UWM Department of
Music Concert
Program Style Guide

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1. General Rules for All Titles

1.1 Titles (including movement titles) are capitalized following the rules of each language:
   a. English: capitalize all words except conjunctions, prepositions, and articles, unless they begin a title.
   b. French: capitalize all words up to and including the first noun; everything after that is lower case (except for proper nouns).
   c. German: capitalize first word, and all nouns.
   d. Italian & Spanish: capitalize first word, all else is lower case except proper nouns.

1.2 Movement Titles
   a. Movements follow under the main title; those in foreign languages should be italicized.
   b. Movement numbers are uppercase roman numerals (I, II, III, IV, rather than i, ii, iii, iv)
   c. 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

d. 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*

1.3 Number abbreviations are capitalized in this way:

<table>
<thead>
<tr>
<th>What’s abbreviated</th>
<th>Upper- or lowercase</th>
<th>Looks like</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Numbers</td>
<td>upper</td>
<td>No.</td>
<td>Symphony No. 7</td>
</tr>
<tr>
<td>Opus</td>
<td>lower</td>
<td>op.</td>
<td>Symphony No. 7, op. 42</td>
</tr>
<tr>
<td>Numbers within opus</td>
<td>lower</td>
<td>no.</td>
<td>Etude No. 1 in F Major, op. 2, no. 1</td>
</tr>
</tbody>
</table>
2. Generic Titles

2.1 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.

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

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

Example:
Sonata in B Minor

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

Example:
Concerto in E-flat Minor

2.5 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”)

2.6 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)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Catalog Author/Title</th>
<th>Abbreviation example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schubert</td>
<td>Deutsch</td>
<td>D. 628</td>
</tr>
<tr>
<td>Haydn</td>
<td>Hoboken</td>
<td>Hob. XXII:9</td>
</tr>
<tr>
<td>Mozart</td>
<td>Köchel</td>
<td>K. 191</td>
</tr>
<tr>
<td>Bach, J. S.</td>
<td>Bach-Werke-Verzeichnis</td>
<td>BWV 1033</td>
</tr>
</tbody>
</table>
3. Distinctive Titles

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

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

Examples:

*Darling Nellie Gray*

*Rhapsody in Blue*

*Gnossiennes*

  1. Lent
  2. Avec étonnement

3.3 Songs or Pieces from Larger Works

a. Titles of individual songs, arias, or instrumental pieces from larger works are in quotation marks, in regular font (not italics) – even if the title is in a foreign language.

b. 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*
4. Composer Names & Dates

4.1 Use the English alphabet for names of 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.

4.2 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

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

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

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

These guidelines are primarily based on the Ithaca College Concert Program Style Guide. Several other college and university style guides were consulted, and all derive from Holoman, D. Kern, Writing about Music: A Style Sheet. CA: University of California Press. 2008, which is regarded as the reference standard by the Chicago Manual of Style.