

CONCERT PROGRAM STYLE GUIDE

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This manual is based partly on current practice with University of Victoria School of Music recital programs. In creating this manual, several style guides were consulted including the Chicago Manual of Style, D. Kern Holoman's *Writing about Music: A Style Sheet* (2d ed., Berkeley: U of California Press), the Cali School of Music – Montclair State University's *Concert Program Style Guide*, Virginia Tech's *Program Style Guide*, and Michigan State University College of Music's *Style Guide for Instrumental and Vocal Music Programs*.

I. TITLES AND MOVEMENTS

A. General Formatting

1. Titles are aligned to the left of the page.
2. Fonts
 - a) Titles are printed in bold font.
 - b) Movements are printed in italic font.
3. Capitalization and diacritical marks
 - a) Follow all standard capitalization guidelines for each language.
 - i. English: First and last words, all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions. If the title is the first line of poetry, the title is printed in sentence style, with only the first letter and proper nouns capitalized.
 - ii. Old English: Retain the original capitalization
 - iii. German: First word and all nouns
 - iv. French, Italian, Spanish, Latin: First word and proper nouns
 - b) Include all language-appropriate diacritical marks.
4. Key signatures
 - a) Key designation is uppercase with either “-flat” or “-sharp” attached as needed.
 - b) Major and Minor are capitalized.
5. Opus and numbers
 - a) Numbers in the title are abbreviated and capitalized as **No.**
 - b) Opus is abbreviated as **op.** (opp.)
 - c) Numbers within an opus is abbreviated as **no.** (nos.)

String Quartet No. 1 in F Major, op. 18, no. 1

Ludwig van Beethoven
(1770–1827)

6. Catalogue numbers

Catalogue

Haydn: Hoboken
Schubert: Deutsch
Bach, J.S.: BWV (Bachs-Werke-Verzeichnis)
Mozart: Köchel (Köchel-Verzeichnis)
Scarlatti, Domenico: Kirkpatrick
Beethoven: WoO (works without opus numbers)

Example

Sonata in C Minor, Hob.XVI:52
Sonata in B-flat Major, D. 960
Partita in B-flat Major, BWV 825
Sonata in B-flat Major, K. 333
Sonata in E Major, K. 375
Sonata in F Minor, WoO 47

7. Works referred to by popular names are printed in quotation marks and parenthesized.

Symphony No. 3 in E-flat Major, op. 55 (“Eroica”)

Ludwig van Beethoven
(1770–1827)

8. When the title of the work is too long for one line, the title will continue on the following line without indentation.

Eight Variations in A Major on “Come un agnello” from <i>Fra i due litiganti il terzo gode</i> by Giuseppe Sarti, K. 460	Wolfgang Amadeus Mozart (1756–1791)
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9. Instrumentation

- a) In the case of solo sonatas, concertos, and similar instrumental genres, the instrumentation can be omitted from the title, since it is clear from the listing of performers.

Sonata in D Major, K. 311 [NOT Piano Sonata]
Concerto in D Major, op. 77 [NOT Violin Concerto OR Concerto for Violin]

- b) Where multiple instruments or other unusual circumstances (such as an unaccompanied sonata) are involved, it is usually best to include the instrumentation in the title.

Concerto for Two Trumpets in C Major, RV 537
Sonata for Solo Trombone

B. Works with movements (including song cycles)

1. When performing an entire work, movements are listed below the title, indented **without movement numbers**, and in italic font.

Sonata No. 1 in G Minor, BWV 1001 <i>Adagio</i> <i>Fuga</i> <i>Siciliana</i> <i>Presto</i>	Johann Sebastian Bach (1685–1750)
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2. Movement numbers may be included:
- a) When performing a select number of movements from a larger work.
- b) If movements are named with numbers by the composer.
3. Movement numbers are always roman numerals, unless otherwise noted by the composer.

Sonata No. 1 in G Minor, BWV 1001 <i>I. Adagio</i> <i>II. Fuga</i>	Johann Sebastian Bach (1685–1750)
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4. Movements labeled with tempo markings.
 - a) When the tempo is printed as a movement title, the movement is printed with the standard movement formatting.
 - b) When the tempo is understood, but not printed in the original score, the movement is printed in brackets: *[Allegro]*
 - c) When there is both a movement title and a tempo marking, the title is separated from the tempo with a colon: *Scherzo: Allegro*
 - d) When there are multiple tempos for one movement, the tempo markings are separated by *em-dashes* without spaces: *Adagio—Allegro*

C. Works from an opera, collection, or musical

1. When performing one selection from a larger work, the selection title is printed in quotations followed by the word “from” and the name of the larger work formatted in bold italics. Catalogue numbers are not italicized.

“Erhabe dich” from <i>St. Matthew’s Passion, BWV 244</i>	Johann Sebastian Bach (1685–1750)
Overture to <i>La Gazza Ladra</i>	Gioachino Rossini (1792–1868)

2. When performing multiple selections from a larger work, the larger work is listed first, formatted in bold italics, and preceded by the word “From”
 - a) The selections are printed with standard movement formatting, below the title, indented and in italics.

From <i>St. Matthew’s Passion, BWV 244</i> <i>Erbarne dich</i> <i>Können Tränen</i>	Johann Sebastian Bach (1685–1750)
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D. Sets

1. Sets of pieces selected by performers to be performed without applause are listed one after another.
 - a) A set with works by the same composer has the composer only listed once.
 - b) A set with works by different composers lists each composer and their respective dates on the same line.

Chanson triste (1868) Extase (1882) Phidylé (1889)	Henri Duparc (1848–1933)
Nuit d’étoiles Chanson triste Lydia	Claude Debussy (1862–1918) Henri Duparc (1848–1933) Gabriel Fauré (1845–1942)

E. Première performances

1. List the title of the work and year of the composition (in parentheses) on line one. Underneath, list the occasion in parenthesis and italics, using lower case except for proper nouns.

The Big Band and Beyond (1985)
(Canadian premiere performance)

Steven Mackey
(b. 1953)

II. COMPOSERS, ARRANGERS, TRANSCRIBERS, AND DATES

A. General formatting

1. Composer names and dates are aligned to the right of the page and printed in regular font.
2. Use the full names of composers and list birth and death dates when available.
3. Composer's birth and death dates are printed in regular font within parentheses, separated by an *en-dash*, and printed below the composer's name.
 - a) For living composers, indicate birth year with "b." Ex. (b. 1975)
 - b) "ca." is the abbreviation for circa.
4. Composer dates only need to be listed once in a program. If multiple pieces are being performed by the same composer, the composer dates only need to be listed in the first occurrence of that particular composer.
5. If including the date of composition, it is printed in regular font in parenthesis following the title.

Overture to *La Gazza Ladra*

Gioachino Rossini
(1792–1868)

Tree Spirit (2022)

Leila Lustig
(b. 1944)

B. Multiple composers, arrangers and transcribers

1. When there are two or more composers for a single work, the composers' names and dates are printed one following another, in the same order as in the publication and separated by "&."

**Fantaisie et variations sur des motifs de l'opéra
Rigoletto, de Verdi, op. 38**

Franz Doppler (1821–1883) &
Carl Doppler (1825–1900)

2. Designation of “words,” “text” or “music” is printed in parenthesis following the appropriate name.

“If I Were a Rich Man” from *Fiddler on the Roof*

Jerry Bock (music) (1928–2010) &
Sheldon Harnick (words) (1924–2012)

3. For works with arrangers or transcribers
 - a) Arranger is abbreviated as arr., adapted is abbreviated as ad. and transcribed is abbreviated as trans. For vocal works, librettist is abbreviated as lib.
 - b) Names and dates of arrangers and transcribers are printed below the composer’s name and dates.
 - c) Do not include “by” in between an abbreviation and a name.

“Summertime” from *Porgy and Bess*

George Gershwin (1898–1937)
arr. Julian Bream (b. 1933)

III. PERFORMERS & INTERMISSION

1. Performers
 - a) Main performers should be listed on the title page or header of the program.
 - b) If you have individual or ensemble performers/accompanists for certain pieces only, their name and instrument should be listed in regular text and centered under the work.
 - c) Instrument names are not capitalized or italicized.

Jennifer Smith, violin
Michael Thompson, piano

2. Intermission is in regular font, all uppercase and centered, with an *em-dash* on either side.

— INTERMISSION —

IV. ADDITIONAL PROGRAM TEXT

A. Biographies

1. Faculty and student biography length should not exceed 200 words.
2. Guest artist biography length should not exceed 400 words.
3. Ensemble/group biography should be 150-400 words.
4. Combined biographical information for all performers should not exceed 800 words.

B. Program notes

1. Program notes should come after the complete list of repertoire. Headings should include the name of the piece and composer in bold font.
2. Program notes that are not your original thoughts or ideas must be cited.
3. You must have permission to reproduce any text unless it is open-source or public domain material.
4. Reference [Holloman, D. Kern. Writing about Music: A Style Sheet](#) for rules and examples on writing about music.

C. Texts and translations

1. Translations may be included for works with lyrics in a language other than English.
2. Texts should be in facing columns, with the original on the left in italics and the translation on the right in regular font.
3. Names of movements or songs are printed above the text in bold font.
4. If the translation is not your own, credit must be given to the translator and permissions secured.