

UA School of Music Style Guide for Recital Programs (2013)¹

1.0 Titles of Compositions in a Narrative, Listing, or Program Page

- 1.1 Generic titles, such as symphony, concerto, and sonata, are in roman type and are capitalized. They are not put in boldface, italicized, or placed within quotation marks.

Tocatta and Fugue in D Minor, J. S. Bach

Bach's Tocatta and Fugue in D Minor is my favorite piece.

- 1.2 Generic titles of Latin liturgical works are capitalized and in roman type.

Mass

Requiem

- 1.3 Distinctive titles of a complete entity (those that are "one of a kind") are in italics.

La gazza ladra by Rossini

History of the Tango, Astor Piazzolla

My favorite orchestral work is Berlioz's *Symphonie fantastique*.

- 1.4 Some musical works are referred to by a popular title in addition to a formal title. Popular titles follow the formal title and are put in quotation marks and parentheses.

Symphony No. 41 in C Major ("Jupiter"), Mozart

Piano Concerto No. 5 in E-flat Major ("Emperor"), Beethoven.

- 1.5 When the words "major" or "minor" are part of a title, both are capitalized.

Sonata in A Major

Sonata in A Minor

- 1.6 In titles that include a key with sharps and flats, the words "sharp" and "flat" should be written out in lower case and preceded by a hyphen.

Sonata in F-sharp Major

Concerto in E-flat Minor

1.7 When opus and number are part of a title, they are abbreviated and are not capitalized.

op. 15, no. 3

1.7.1 In a *narrative*, when a title includes an opus number only, no comma is used after the opus number.

Sonata op. 45 was composed in 1842.

1.7.2 In a *narrative*, when a title includes both an opus and number, but no key, commas appear as follows. In a *listing*, only the comma after the opus number is retained.

Sonata op. 31, no. 3, was first performed in 1842.

1.7.3 In a narrative, when a title includes a key and an opus number only, commas are used after “Major” or “Minor” and the opus number. In a *listing*, only the comma after the key signature is retained.

Sonata in D Major, op. 30, was composed in 1842

1.7.4 In a narrative, when a title includes a key, an opus, and a number, a comma appears after each element. In a listing, commas after the key signature and opus only are retained.

Sonata in E-flat Major, op. 15, no. 3, was performed . . .

1.8 Thematic catalogue citations appear in the titles of some works, most commonly in works by Bach, Mozart, and Schubert. Such citations comprise a capital letter followed by a period, a space, and a number (an exception is BWV for Bach; it is abbreviated without periods). When used in titles, citations are preceded by a comma.

K. signifies Köchel’s Mozart catalogue: Mozart, Fantasy in C Minor, K. 475

D. signifies Deutsch’s Schubert catalogue: Schubert, Mass No. 6 in E-flat Major, D. 950

BWV signifies Schmieder’s Bach catalogue: Bach, Toccata and Fugue in D Minor, BWV 565

1.9 When elements of a title are arranged informally, they are capitalized.

the B Minor Symphony of John Brown

the Third Italian Suite of Amy Green

- 1.10 Movement titles in a *narrative* are capitalized and in roman, even if they are in a foreign language.

The opening Allegro has always been my favorite.

In a *concert program*, listed movements in a foreign language are italicized. Movements in English are roman.

Sonata in G Major

American Symphony

Grand Canyon

Allegro

Lebhaft

- 1.11 Song titles in a *narrative* are in roman type, even if they are in foreign languages, and are enclosed in quotation marks. In a *concert program*, individual song titles are in roman but without the quotation marks. Note that the title of a song *collection* is italicized if it is in a foreign language but that the individual songs in the collection are in roman.

Narrative: "Meine Liebe ist grün" by Brahms is my favorite piece.

Program: Two Songs from *Ariettes oubliées*, Claude Debussy

C'est l'extase

Il pleure dans mon coeur

- 1.12 Arias (parts of operas or oratorios) are in roman type and enclosed in quotation marks. Even if the aria is in a foreign language, it still appears in roman.

"Where'er You Walk" from Handel's opera *Semele*

"Non so più" from *Le nozze di Figaro*

- 1.13 When a title appears in a foreign language that is the original language, it is preferable to use that original language rather than an anglicized version.

Le nozze di Figaro rather than *The Marriage of Figaro*

2.0 Composer Names

2.1 Use transliterated, Americanized names for composers.

2.1.1 Transliteration from the Russian alphabet is problematic, resulting in several accepted name spellings for some composers. The preferred spelling for some:

Prokofiev

Rachmaninoff

Stravinsky

Tchaikovsky, Peter Illych

2.1.2 The preferred spelling for Arnold Schoenberg is as printed here; the umlaut (ö) should be omitted.

2.2 With regard to possessives: for all composers' names, even those ending in "s" and "z," use an apostrophe and an s.

Berlioz's, Brahms's, Boulez's

¹ This style sheet has been adapted from the style guide used in the Henry and Leigh Bienen School of Music of Northwestern University (<http://www.music.northwestern.edu/files/BSMStyleGuide.pdf>).