



# CONCERT PROGRAM STYLE GUIDE

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This manual is based partly on current practice with Cali School of Music recital programs, and is laid out according to the concert program software currently in use. In creating this manual - while many style guides were consulted - a few provided the majority of rules and guidelines for this document; they include D. Kern Holoman's *Writing about Music: A Style Sheet* (2d ed., Berkeley: U of California Press), the Univ. of California at Irvine's guide *Preparing Printed Programs*, and the Univ. of Nevada, Las Vegas Department of Music's *Concert Program Printing Guidelines* and *Ithaca College School of Music Concert Program Style Guide*.

Holoman's *Writing about Music*, regarded as the reference standard by the *Chicago Manual of Style*, served as the decisive source for any style variants.

# TITLE PAGE INFORMATION



The title page or front cover of the concert or recital program should list the main performer or performing group, and special guest artist(s). (Graduate conducting recitals include both the performer's name, as well as the ensemble.)

The format for a recital title is always as follows:

[Type of] Recital:

Performer Name, instrument/voice type

Example:

Junior Recital:

Bruce Wayne, trombone

Standard recital types are:

Wednesday at 1

Faculty Recital

Guest Recital

Junior/Senior Recital

Masterclass with Bio

Masterclass no Bio

Alumni Recital

## TIPS

a. instrument/voice type  
is lowercase

Use **"trombone"**  
not "Trombone"

c. "-ist" is never used with  
an instrument.

Use **"trombone"**  
not trombonist

# PROGRAM HEADERS (FOR ENSEMBLES)

(listed as Program "Section Title" in Concert Program Software)



For MSU Cali School of Music ensemble concerts, the name of the ensemble (all caps), the conductor, and any guest artist(s) will be added before the word "Program."

The names of contributing graduate assistants may be added at the conductor's discretion.

## Format:

ENSEMBLE Conductor  [Graduate Assistants, if any]  [Guest Artists, if any]  Program
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## Example:

CALI SCHOOL OF MUSIC BAROQUE SYMPOSIUM  First Last, conductor  First Last, guest artist  Program
---

Program titles may be added at the conductor's discretion.

The venue, date, and time may be added at the bottom of the program page:

Leshowitz Recital Hall January 5, 2019 3:00PM
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# GENERAL RULES FOR ALL TITLES



**Titles (including movement titles) are capitalized following the rules of each language:**

- English: capitalize all words except conjunctions, prepositions, and articles, unless they begin a title.
- French: capitalize all words up to and including the first noun; everything after that is lower case (except for proper nouns).
- German: capitalize first word, and all nouns.
- Italian & Spanish: capitalize first word, all else is lower case except proper nouns.

## Movement Titles

Movements follow under the main title; those in foreign languages should be italicized.

Movement numbers are upper-case roman numerals (I, II, III, IV, etc., rather than i, ii, iii, iv)

If all movements of a work are performed in order, they do not need to be numbered; otherwise number the movements being performed with their original numbers. If only a few movements of many are being performed, it is possible to also add the word “Selections” in parentheses after the title to avoid confusion.

### Examples:

Orchestral Suite No. 3 in D Major, BWV 1068

V. *Bourrée*

VI. *Gigue*

Carnaval des animaux (Selections)

IV. *Tortues*

XII. *Fossiles*

### TIPS

- \*Only mvts. 5 and 6 are being performed.
- \*Upper case roman numerals \*Italics since mvts. are in foreign language

Only 2 mvts. of many - “Selections” may be used in parentheses after title

It is appropriate to translate movement titles that might not otherwise be understood, particularly if they are not translated elsewhere in the program. Place translation(s) in parentheses.

### Example:

Concerto for Orchestra I. Introduzione

II. *Gioco delle Coppie* (Game of Pairs)

III. *Elegia*

# GENERAL RULES FOR ALL TITLES

## NUMBER ABBREVIATIONS



NUMBER ABBREVIATIONS ARE CAPITALIZED IN THIS WAY:

<u>What's abbreviated</u>	<u>upper or lowercase</u>	<u>looks like</u>	<u>example</u>
Numbers	upper	No.	Symphony No. 7
Opus	lower	op.	Symphony No. 7, op. 42
Numbers within opus	lower	no.	Etude No. 1 in F Major, op. 2, no. 1

# GENERIC TITLES



A generic title is a title that is essentially a musical form: symphony, concerto, trio, etc.; they often include identifying opus numbers, catalog numbers, and keys.

Generic titles are in roman font (not in boldface, or italicized); they are not put in quotation marks.

When providing a key, the words “major” and “minor” are capitalized.

Example:

Sonata in B Minor

The words “flat” or “sharp” are written in lower case, and require a hyphen.

Example:

Concerto in E-flat Minor

Popular titles, if used, follow the formal title and are put in quotation marks and parentheses.

Example:

Symphony No. 4 in A Major, op. 90 (“Italian”)

Thematic catalog numbers are abbreviated with a letter or letters indicating their author’s name. They are followed by a period (except the BWV Bach-Werke-Verzeichnis)

<u>Composer</u>	<u>Catalog Author/Title</u>	<u>Abbreviation example</u>
Schubert	Deutsch	D. 628
Haydn	Hoboken	Hob. XXII:9
Mozart	Köchel	K.191
Bach, J. S.	Bach-Werke-Verzeichnis	BMV 1033

# DISTINCTIVE TITLES



Distinctive titles are unique titles given by the composer, such as operas, songs, ballets, symphonic poems, etc.

Distinctive titles are in italics (unless the work is song/piece from a larger titled work).

Examples:

*Darling Nellie Gray*

*Rhapsody in Blue*

*Gnossiennes*

*I. Lent*

*II. Avec étonnement*

## Songs or Pieces from Larger Works

Titles of individual songs, arias, or instrumental pieces from larger works are in quotation marks, in plain (roman) font – even if the title is in a foreign language.

Titles of larger works are preceded with the word “from” and are italicized if the title is a distinctive one. Enter the larger title information in the movement field.

Examples:

“Where’er You Walk”  
from *Semele*

“Non so più”  
from *Le nozze di Figaro*

# COMPOSER NAMES & DATES



Use American English names for composers, full first and last name (also middle if commonly used, like Wolfgang Amadeus Mozart). Adopt the most common version, unless there's a reason not to.

Names and dates can be found by searching the *Oxford Companion to Music*

Use these spellings for the following tricky names:

**Musorgsky**, not Mussorgsky

**Prokofiev**, not Prokofieff

**Rachmaninoff**, not Rachmaninov

**Schoenberg**, not Schönberg

**Tchaikovsky**, not Tschaikowsky

For arrangements of works, give name of the arranger under the name of the original composer (use abbreviation "arr.>").

Example:

Partita in D minor for Keyboard, BWV 976

Johann Sebastian Bach  
(1685-1750)  
arr. Victoire Weasley

Composer dates should be put in parentheses: (1881-1932)

If a composer is still alive, only the birth date is used, also in parentheses: (b. 1969)

If more than one work by a composer is performed, there is no need to list dates after the first work.

Timings of works may be included, if desired. They should fall underneath composer's dates.

Example:

Creole Belles

J. Bodewalt Lampe  
(1869-1929)  
5'



# FOOTER INFORMATION



Degrees should be indicated as below (in accordance with Ithaca College Editorial Standards):

B.A. in Music	M.M. in Composition
B.M. in Composition	M.M. in Conducting
B.M. in Jazz Studies	M.M. in Performance
B.M. in Performance	M.M. in Suzuki Pedagogy
B.M. in Performance and Music Education	

Studio teacher names should be spelled as the faculty wish, with no prefix.

Example:

Colin Creevey is from the studio of Heather J. Buchanan.

# TRANSLATIONS, BIOGRAPHIES, PERSONNEL LISTS, & PROGRAM NOTES



## TRANSLATIONS

Translations are entered in the “Notes” section, and are best presented with the original language and the English translation in facing columns.

Due credit should be given to both the original poet and the translator (use “trans.” for translator).

En vain leur courage indompté  
nous gagnait cent et cent batailles;  
le crime au sein de nos murailles  
allait tuer la Liberté!

- Claude Rouget de Lisle

In vain their invincible courage  
won us countless battles,  
while the traitor in our own walls  
was about to destroy Liberty.

- trans. D. Kern Holoman

## BIOGRAPHIES, PERSONNEL LISTS, & PROGRAM ORDER

Biographies, personnel lists, and program notes are reserved for ensemble concerts, faculty recitals, and guest artists.

## PERSONNEL LISTS

Section titles of personnel lists (Violin, Trombone, Soprano) will be bolded.

### Order of personnel:

*Instrumental:* seating order

*Choral:* alphabetically, indicating section leaders (with asterisk) if desired

Jazz ensembles may include instrumentation after names, if desired: (Herschel Evans, tenor II)

As dictated by the concert program software, the current order of appearance in the program is: 1) Biographies, 2) Personnel, and then, 3) Notes. The preferred order is: 1) Notes, 2) Personnel, and 3) Biographies.

## SPECIAL CHARACTER GUIDE MAC OS

Grave `	option ` + the character	À È Ì Ò Ù à è ì ò ù
Acute ´	option e + the character	Á É Í Ó Ú á é í ó ú
Circumflex ^	option i + the character	Â Ê Î Ô Û â ê î ô û
Tilde ~	option n + the character	Ã Ñ Ñ ã ñ õ
Umlaut ¨	option u + the character	Ä Ë Ï Ö Ü Ÿ ä ë ï ö ü ÿ

## SPECIAL CHARACTER GUIDE PC

<https://tools.oratory.com/altcodes.html>