

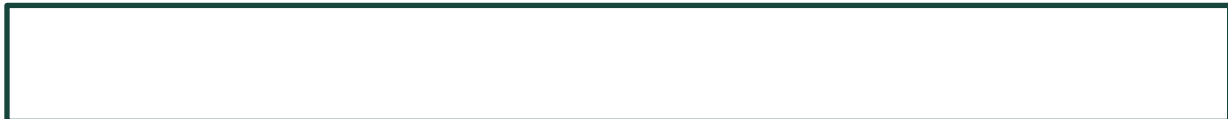


## Style Guide for Instrumental and Vocal Music Programs

This guide is intended as a resource to assist Michigan State University College of Music faculty, staff and students in the preparation and submission of appropriate information for music event programs.

**IMPORTANT:** Please submit your material as a Word documents attached to an email that is sent to the College of Music Main Office staff. Music staff will enter and format into the college's branded program layout. If, however, you find yourself constructing your own printed program for any reason, be sure to use **Gotham** font (with Helvetica as a replacement if you do not have Gotham). Point sizes and font styles for program title pages can be found in this guide under Print Specifications.

**NOTE:** *Examples following each style point appear in a green box like the one below but do not appear as such in final programs. Please do not use this box outline if in a situation where you are creating your own program entirely.*



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# I. TITLE OF WORKS – INSTRUMENTAL

## 1.1 GENERAL FORMATTING INFORMATION

- Individual instrumental works that are identified by their generic names—Symphony, Quartet, Nocturne, etc.—are capitalized (not italicized or in quotes).
- Abbreviations for:
  - Number = No., plural Nos. — capitalized
  - Opus = Op., plural Opp. — capitalized
  - Volume = Vol., plural Vols. — capitalized

Nocturne in E-flat Major, Op. 9, No. 2	Frédéric Chopin (1810—1849)
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String Quartet No. 1 in F Major, Op. 18, No. 1	Ludwig van Beethoven (1770—1827)
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- The abbreviation designating a catalog of a particular composer's works is always capitalized.

Baryton Trio No. 71 in A Major, Hob.XI: 71	Franz Joseph Haydn (1732—1809)
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### Catalog number examples

BWV = Bach-Werke-Verzeichnis; Schmieder's catalog is abbreviated without a period

D. = Deutsch's catalog of Schubert

K. = Köchel's catalog for Mozart

J. = Jahn's catalog of Weber

Hob. = Hoboken's catalog of Haydn

- Titles assigned by the composer are italicized for instrumental arrangements of vocal works.

<i>La gazza ladra</i>	Gioachino Rossini (1792—1868)
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- Works referred to by popular names are preceded by a comma and surrounded by quotation marks.
- The terms “major” and “minor” should be uppercased in titles (lowercased when used in sentence form within text).
- The formal title of a work that includes the key should be spelled out.
- *Flat* and *sharp* are preceded by a hyphen and lowercased.

Symphony No. 41 in C Major, “Jupiter”	Wolfgang Amadeus Mozart (1756—1791)
Sonata No. 23 in F Minor, Op. 57, “Appassionata”	Ludwig van Beethoven (1770—1827)
Symphony No. 3 in E-flat Major, Op. 55, “Eroica”	Ludwig van Beethoven (1770—1827)

- For works that have no catalog or opus number, use the date of composition in parentheses. This is not mandatory.

Dynamic Motion (1916)	Henry Cowell (1897—1965)
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## 1.2 PERFORMING ENTIRE WORK

- When performing an entire work, list all movements (indented ¼”). List the composer and dates only once.

Sonata No. 1 in G Minor, BWV 1001	Johann Sebastian Bach (1685—1750)
Adagio	
Fuga	
Siciliana	
Presto	

### 1.3 PERFORMING ONE OR MORE MOVEMENTS FROM A LARGER WORK

- When performing one or more movements from an entire work, list all movements, left-aligned and indented  $\frac{1}{4}$ ". List the composer and dates only once.

Carnaval, Op. 9	Robert Schumann
II. Pierrot, moderato	(1810—1856)
III. Arlequin, vivo	
IV. Florestan, passionato	

*Note: Movement numbers are not included unless only a portion of a work is being performed or if the movements are to be performed out of order.*

### 1.4 PERFORMING A WORK FROM AN OPERA, COLLECTION OR MUSICAL

- The title of a work performed from an opera, musical, or collection is italicized.
- An aria drawn from opera or larger works should be on its own line. The name of the larger work should be on a second line, indented  $\frac{1}{4}$ ", preceded by the word "from," and italicized.
- The abbreviation designating a catalog of a particular composer's works is always capitalized and italicized along with the name of the larger work.

Fantaisie Brillante on Themes from Bizet's <i>Carmen</i>	Francois Borne (1840—1920)
Erbarme dich from <i>St. Matthew's Passion, BWV 244</i>	Johann Sebastian Bach (1685—1750)
Somewhere from <i>West Side Story</i>	Leonard Bernstein (1918—1990)
Et exultavit spiritus meus in Deo salutari meo from <i>Magnificat, BWV 243a</i>	Johann Sebastian Bach

### 1.5 PERFORMING MORE THAN ONE ARIA FROM A LARGER WORK

- If more than one aria is being performed from a larger work, the title of the larger work should be listed on the first line, preceded by the word “from,” which is always lowercase, even on a first line. The title is italicized and followed by the catalog reference if relevant (see catalog style in section 1.1 in this guide).
- Individual song titles are listed on subsequent lines and indented ¼”.

from *St. Matthew’s Passion, BWV 244*  
 Erbarme dich  
 Können tränen

Johann Sebastian Bach  
 (1685—1750)

### 1.6 CAPITALIZATION

- As the rules for capitalization vary between languages (e.g. in German only capitalize the first word and all nouns), pay particular attention to the spellings and diacritical marks in the works cited.

### 1.7 PREMIERES AND FIRST PERFORMANCES

- For premieres and first performances, list the title of the work and, optionally, the year of composition (in parentheses) on line one. On a second line, list the occasion in lower case except for proper nouns, i.e. world premiere; first performance; first American performance; first Michigan performance; first wind symphony performance; chamber premiere; etc. Indent the second line ¼”.

The Big Bang and Beyond (1985)  
 (first American performance)

Steven Mackey  
 (b. 1953)

## II. TITLE OF WORKS – VOCAL

### 2.1 SONGS – INDIVIDUAL

- Individual songs are in regular face type (not italics or quotes).

Bist du bei mir, BWV 508	Johann Sebastian Bach (1685—1750)
Gretchen am Spinnrade	

### 2.2 SONGS – TWO OR MORE, SAME COMPOSER

- Two or more songs performed as a group that are not from a cycle but are from the same composer: List the composer and dates only once.

Die Mainacht	Johannes Brahms (1833—1897)
Dein blaues Auge	
Sonntag	

### 2.3 SONGS – TWO OR MORE, DIFFERENT COMPOSER

- Two or more songs performed as a group, which are not from a cycle and by different composers: List each composer and dates.

An die Musik	Robert Schumann (1810—1856)
On Music	Ben Moore (b. 1960)
Music when soft voices die	Ernest Gold (1921—1999)



## 2.4 SONG CYCLE – ONE SONG EXTRACTED

- If an individual song is sung from a song cycle, the title is listed first with the Song Cycle italicized, preceded by the word “from,” and indented 1/4”.

Wohin from <i>Die schöne Müllerin, D. 795</i>	Franz Schubert (1797—1828)
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## 2.5 SONG CYCLE – TWO OR MORE SONGS EXTRACTED

- If more than one selection is being performed from the cycle: The cycle should be listed first with the preceding word “from,” which is always lowercase, even on a first line. The individual songs are listed underneath and indented 1/4”.
- Keys and Opus numbers are typically not included in individual song titles, but the Opus number and name of the larger work from which the song comes are used if performing more than one song from a collection. The abbreviation of Opus is uppercase (Op. 48).

from <i>Dichterliebe, Op. 48</i> Im wunderschönen Monat Mai Ich will meine Seele tauchen Ich grolle nicht	Robert Schumann (1810—1856)
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## 2.6 SONG CYCLE – ENTIRE CYCLE

- If an entire cycle is being performed, the cycle is listed first in italics followed by the opus number. The individual songs are listed underneath and indented 1/4”.

<i>Despite and Still, Op. 41</i> A Last Song My Lizard In the Wilderness Solitary Hotel Despite and Still	Samuel Barber (1910—1981)
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## 2.7 OPERAS, ORATORIOS, CANTATAS, AND MUSICALS

- Use regular type for an aria drawn from opera or larger works. The name of the larger work is italicized and indented 1/4".
- The abbreviation designating a catalog of a particular composer's works is always capitalized.

Porgi, amor from <i>Le Nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756—1791)
Erbarme dich from <i>St. Matthew's Passion, BWV 244</i>	Johann Sebastian Bach (1685—1750)
Et exultavit spiritus meus in Deo salutari meo from <i>Magnificat in E-flat major, BWV 243a</i>	Johann Sebastian Bach
Somewhere from <i>West Side Story</i>	Leonard Bernstein (1918—1990)

### Catalog number examples

BWV 243a (Bach-Werke-Verzeichnis, Bach's *Magnificat*)

D.628 (Deutsch's catalog of Schubert, *Erlkönig*)

J.277 (Jahn's catalog of Weber, *Der Freischütz*)

Hob.XXII:9 (Hoboken's catalog of Haydn, the *Missa in tempore belli*)

## 2.8 MORE THAN ONE ARIA FROM A LARGER WORK

- If more than one aria is being performed from a larger work, the work should be listed first, italicized, and preceded by the word "from," which is always lowercase, even on a first line. The individual songs are listed underneath, and indented 1/4".

from <i>Le Nozze di Figaro</i> Voi che sapete Non so più	Wolfgang Amadeus Mozart (1756—1791)
From <i>St. Matthew's Passion, BWV 244</i> Erbarme dich Können tränen	Johann Sebastian Bach (1685—1750)

## 2.9 ARIA WITH A RECITATIVE

- If performing an aria with a recitative, the recitative title should be separated from the aria title with an ellipsis ( ... ). Include a space on each side of the ellipsis.

Frondi tenere e belle ... Ombra mai fu  
from *Serse*

George Friederich Händel  
(1685—1759)

## 2.10 CAPITALIZATION

- As the rules for capitalization vary between languages (e.g. in German only capitalize the first word and all nouns), pay particular attention to the spellings and diacritical marks in the works cited.

## 2.11 PREMIERES AND FIRST PERFORMANCES

- For premieres and first performances, list the title of the work and the year of composition (in parentheses) on line one. On a second line, list the occasion in lower case except for proper nouns (i.e. world premiere; first performance; first American performance; first Michigan performance; first wind symphony performance; chamber premiere; etc.).

The Big Bang and Beyond (1985)  
(first American performance)

Steven Mackey  
(b. 1953)

### III. COMPOSERS AND COMPOSER DATES

#### 3.1 COMPOSERS AND DATES

- Use full names for composers and list applicable birth and death years in parentheses under the name, fully aligned right.
- For living composers, indicate birth year with a lower case “b” followed by a period (b.) then followed by the year.
- Composer dates only need to be listed once in an entire program. If multiple pieces are being performed by the same composer, even if broken up by different repertoire and different composers, the composer dates only need to be listed in the first occurrence of that particular composer.
- Use an *en dash* to separate birth and death years (use appropriate en dash method for your computer).

Johann Sebastian Bach  
(1685—1750)

Lewis Spratlan  
(b. 1940)

#### 3.2 ADAPTATORS, TRANSCRIPTIONS, LIBRE

- If the work has been adapted or transcribed, list the name and birth/death years of the composer as well as the adapter/arranger/transcriber. The adapter/arranger/transcriber should be listed below the composer, and both should follow the format in section 3.1 of this style guide.
- “Adapted” is abbreviated as ad., “arranged” is abbreviated as arr., and “transcribed” is abbreviated trans. The first letter in each is lowercased followed by a period. Do not include “by” in between an abbreviation and a name. For vocal works, librettist is abbreviated lib., poet and text are spelled out followed by a colon.

from *Old American Songs*  
Long Time Ago  
Simpler Gifts

ad. Aaron Copland  
(1900—1990)

Summertime  
from *Porgy and Bess*

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

## **IV. PERFORMER(S) BIOGRAPHY**

### **4.1 STUDENT PERFORMER BIO**

- A student performer's bio should include:
  - Full name, instrument or voice type;
  - Major and minor area(s) of study;
  - Year in school (first-year, sophomore, junior, senior, graduate, Ph.D. candidate);
  - Ensembles and performing groups participated on or off campus;
  - The name of the current applied music instructor, and
  - Additional musical experiences as a university student (study abroad, internships, summer music programs, etc.).
- Length should maximum 150 words (which fills approximately one third of a page in a program booklet).
- It is the responsibility of the person providing the bios to gain approval from other performers whose bios they are sharing for inclusion in a program.

### **4.2 FACULTY AND GUEST ARTIST BIO**

- An MSU Music faculty performer's bio should include:
  - Full name, instrument or voice type;
  - Other information included is at the professional's discretion.
- Faculty bio length should be 150-200 words. The maximum length fills one half page of a program booklet.
- Guest artist bio length should be 200-400 words. The maximum length fills one full page of a program booklet.

### **4.3 ENSEMBLE AND GROUP BIO**

- Ensemble bios should be one or two paragraphs in length and avoid repeating extensive information such as performer names and accomplishments that may be included elsewhere in the program (such as an individual performer bio).
- Length should be 150-400 words. The maximum length fills one full page of a program booklet.

## V. ACKNOWLEDGEMENTS

### 5.1 ACKNOWLEDGEMENTS BY PERFORMER(S)

- Acknowledgements are not required in printed programs. Should a performer decide to include an acknowledgement, the verbiage should be concise and professional.
- Acknowledgments should be kept to 50 words or less.

The performer would like to thank all of the wonderful musicians who performed in this concert as well as the College of Music for coordinating the food drive that will directly benefit students who utilize the MSU Food Bank.

## VI. TRANSLATIONS

### 6.1 FOREIGN LANGUAGE TRANSLATIONS AND ENGLISH TEXTS

- Translations are recommended for works with lyrics in a foreign language. Given the typical length, they are most often printed and distributed separately from programs.
- Texts may be presented in facing columns with the original language on the left and the English translation on the right.
- The performer may decide to include only the English translation.
- Translations of poetry should be single spaced with double spacing between stanzas. Limiting the number of page turns will help to avoid causing distractions during the performance.
- The title of the piece and larger work, if applicable, is listed first, followed by the poet or librettist with the English and foreign language translations following.
- Due credit must be given to the translator, permissions secured and the appropriate acknowledgements included.

## 6.2 RESOURCES FOR TRANSLATION AND TEXT

- The following websites contain thousands of translations of texts, and arias:

[www.ariadatabase.com](http://www.ariadatabase.com)

<http://www.lieder.net/>

- The following books may also prove useful:

Miller, Phillip J, trans. *The Ring of Words - An Anthology of Song Texts*. New York: W.W. Norton & Company, 1973.

Bernac, Pierre. *The Interpretation of French Song*. New York: W.W. Norton & Company, 1978.

## VII. PROGRAM NOTES

### 7.1 FORMATTING

- Program notes come after the complete list of repertoire. The notes should include the name of the piece, the movements and the composer in bold print either within the verbiage, or prior as a heading. For vocal programs, notes are included prior to the text/translation.

### INSTRUMENTAL

I Palpiti, Op. 13

Niccolò Paganini

“Program notes should briefly recount the circumstances of composition and first performance of the work, its scoring, and, if useful, its publication. Rusty anecdotes and preciousness should be avoided, as should difficult analytical terminology. Musical examples in program notes are uncommon. Try to suggest to audience members two or three particular things to listen for, in an attempt to engage their ears” (Kern, 2008, 81-82).

Holoman, D. Kern, *Writing about Music: A Style Sheet*. CA: University of California Press, 2008.

### VOCAL

Prendi, per me sei libero

Take it, because of me you are free

from *L'Elisir d'Amore*

Libretto by Felice Romani

“Program notes should briefly recount the circumstances...(see above)

Prendi, per me sei libero

Take it, because of me you are free

Resta nel suol nation

Stay on your native soil

Non v'ha destin si rio

There is not destiny for you so bitter

Che non si cangi un di. Resta!

That will not change one day. Stay!

Qui dove tutti t'amano

Here where everyone loves you

Saggio, amoroso, onesto

Wise, loving, honest

Sempre scontento e mesto

Always unhappy and miserable

No, non sarai cosi.

No, you will not always be that way.

Translation by Naomi Gurt Lind

Ariadatabase.com



## 7.2 SOURCES ON-LINE

Oxford Music On-Line (formerly Groves)

JSTOR- Database of Journals in the Humanities

RILM- Database of scholarly work including dissertations, bibliographies, books, etc.

Arkivmusic.com-website that included dates of publications as well as where to find recordings

## 7.3 CITING

- Program notes that are not your original thoughts, or ideas must be cited in Chicago/Turabian Style.
- Use a parenthetical citation [P] in the program notes (Authors last name, page number), with a full citation at the end of the program notes. The formatting of the full citations will vary dependent upon the source.

[P]

“When studying the various aspects of the text you must be prepared to spend a lot of time” (Emmons and Sonntag, 2002, 190). [Full Citation]

The formatting of the full citations will vary dependent upon the source. Please refer to *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*.

By: Turabian, Kate L.. Chicago: University of Chicago Press, 01/01/2007 xviii, 466 p. :ill.; 23 cm. Language: English

Turabian on-line Citation guide

[http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)

## VIII. PRINT SPECIFICATIONS

Printed programs are typically assembled by MSU College of Music staff according to layout rules that have been established in order to create a branded and consistent look for our patrons. There are samples available in the college Main Office, 102 Music Building, available any time during normal business hours. If, by chance, college faculty, students or staff find themselves in a situation in which they must layout and print their own program, please follow all guidelines in this document, follow the same visual layout in the sample you retrieve from the main office, and use the following order, font sizes and styles.

### 8.1 ORDER OF SECTIONS

Programs always begin with the repertoire printed on the inside cover. Following the repertoire, sections of information that are included should flow in this order (with the exception of Opera which has an alternate style).

- Program Notes
- Guest Artist Bio
- Faculty Bio
- Student Bio
- Ensemble Bio
- Ensemble Roster
- Text and Translations
- Acknowledgments (or Special Thanks)

### 8.2 COVER

- Series name (first line): Gotham Book, 11 pt.
- Series name (second line): Gotham Book, 14, bold, all-caps
- Main title: Gotham Medium, 22 pt.
- Main title, second line: Gotham Book, 11 pt.
- Artist description: Gotham Medium, 11 pt., bold
- Artist(s) name, instrument: Gotham Book, 11 pt.
- Generously sponsored by line: Gotham Medium, 11 pt., bold
- Sponsor name(s): Gotham Book, 11 pt.
- Day, date and location: Gotham Book, 11 pt.

### 8.3 INTERIOR PAGES

- Section title: Gotham Medium, 14 pt., bold
- Program, bios and all other text: Gotham Book, 10 pt.
- Ensemble rosters: Gotham Book, 10 pt. (can be reduced as low as 8 pt. if needed)

*Note: Large font size specifications are available for programs where large print would be helpful.*

*Footnote: The guidelines in this document are based on College of Music experiences to date with a variety of music event types and preferences that have been expressed over time. It is subject to ongoing review and updating. The examples and some of the section identifications were borrowed from a Drake University College of Arts and Sciences document and then updated here as needed. The original text used a combination of Holoman, D. Kern, Writing about Music: A Style Sheet. CA: University of California Press. 2008, and Turabian, Kate, A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers. Chicago: University of Chicago Press. 2008 as sources.*