MUS 601: Capstone Recital
Course Syllabus
Fall, 2018

Course Meeting Time: Once per week, arranged individually with professor
Location: Patterson Hall (PH) Studio E

Professor:
Dr. Daniel Perttu
Associate Professor of Music Theory and Composition
Music Theory Program Coordinator
Office: Patterson Hall Studio E
Office Phone: 724-946-7024
E-mail: perttude@westminster.edu
Office hours are posted on my.westminster and on the bulletin board outside of my door.

Course Description: Students will write a comprehensive capstone document (analyses of all pieces on recital), prepare program notes, prepare language translations (where appropriate), and pass a Recital Hearing by the faculty. Students performing Capstone Recital within three weeks of the end-of-semester jury will be exempt from performing the jury, except that they must perform their independently prepared piece for the jury. Prerequisite: permission of department chair.

Course Outcomes. By the end of this course, students will be able to:
- Review historical, biographical, theoretical, and analytical scholarship for inclusion in their thesis paper
- Incorporate historical, biographical, theoretical, and analytical scholarship into a thesis paper
- Based on existing scholarship, develop their own historical, analytical, and stylistic interpretations of the music and composers they are studying
- Write an in-depth scholarly thesis paper based on existing research that contributes original insights about the music being studied

Organizational Issues:
1. Scheduling: All Capstone Recital Hearings and Capstone Recitals will be scheduled through the Department of Music secretary. Students must be sure that all people involved in the recital process (private teacher, accompanist, assisting musicians, and people scheduling the use of the recital venue) have committed to the chosen dates prior to scheduling with the department secretary. This entire process should be completed at the start of the semester of the Capstone Recital.

2. Role of Capstone Adviser and Studio Teacher: Although students are expected to work closely with their private teachers, students must submit all materials (typed Recital Hearing program, typed Publicity Release, typed Recital program, typed Document, etc.) directly to the Capstone Advisor (i.e., the faculty member assigned to teach the Capstone course). The private teacher will supervise the student’s choice of music to be performed and the musical preparation of the recital. Before the Document is submitted for final acceptance to the Capstone Advisor, the student may submit a copy of the Document to the private teacher for optional feedback.

3. Final Document Information: The final Document will be retained in the departmental electronic archives for a period of ten years. The Document may be made available to accreditation teams, as well as to students preparing similar Documents in future years.

4. Components of Music Capstone: The Music Capstone will consist of the following: the printed recital hearing program and the resubmitted recital program (with corrections and/or changes as indicated by the faculty present at the hearing), the recital hearing, the recital PR materials, the actual public recital, and the Capstone document.

5. Grading:
   A. Capstone Document (includes meeting of all deadlines of preparation) 55%
   Components:
   - FULL SCORES of music (not the individual trumpet part or flute part, for example) turned in with measure numbers and recordings (2%)
Outline (5%)
Annotated Bibliography that follows Chicago Manual of Style format given in syllabus (3%)
Analyses of pieces to be performed (grade includes correct revisions from previous weeks; 15%)
Progress grade (20%)
First draft of entire document (grade includes correct revisions from previous weeks; 5%)
Completed final document (5%); students must turn in a final capstone paper in order to pass the course.
Even though the final paper itself is worth only 5%, the paper itself must actually be turned in in order for students to pass. Students turn in this paper by uploading it to my.westminster.

B. Recital Hearing 40%
C. Printed Program  (incl. both recital hearing program and resubmitted recital program) 5%
Components: Rough draft is 3% and final draft is 2%

Grading Scale:
93 – 100 = A
90 – 92 = A-
87 – 89 = B+
83 – 86 = B
80 – 82 = B-
77 – 79 = C+
73 – 76 = C
70 – 72 = C-
67 – 69 = D+
63 – 66 = D
60 – 62 = D-
59 and below = F

Detailed Information:

I. Music Capstone Document.

1. For each piece performed on the senior recital, the student should discuss:
   a. In the Historical Context section: An overview of the composer’s biography
   b. In the Historical Context section: Biographical information as it pertains to the piece being performed (if available)
   c. In the Historical Context section: Style period and genre
   d. In the Historical Context section: How and where the piece fits in the composer’s output
   e. In the Analysis Section: Overall form (conveyed in a chart)
   f. In the Analysis Section: Relevant key areas and types of modulations
   g. In the Analysis Section: Relevant discussion of texture
   h. In the Analysis Section: Salient musical characteristics
   i. Interpretive challenges (in its own section)

   These components are general categories which represent general minimum requirements for this document. Some composers and compositions may not lend themselves to a discussion of all of these components because of lack of available information or other problems. On the other hand, some compositions and composers may require discussion that goes beyond the scope of what is listed here because they are unusual, significant, or seminal. This list is by no means the exclusive basis of the outline assignment mentioned later.

2. The body of this document should be a minimum of 25 pages for a half-hour long recital. If the student chooses to do a full-hour recital, the document should be a minimum of 50 pages. Document lengths are occasionally dependent upon the availability of information, as approved by the adviser. Also, an introduction and a bibliography must be included as additions to the body of the document. The student must follow the
3. Students may (but are not required to) include an “Acknowledgments” section immediately following the title page of the document. This is the place to include personal remarks (comments of thanks to teachers or parents, etc.) if the student wishes to do so. This section must be limited to no longer than one double-spaced page and should be written in first person.

4. The paper must have an introduction which will include a discussion of the rationale for selecting each piece performed as well as the rationale for establishing the order of performance of the pieces selected. The introduction must be written in third person. For example, students should refer to their own choices as follows: “The first piece was selected to exhibit technical facility on the clarinet.”

5. The paper must have a conclusion that discusses how the recital program fits together now that the historical, analytical, and interpretive issues have been considered throughout the paper.

6. The document is intended to be a scholarly paper; the student must follow the rules of proper English grammar and the approved writing style and form. It should be footnoted when and where necessary (endnotes and/or parenthetical citations will not be used). The paper will be graded on both content and structure/writing style. The body of the document must be written in third person.

7. Students will include pertinent musical examples for each piece. These examples must be either prepared using Sibelius or Finale music notation software. The musical examples must be electronically imbedded in the Document, so that the Document can be saved in PDF format for its final submission.

8. A copy of the official cover page of the paper may be obtained from the Capstone Advisor.

II. Music Capstone Recital.

The grade given for the recital is an average of the individual grades given by the departmental faculty members present at the recital hearing. The public recital is not graded and faculty members, all of whom have outside of the college obligations during weekends and evenings, are not required to attend.

1. Preliminary Plans. The student must schedule the recital with the department secretary AFTER clearing date with the private teacher and the accompanist.

2. The recital hearing is typically scheduled at least two weeks prior to the public recital. Students must confirm that at least two faculty members (one of whom must be full-time) are free to attend the recital hearing by procuring their signatures on the Recital Hearing Scheduling Form. This form is available from the department secretary. It is the student’s responsibility to confirm that faculty members are committed to the recital hearing time. Students may not schedule a recital hearing without faculty members’ agreeing to attend. Furthermore, if scheduling adjustments need to be made (such as a change in time or venue of the recital hearing), students must still consult with all of the faculty members involved before making any changes.

2. Choice of music must be approved by the private teacher early in the process.

3. The printed program must be approved by the Capstone Advisor before it is turned in to the department secretary. It must be turned in in electronic form.

III. Printed Program.

1. The printed program should be the size of a full 8-1/2 x 11 sheet of typing paper, folded so that its presentation size is 5-1/2 x 8-1/2 inches, with 4 face pages.
2. The program should be *Times New Roman* or *Arial* font throughout (stay with one or the other).

**The first face page – *i.e.*, the front cover.**

a. **The Heading.** On the first page face (*i.e.*, the cover) the heading should be five lines total, with each line of the heading centered. In the example below, use either *W. Charles Wallace Memorial Chapel* or *William W. Orr Auditorium*. Also use the correct date. Notice that the instrument is not included in the title. Neither is the word “Senior.”

```
Capstone Recital
W. Charles Wallace Memorial Chapel
Westminster College
November 30, 2026
3:00 pm
```

b. At the bottom of the cover page, in 12 point non-Bold type, should be the two sentences which follow. Use the correct degree and major titles. Also supply the student’s last name for the Yyyyy and the teacher’s full name for the Zzzzzz in the second statement. Use either “Ms.,” “Miss,” or “Mr” for the student’s title, as appropriate and as preferred by the individual. Likewise, use either “Ms.,” “Miss,” “Mr.,” or “Dr.” for the teacher’s title, as appropriate and as preferred by the individual. Also use periods as indicated.

```
This recital is in partial fulfillment of the requirements for the
Bachelor of Music/Arts/Science degree with a major in Xxxxxxxx.
Ms./Miss/Mr. Yyyyyy is from the studio of Miss/Ms./Mrs./Mr./Dr. Zzzzzzz.
```

Use the title that the private teacher prefers – ask him or her in order to be correct. In the event of a joint recital, keep in program in the same general format as above.

c. **The Performer(s).** Between the header and footer of page 1 should be the name of the student performer(s) in 20 point **Bold** type, followed by no punctuation. The instrument (*e.g.*, *soprano, trumpet, piano, etc.*) will follow immediately on the next line, in all small case letters, also 20 point, but non-Bold type.

d. **The Accompanist and/or Assisting Performers.** Skip two blank lines, then type the name of the accompanist or assisting performer, again in 20 point **Bold** type, without punctuation. The instrument (*e.g.*, *piano*) will follow immediately on the next line, in all small case letters, also 20 point, but non-Bold type.

e. **The Mansell Piano.** If this recital will use the Mansell Piano (*i.e.*, the newer 9-foot Steinway grand piano in Orr Auditorium), then the following statement, centered, in 16 point **Bold** type, must be included after the name(s) of the performer(s) but before the information included in item b above.

```
Performed on the:
Margaret L. Young Mansell (’29)
Steinway Concert Grand Piano
```

Please turn off all noise-making devices. Flash photography and texting are prohibited. Video or audio recordings should be made only with permission of the performer(s). Please enter and depart only between pieces.

**f.** In the footer of the title page, the following statement should be inserted, in 8 pt. non-Bold type.

```
Please turn off all noise-making devices. Flash photography and texting are prohibited. Video or audio recordings should be made only with permission of the performer(s). Please enter and depart only between pieces.
```

**The second and third face pages (or more) – *i.e.*, the inside pages.**

a. The **Program** page is the second page overall, and appears on the left side when one opens the program. The title of this section should be the word: **Program.** This should be centered and in 14 pt. **Bold** type.
This page will have titles of pieces and movements to the left, and names of composers, dates, and arrangers to the right, as follows:

1. Titles will be italicized in 12 pt. Bold type, except as noted below.

2. If the title is a smaller part of a larger work (such as a movement from a symphony, or an aria from an opera, a song from a musical or a song cycle, or a single piano piece from a larger cycle, etc.), then both the title of the smaller part and the title of the larger work must be included, with the title of the smaller part placed in quotation marks, and the title of the larger work placed in italics.

3. When listing movements under the title of a larger work, the movements should generally be without Roman Numerals, one under the other, all of them indented 5 spaces. Roman Numerals may be used when one or more of the movements are being omitted.

4. Hugging the right hand margin, the composer’s name will be printed in its complete form (i.e., no initials), in 12 pt. non-Bold type. Immediately under the composer’s name, again hugging the right hand margin, will be the birth and death year of the composer, separated by a single hyphen (no spaces) and placed in parentheses, in 10 pt. non-Bold type. When a composer’s name is given a 2nd or later time, only the last name, without dates, will be used.

5. When an arranger (orchestrator, transcriber, etc.) is given, that person’s name will be printed, again hugging the right hand margin, immediately below the composer’s dates, with the abbreviation “arr.” introducing the person’s name. Arrangers’ dates are never printed. Neither are names of librettists or authors of song texts printed.

6. When sharing a recital, the names of individual performers may be inserted following an entry or group of entries. In such a case, use title and last name only, centered, in 12 pt. non-Bold type.

Examples:

Prelude and Fugue XXI, BWV 866    Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, K. 310    Wolfgang Amadeus Mozart
I. Allegro maestoso
(1756-1791)

“Ach, ich fuhl’s”    Mozart
from Die Zauberflöte

b. Program Notes follow the program material. They begin on the facing right-hand page (page 3). However, if the program material must continue onto page 3, the program notes will immediately follow. Program Notes should generally take up the space of one page or less and may be written in 10 point font if needed. They should typically be drawn from the scholarly work conducted in the Capstone Document. A small amount of interesting trivia that pertains to the pieces may be included. The title of this section should be the words: Program Notes. This should be centered and in 14 pt. Bold type.

c. The Biographies section should begin immediately following the Program Notes. Biographies will be devoted to biographical information about the performers. The title of this section should be the single word: Biographies. This entry should be centered and in 14 pt. Bold type. With the exception of the names of the people being referenced in each paragraph, all information on the Biographies page should be in 10 point non-Bold type. The names of the performers referenced should be listed first in each paragraph and be in 10 point Bold type. Student biographies should 200 words or less. The information included should be exclusively professional.

The fourth face page – i.e., the outside back cover – the list of upcoming events. This page is for the use of the Department of Music to list upcoming events. The department secretary will prepare this list and attach it electronically to the program. However, occasionally this list may be supplanted by program materials with permission of the Capstone Adviser.
Text Translations – extra pages to be inserted in the program.

Text Translations will be prepared for all vocal performances. These will be presented in two columns: the original language on the left and the English translation on the right. The name of the translator (or the source of the translation) must be included at the bottom of each entry.

IV. Press Release Materials

1. The student should send a copy of the program and the publicity release to the Communications Services Office for external publicity, but not before the successful completion of the Recital Hearing. That office will also like to have the name and address of the newspapers that serve the student’s home address. Send the packet to Alyssa Ludwiczak.

2. The student should send a second copy of the PR materials to the Editor of the Holcad and to the Program Director of college radio station, but not before the successful completion of the Recital Hearing. Include a brief note to the Program Director of radio station, requesting that the station do a Public Service Announcement.

3. The student should make posters and post them on campus bulletin boards, but not before the successful completion of the Recital Hearing.

Convenient Checklist for Completed Document:

- Cover Page – an example is supplied by the Capstone Advisor
- Printed Program, including biographical information of performers
- Program Notes
- Translations (of all songs in a language other than English) -- side by side, original language & English
- Narrative, with Musical Examples and Footnotes
- Bibliography, in final form without annotations
- Footnotes

E-mail and Computer Use: I will be e-mailing students in the course critical information and will also be posting important files to My.Westminster. Students are required to use the Westminster.edu e-mail account and My.Westminster, or must have their e-mails forwarded from Westminster.edu to another account. In addition, students are required to check e-mail with reasonable frequency, preferably every day, as important course updates may occur via e-mail rather than in class, in an effort to preserve valuable class time. If e-mail accounts are too full or over quota, I will NOT resend e-mails; students are required to monitor the quotas on their accounts.

Academic Honesty: The standards in this course conform to the College’s policy, which states: “Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges. Academic dishonesty in any of these forms will not be tolerated. Students who engage in academic dishonesty face penalties such as failure in the course involved or expulsion from the College. All instances of academic dishonesty will be reported to the Dean of the College.”

Student Support Services and Special Accommodations: Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Support, the Learning Center, Diversity Services, and Library Instruction. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.
SCHEDULE AND SUMMARY OF CAPSTONE MEETINGS

Students are required to turn in assignments that are required for the Capstone course in advance of their meeting time with their adviser because the adviser needs time to read, review, and assess the materials, so that actual Capstone meetings are productive. If something is listed as being due “on your meeting time during week x,” that means that you must turn it in by 5 pm two business days prior to your actual meeting time. If your meeting time is on a Monday, please turn your materials in by the previous Friday at 3pm. If your meeting time is on a Tuesday, please turn in your materials by the previous Sunday at 3pm.

Sometimes, I ask for progress to be shown on a larger assignment (such as analyses of pieces) during a meeting time when nothing is formally due. This progress will be monitored and graded. See Progress Rubric for details.

Week 1
- Select the dates for the recital and recital hearing
- Receive semester assignments from the Capstone Advisor.
- Introduction to resources in music research
- How to start researching
- Start accumulating possible sources which will be discussed in the annotated bibliography

Week 2
- DUE: Students must provide copies of the FULL SCORES (not just the flute part, for example) of their recital music with 1) all measures completely numbered and 2) a digital recording or a link to a digital recording. This is graded. Include also a typed list of the repertoire.
- Come prepared with questions about the items due in week 3. I will not answer questions about items due in week 3 during week 3.

Week 3
- DUE: Rough draft of printed program, rough draft of publicity release, timings of each selection, timing of the entire program, and the names and addresses of newspapers which cover your hometown.
- Bring questions about and progress on outline of Capstone paper. Attempt to have the outline at least half-way completed.

Week 4
- Outline of Capstone paper DUE.
- Bring any questions about annotated bibliography.

Week 5
- Annotated bibliography DUE.
• All inter-library loan requests should be turned in by the end of this week.
• Discussion of how to approach the analyses of pieces.

**Week 6**
• Draft of approximately one-quarter of the analyses of pieces should be complete and brought to the meeting time.

**Week 7**
• Draft of approximately half of the analyses of pieces should be complete and brought to the meeting time.

**Week 8**
• Draft of approximately three-quarters of the analyses of pieces should be complete and brought to the meeting time.

**Week 9**
• Analyses of all the pieces DUE. Please turn in previous drafts pertaining to analysis so that I can see progress in your corrections.
• Bring questions about how to write about historical and performance/interpretive issues portions of the Capstone document.

**Week 10**
• Draft of roughly one-third of the historical context and performance/interpretive issues should be complete and brought to the meeting time. If your due date time occurs during Fall Break, your paper will be due via e-mail by 5 PM on Tuesday, October 28. If your Capstone meeting occurs on the Monday or Tuesday of this week, it will be rescheduled for Wednesday, Thursday, or Friday of this week.

**Week 11**
• Draft of roughly two-thirds of the historical context and performance/interpretive issues should be complete and brought to the meeting time.

**Week 12**
• First draft of entire document DUE. Please turn in previous drafts pertaining to history, analysis, and performance/interpretive issues so that I can see progress in your corrections.

**Week 13**
• Bring any questions about comments on rough draft.
• Bring preliminary corrections of problems on rough draft. This is your last chance to receive feedback on corrections before turning in the final document unless you choose to see me during Week 14.

**Week 14 [Thanksgiving Break week]**
• Meeting this week is optional due to Thanksgiving break. If you have a regularly scheduled time that meets on Monday or Tuesday of this week, you may meet with me at your option. If you have a time that meets Wednesday through Friday, you may schedule an appointment to meet with me on Monday or Tuesday (again, optional).

Week 15
• **Final Capstone Document DUE.** No exceptions. The documents will not be returned to students for further corrections after this deadline. Please turn in rough draft into my mailbox, so that I can see the progress of the corrections made. The final draft MUST be converted to PDF and must be uploaded to my.westminster.

All items on this syllabus may be subject to change.
GUIDELINES FOR FORMATTING A BIBLIOGRAPHY

For items that don’t match these templates exactly, consult the Chicago Manual of Style, but make the items still fit the following format on this page.

First, put the heading BIBLIOGRAPHY at the top of the page, centered, in all caps. Then separate the bibliography by Books, Articles, Websites, and any other format if you use it. For formats besides books, articles, and websites, please refer to the Chicago Manual of Style, but make sure the format still appears similar to the ones outlined below.

Books

Author Last Name, First Name.  *Title in Italics*.  Place of Publication:  Publisher, date of publication.

For example:


Journal Articles or Articles in General

Author Last Name, First Name.  “Title of Article in Quotes.”  *Title of Journal in Italics* [NO PERIOD HERE] Volume Issue[, No. x [if present]]  (Date):  page numbers that article spans.

For example:


Websites

Author of website Last Name if available, First Name if available.  *Title of Website*.  Place of website publication if available:  Publisher of website if available, date of website publication if available.  URL (that is, something like http://www.google.com)
GUIDELINES FOR FORMATTING FOOTNOTES

Footnotes are first placed within the body of the text after a sentence, and after the period mark and quote mark (if a quote mark is present). For example, “Groundhogs are not marsupials.”¹ Then, the footnote appears at the bottom of the page. Use the “References” tab in Microsoft Word to place the footnote automatically. For example:


Use *Ibid* if the material for the NEXT footnote comes from the same source. If it’s on the same page, you may use *Ibid* alone. If it’s on a different page, use *Ibid, [new page number]*. For example:


Footnote 2 implies that the quote comes from page 532 from Adams-Cromwell’s book. Footnote 3 says that the quote comes from p. 534.

If you have another source that comes in, and then you return to a source, you may do so as follows.


⁵Adams-Cromwell, 836.

⁶Lewis and Clark, 354.

Specific footnote formatting on next page
Specific Footnote Formatting:

For items that don’t match these templates exactly, consult the Chicago Manual of Style, but make the items still fit the following format on this page.

Books

Footnote Number Author First Name Author Last Name, *Title in Italics* (Place of Publication: Publisher, date of publication), page numbers if a quote.

For example:


Journal Articles or Articles in General

Footnote Number Author First Name Author Last Name, “Title of Article in Quotes,” *Title of Journal in Italics* [NO PERIOD HERE] Volume Issue[, No. x [if present]] (Date): page number(s) that quote appears on.

For example:


Websites

Footnote Number Author First Name Author Last Name, *Title in Italics* (Place of Publication: Publisher, date of publication), URL (will look like http://www.google.com)

For example:


IMPORTANT INFORMATION ABOUT HOW TO CITE ARTICLES ACCESSED ONLINE

- Cite Oxford Music Online or Grove Music online articles as Journal Articles (see above), not as websites, even if you accessed them on the web. They are still fundamentally printed articles and not actual websites with their own domains.
- Cite any article accessed on IIMP, JSTOR, or any other searchable database as an ARTICLE, not a website, unless it is from an ONLINE journal (such as Empirical Musicology Review).