

WRITING PROGRAM NOTES

Communicating with your audience often involves the written word, and ability to write intelligently about music is essential to any educator or performer. You will provide your audience with interesting information about your repertoire in the form of program notes. **Your notes will include one paragraph about the composer and one paragraph about the piece:**

Composer information may include, but is not limited to: the composer's dates; his/her nationality, place of birth, or where s/he spent a significant amount of time; remarks about his/her career, life, well-known or landmark works; characteristics of his/her general style; influential teachers or students. Limit your comments to the points that would interest your audience, don't get mired in minute details or irrelevant facts. (Compare the original *Oxford Music Online* article on Jean Françaix to the notes in the included example.) Since it is unlikely that you are going to unearth new information on your composer through years of research and publication, you are permitted to use AND PROPERLY CITE a reputable source for this information. Reputable sources include refereed/peer-reviewed journals or edited reference works such as *The Journal of the International Trumpet Guild*, *The Historic Brass Society Newsletter*, *The Oxford Dictionary of Music* (formerly *New Grove Dictionary of Music and Musicians*), or *Harvard Biographical Dictionary of Music*. (Non-juried or user-edited sources such as blogs, privately owned Web sites, or Wikipedia are NOT acceptable reference sources but can help guide you to better sources.) However, you are not allowed to merely quote your source(s) – you must distill the information into your own words and edit the information to suit your audience. **The citation will be placed immediately below this paragraph, right-aligned, italicized, and identified with "Source:"**. Use a standard citation format (MLA, Chicago, APA, etc.) or the citation style recommended by the source (for example, *Oxford Music Online* has a "How to cite this article" link). *The citation will be removed by the professor before going to print.*

Your notes about the piece are to be YOUR OWN WORDS, not a version of another author's work. In some cases, such as programmatic music, music based on or inspired by another work (literature, an event, another musical or artistic work, etc.) or works for which the *composer* herself has provided information, a reasonable amount of paraphrasing or direct quotation is acceptable. However, you are expected to express your own thoughts and ideas about the music with which you have presumably spent a considerable amount of time. Be sure to somehow include the full title of the piece (in italics) and the year of composition (in normal font, in parentheses) in the first or second sentence. Some points of discussion may include, but are not limited to: place and date of composition; the work's dedication or commission; interesting or unique features of the piece, such as compositional devices or extended/contemporary techniques used; remarks on form or style that may be of interest to your listeners; the work's place in the pantheon of trumpet repertoire. In some cases the title may be a salient point; *Morceau de Concours*, *Triptyque*, or *The Hollow Men* may deserve explanation and may also point you to a relevant line of discussion and a greater understanding of the piece. Do not merely act as a 'tour guide' ("The piece opens with an *Allegro*, then goes into a slow *Andante*, followed by a fast section ...") and don't get bogged down in details – this is not a theory, analysis, or history paper. As a professional musician and educator you should be able to enlighten your listeners, both musicians and non-musicians, without talking down to them or using language that they cannot understand.

Make an effort to use correct spellings and characters for foreign names/terms and italicize music terms and the title of the piece and/or individual movements (see example below). Notes will be submitted in a

clearly legible 12-point font and double-spaced to facilitate editing. Paragraphs for the composer and his/her piece will be separated by one line. For ease of reference, notes should appear in the same order as your program and the first line of each biographical paragraph should contain the name of the composer and his/her dates **in bold print**. *The line spacing will be adjusted by the professor before going to print.*

WRITING STYLE

Keep in mind that you are writing in a scholarly style. It is recommended that you familiarize yourself with scholarly prose by paying close attention to the writing styles you find in your textbooks, reputable journals, CD liner notes, professional program notes, etc. While it is impractical to clearly illustrate this style here, below are some pointers that will prove useful.

- AVOID COLLOQUIALISMS OR SLANG TERMS

Instead of this ...

The melody never really repeats itself again, but you kind of hear it throughout the piece in small segments.

Henry Purcell was a big Baroque composer and is said to be one of the finest native composers from England.

...starting off in your face...

The differences of detail between the original and the edition are almost unnoticeable, but a large chunk of the end of the movement has been completely removed.

Try this ...

The melody does not return in its entirety; however, the composer uses motives from the melody throughout the piece.

Henry Purcell was a very popular composer during his time and is considered one of the finest English-born composers in history.

...opens in a boisterous style...

...opens with a triumphant statement...

Most of the changes found in the new edition are minor. However, a significant passage has been omitted from the final page.

- DO NOT MAKE CLAIMS THAT YOU CANNOT SUPPORT WITH FACTS

Instead of this ...

The piece starts off with the same pitches that the natural trumpet could play, to kind of get the audience on edge and wonder why they went to hear the same old music ...

Try this ...

The piece opens with a solo passage similar to those commonly heard from the natural trumpet, perhaps to lull the audience into expecting a more traditional compositional style...

- ITALICIZE TITLES OF WORKS, CAPITALIZE TERMS USED TO IDENTIFY SECTIONS/MOVEMENTS

Instead of this ...

The following movements, the adagio and the final allegro, are written...

The First Movement features...

Try this ...

The following movements, the Adagio and the final Allegro, are written...

The first movement features...

- USE CLEAR SYNTAX AND CHOOSE YOUR WORDS FOR CLARITY

Instead of this ...

Not as fast as the first movement, the third movement still has movement to it.

Try this ...

Although slower than the first movement, the final movement retains a buoyant and cheerful

character.

The second part of the piece is the March also from Suite No. 5. This one has a very march feel and also has two main sections like the Intrada but when these sections repeat the stay a nice Forte.

Haydn's voice attracted many people's ears and was eventually heard by the music director of St. Stevens's church in Vienna, in which he soon started attending.

Weidinger was the inventor of the keyed trumpet, which was different from the previous known trumpet, the natural trumpet, which had 4-6 holes.

The second movement features a march theme also from Suite No. 5. Like the Intrada, it is comprised of two sections.

Haydn's vocal talents attracted a large audience and brought him to the attention of the music director of St. Stevens church in Vienna, where he was accepted as a pupil.

Weidinger developed a trumpet that used keys to cover vents, which allowed the instrument to produce considerably more pitches than its predecessor, the natural trumpet.

- TRIM YOUR WRITING TO INCLUDE ONLY RELEVANT INFORMATION

Instead of this ...

No one really knows why he died. There are a lot of different ways that people say he died, like he got a cold or the he had chocolate poisoning. He most likely died of tuberculosis.

Try this ...

He died of uncertain causes.

EXAMPLE PROGRAM NOTES:

Jean Françaix (1912-1997) was a gifted pianist and composer whose talents were recognized early on by Maurice Ravel. He graduated from the Paris Conservatoire in 1930 and went on to establish a successful performing career, often programming his own compositions. His catalog numbers over 200 compositions and includes works for piano, chamber ensembles, concerti, opera, theater, and full orchestra. Françaix frequently drew from earlier literary and musical works for his inspiration and delighted in combining traditional forms and genres with contemporary eclecticism, a hallmark of the great French tradition.

Source: Bellier, Muriel: 'Françaix, Jean (René Désiré)', *Grove Music Online* ed. L. Macy (Accessed [15 November 2006]), <http://www.grovemusic.com>

[... line space ...]

Françaix's charming *Sonatine* (1952) is an example of such "musical recycling." Its three movements are based on the Baroque instrumental suite, which typically consisted of an *allemande*, *courant*, *sarabande* and *gigue*. The opening *Prélude* has a light, humorous character and unexpected harmonic shifts. The *Sarabande* follows the traditional Baroque model in its form (balanced four-measure phrases), meter (slow triple meter), and character (tender, graceful and serious). The melody is taken by the piano in the second half as the muted trumpet weaves counter-melodies. The movement ends with a cadenza that foreshadows the *Gigue*, which again uses elements of the traditional model including imitation and motivic play, cross-rhythms, irregular phrases, and compound triple meter. Françaix adds a bit of humor with sudden dynamic contrasts and unexpected tonalities.

[... line space ...]

[... line space ...]

Johann Nepomuk Hummel (1778-1837) was a child prodigy, excelling at the violin and ...