ARE BY DIFFERENT PEOPLE

- If the piece was written with lyrics or with the intent of lyrics being added (for example, by a song-

writing duo where the lyricist adds lyrics after the music is written), the lyricist should be listed even if the lyrics are not being sung on the recital. The writer of the music and writer of the lyrics should be listed on separate lines, even in situations where it is a common song-writing duo who commonly go by a colloquial name, like “Rodgers and Hart.”

My Funny Valentine

Music by Richard Rodgers
Lyrics by Lorenz Hart

C. PIECES WITH MULTIPLE LYRICISTS

- If the lyrics were written by multiple lyricists, the same rules apply as the scenario with multiple composers. Multiple lyricists’ names should be included in alphabetical order by last name, on the same line, separated only by commas.

Gee Baby, Ain’t I Good to You

Music by Don Redman
Lyrics by Andy Razaf, Don Redman

D. PIECES WITH LYRICS ADDED AT A LATER TIME BY SOMEONE OTHER THAN THE COMPOSER

- If the piece was written with the initial intent of being an instrumental piece and lyrics were added after, the lyricist only needs to be included if the lyrics are being sung on the recital.

A recital where the lyrics are NOT sung would be written like this:

A Child Is Born

Tadd Dameron

A recital where the lyrics ARE sung would be written like this:

A Child Is Born

Music by Tadd Dameron
Lyrics by Alec Wilder

E. PIECES WITH NON-ENGLISH LYRICS BEING PERFORMED WITH TRANSLATED ENGLISH LYRICS

- If the piece is originally written with non-English lyrics and an English translation of the lyric is being sung on the recital, both the original lyricist as well as the writer of the English translation should be listed, even if it is a loose/conceptual translation of the lyric. Who wrote which lyrics should be specified and each language should be listed on its own line. Please note: in this case, “lyrics” should be lowercase. (Instructions regarding titles for this scenario are dealt with in 4.1.C.)

The Girl from Ipanema (*Garota de Ipanema*)

Music by Antônio Carlos Jobim
Portuguese lyrics by Vinícius de Moraes
English lyrics by Norman Gimbel

F. PIECES WITH NON-ENGLISH LYRICS BEING PERFORMED WITH NON-TRANSLATED ENGLISH LYRICS

- If the piece is originally written with non-English lyrics and the piece was given alternate English lyrics which do not represent a translation of the original text, the lyricist of the original-language lyrics should not be included. (Instructions regarding titles for this scenario are dealt with in 4.1.D.)

4.4 ARRANGERS

A. YOUR OWN ARRANGEMENTS

- Most students will have a program consisting primarily - if not entirely - of their own arrangements. In that case, the top of the program page should read (as per the template), centred, in italics:

All pieces arranged by [Your Name] unless otherwise indicated.

- The only situation in which this would not be the case is if two or fewer pieces on the program were arranged by you. In that case, you would DELETE the aforementioned sentence at the top of the program template page and instead include your name as arranger as per 4.4.B below.

B. USING SOMEONE ELSE'S ARRANGEMENT

- If you are using a pre-existing arrangement of a piece, the arranger must be listed in addition to the composer/lyricist. Please note that the arranger of the piece is not always the same as the artist presenting the piece and in most of those cases, the performing artist will not need to be listed. For example, the piece *Skylark* as presented on the Dianne Reeves album, *A Little Moonlight*, would be written as follows:

Skylark

Music by Hoagy Carmichael

Lyrics by Johnny Mercer

arr. Peter Martin

Please note that the 'a' at the start of "arr." is intentionally lowercase and that Word will often capitalize this by default. Also note that there is no "by" following "arr."

C. USING A COMMONLY-PLAYED ARRANGEMENT OF A STANDARD

- If the piece is a standard and you are playing it in a way that it is commonly played based on a specific artist's recording but where the artist is not the composer, you should include the composer as usual and on the line below indicate, "As played by [artist's name here]."

Someday My Prince Will Come

Music by Frank Churchill

Lyrics by Larry Morey

As played by Miles Davis

Please note that this is different than the scenario in 4.4.B above where the piece is intentionally arranged for a different artist in a way that would not be considered a standard way to play the piece (i.e. not how it would commonly be played if called at a jam session).

5 PROGRAM NOTES & LYRICS

PROGRAM NOTES

Program notes are required for M.Mus students only. Please see your advisor for more details. Bachelor of Jazz Studies and Post Bacc. students are welcome to submit program notes as well, but should discuss this with their MPS instructor prior to writing/including them in their program draft.

LYRICS

Anyone interested in submitting song lyrics for relevant pieces is welcome to. This is especially encouraged in situations where original lyrics are being used. Remember the total number of pages for your program will always need to be a multiple of four.