

Program Guidelines

Main Title Page

The title of the event should be in boldface, and nothing in all capitals or italics regardless of the type of event.

Participants and their instruments may be listed in italics, in the same font as the title, but in a smaller font size.

Room numbers should not include a # in front of the room number. (ex: "Room 157", not "Room #157")

All lines of title page text should be center aligned.

Repertoire

Capitalization of Titles (English)

Capitalize important words of a title (i.e. nouns, verbs, etc.). Do not capitalize prepositions or articles unless they are the first word of the title. (ex: "on", "in", "the", etc.). Also, capitalize individual movements within larger works.

Examples:

The Transmigration of Souls
To Spring
Angels in the Architecture
Fuzzy Bird Sonata
I. Run, Bird

Capitalization of Titles (foreign titles, including titles of individual movements)

- **German:** Capitalize the first word in the title, and all nouns.
- **French:** There are two systems in use: 1) Same as the German, OR 2) Capitalize the first word only, unless the first word is an article, in which case you capitalize the article and the first important word after that.
- **Spanish, Latin, and Italian:** Capitalize the first word and all proper nouns (i.e. names of people, places, etc). Leave everything else in lower case.

Catalog numbers (BWV, K. etc.)

Titles of compositions by many composers (W. A. Mozart, Johann Sebastian Bach, Joseph Haydn, Antonio Vivaldi, Franz Schubert, to name a few) all have catalog numbers based on the number each respective composer's cataloger has assigned to it. These must be included on the program, since it is standard practice to denote them by their catalog number.

Examples: Partita no. 2 in D minor, BWV 1004 (for J. S. Bach)
Mass in C minor, K. 427 (for W. A. Mozart)
Andante con variazioni in F minor, Hob. XVII: 6 (for Joseph Haydn)
Laudate pueri Dominum, RV 601 (for Antonio Vivaldi)
Erlkönig, D. 328 (for Franz Schubert)

Diacritics

Include diacritics, since they can change the entire meaning of a word when the title is in a foreign language. Common diacritics are accents (é, á), umlauts (ü, ö), cedillas (ç), etc.

Titles with keys, opus numbers, and other numbers:

The letter of the key itself is always capitalized.

The key is not hyphenated.

The word “flat” or “sharp” is not capitalized, UNLESS it is in the title of the piece. The word should be written out, and not denoted with a “b” or a “#” symbol.

The “mode” of the key (i.e. “major” or “minor”) is not capitalized, UNLESS it is in the title of the piece.

The abbreviation for “opus” and “number” are either both capitalized (ex: Op. 5, No. 2), or both lower case (op. 5, no. 2). Either one is fine, just don’t mix the two.

There are two basic schemes for the order of opus number and item number.

- *Item number comes before opus number.* For instance, a composer writes five concertos for piano and orchestra in his career, and the item on the program is his second of the five, belonging to a particular opus (ex: Concerto No. 2 for Piano and Orchestra, Op. 15)
- *Opus number comes before item number.* A composer writes a set of 3 songs which he considers to be a particular set of works in his career, and this particular item is the third item in the set. (ex: Lieder, Op. 36, No. 3)

Use of Italics and Boldface Type on Titles and Movements

1) **Vocal works:** The excerpt should be in boldface type, and the title of the larger work that contains it should be in boldface type and italics.

Examples:

Summertime
from *Porgy and Bess*

Una furtiva lagrima
from *L'Elisir d'Amore*

Wann Kommst du, mein Heil?

from *Wachet auf, rust uns die Stimme, BWV 140*

The lines in the above examples can be combined if overall space on the program is an issue.

2) **Instrumental works:** The title of the overall work should be in boldface type, and no italics. The movements should be in regular typeface, and no italics. A movement is a smaller section of a larger instrumental work. It is related to the other parts of the work but can be performed by itself.

Example: **Concerto for Strings**

- I. Allegro
- II. Adagio
- III. Allegro

Composers, Arrangers, Transcribers, and Editors

Definitions of composer, arranger, transcriber, and editor:

Composer: This is the person who originally creates the work. (ex: Benjamin Britten wrote the music for “A Ceremony of Carols”.)

Arranger: Person who takes the original work of a composer and does not alter the actual melodic lines or chord structure, but who may change tempos, add introductions, change instrumentation, etc. Arrangers take the most creative license with an original work.

Ex: “Torna a Surriento” became “It’s Now or Never” when an arranger put new words to an old tune and gave it to Elvis Presley. You can still recognize the tune, but it’s a very different style and instrumentation.

Transcriber: Person who takes the original work and only changes who gets which notes. This is sort of like someone who translates from one language to another, where everybody has the same alphabet, but they need it written in their own language to be able to read it.

Ex: Gustav Holst’s “Suite in F”, originally written for concert band, is transcribed for marching band by Jim Batcheller. The music doesn’t change. Only the instruments who get those notes change.

Editor: Person who takes the original work and adds editorial comments, performance markings, or who may modernize the score for readability. Editors may correct errors in a score, or add things to make it easier for a performer to read the parts.

Ex: An editor takes an Italian madrigal and adds directions on how to perform a

passage, based on the performance style of the time period.

Denoting composer/arranger names in a program

Names should be completely spelled out unless space does not allow. If additional space is necessary, abbreviate the middle name. If space is still needed, then abbreviate the first name as well.

An arranger must be listed if a piece was originally written to be performed on a particular instrument/voice and has been transcribed or arranged for another medium (for example, a Bach chorale arranged for a saxophone quartet).

Names of Russian composers should conform to the most common usage by the Library of Congress. There is a lot of variation on this, but this is the recommended usage.

Arrangers, transcribers, and editors are listed directly below the composer.

Example of arranger:

Carol of the Bells

M. Leontovich
arr. Peter J. Wilhousky

Example of transcriber:

Suite in F

Gustav Holst
transcr. James Batcheller

Example of editor:

Irish Tune from County Derry

Percy Grainger
ed. Mark Rogers

Titles without performers

Some pieces, such as spirituals, carols, and folk music, cannot be attributed to a particular composer. In this instance, the proper way to denote the work is with “traditional [insert country of origin]”, “anonymous”, or “spiritual”. You can abbreviate these as “trad.” or “anon.”. “Spiritual” is never abbreviated.

An arranger is always required in cases where there is no composer listed.

Composer/Arranger Birth and Death Dates

Composer/arranger dates should be written out (i.e. 1926-1963, rather than 1926-63). Dates should be in parentheses. Here are some examples of dates:

1756-1791 (birth and death date complete)

ca. 1522-1563 (where the year of birth is not certain, but the year of death is)

b. 1974 OR 1974- (composer is still living)

Participants/Performers

Participants should be listed by their first and last name, followed by their voice type or the instrument they are playing. In other words, no “stage names” (e.g. “Tricky D”) or “nicknames” (e.g. Mike Wong when the student’s real name is Xian Sheng Wong).

Graduate conductors should be denoted as such.

If a program lists more than one conductor, it should be denoted who has conducted which pieces. If space permits, list when the program switches conductors. If space is limited, denote conductors by a symbol next to the title, and the corresponding symbol explanations in a separate place in the program for this purpose. This is similar to current practice of denoting School of Music faculty as program participants.

Common Grammar Errors

Most spelling and grammar errors in programs occur with homophones, or with knowing which words to capitalize in English.

Homophones

Homophones are words that sound the same when spoken, but are spelled differently and have different meanings. Below are some commonly misspelled homophones. Do not trust autocorrect to catch these mistakes. You should know the meaning within the context of the sentence.

their (something that belongs to them)
they’re (contraction for “they are”)

its (something that belongs to it)
it’s (contraction for “it is”)

Capitalization in program notes

In addition to rules of capitalization of titles (covered previously in this guide), there are some additional capitalization guidelines regarding proper nouns vs. common nouns.

A *proper noun* is a name of a specific person, place, or thing, and should be capitalized. A *common noun* is a general category of persons, places, or things, and should not be capitalized.

ex: Assistant Professor of Music (This is an official title of someone.)
music professor (This denotes the general concept of someone who teaches music.)

ex: Master of Music Performance (This is a specific degree, very much like a title.)
master's degree (This is a degree level in general.)

ex: “If Luck be kind to me...” (In this case, “Luck” is a personification, representing an

idea “personified” as an actual being. Personifications are capitalized.)
“The motif for this movement came to me as a stroke of luck.” (Used here, “luck” is a common noun, and should not be capitalized.)