

Basic Guide to Program Formatting

Sourced from MLA style, *Writing about Music* (Holoman), The Chicago Manual of Style

THE REPERTOIRE PAGE(S)

Piece Titles

Both Major and Minor are capitalized if included in the title of the piece.

Capitalize No. (number) and Op. (opus), as we follow the bibliographic citation rules. Example:

Symphony No. 5 in C Minor, Op. 67

Subtitles and common alternate names of works, like *Eroica* for Beethoven's Third Symphony, are placed in quotes and parentheses after the full title formatted like so above. Example:

Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Special catalogue numbers (K., Sz., BWV, etc.) are used at the end of the title. Be sure to include periods for K. and Sz.; there are no periods for Bach's catalogue (BWV).

Spell out chromatic signs (lowercase) using a hyphen: F-sharp, E-flat, etc.

Use the original language whenever possible, unless you are singing a translation. Examples:

Die Zauberflöte, K. 602

*NOT The Magic Flute

Lieder ohn Worte

*NOT Songs Without Words

Follow all rules for foreign language capitalization. Save proper italicizing of non-standard titles for your program notes (see below).

Type of musical work comes first, then the instrument (and then key, then opus number, etc.). Example:

Sonata for Flute in C-sharp Minor, Op. 9

*NOT Flute Sonata

Some pieces are collected in one opus, but are still individually numbered, such as many of Beethoven's piano sonatas. This is determined not only by when they were composed, but also how/when they were published. Examples:

Sonata for Piano No. 1 in F Minor, Op. 2, No. 1

*This is Beethoven's first composed piano sonata (Sonata for Piano No. 1), and is also the first sonata published of two in Opus 2 (Op. 2, No. 1)

Sonata for Piano No. 11 in B-flat Major, Op. 22

*This is Beethoven's eleventh composed piano sonata (Sonata for Piano No. 11), and also published individually as Op. 22 (no other sonatas in this opus)

Composition years are preferred, and placed in parentheses immediately following the formatted piece title. If the composition year is unknown or unavailable, arrangement or published year is acceptable. If no date is known at all, either leave it blank or place (n.d.) at the end of the title for consistency. You can add both composition year and arrangement or published year if desired or necessary. Examples:

Sonata for Violin and Piano, S. 127 (1835)

Sonata for Violin and Piano, S. 127 (1835, arr. 2012)

*e.g., if you're a flutist doing this piece

Prelude and Fugue for Oboe, Op. 8 (arr. 2006)
The Cellar Door (pub. 1985)
Etude No. 1 for Double Bass (n.d.)

Movement Titles

Follow all rules for foreign language capitalization. Examples:

Allegro moderato	*NOT Allegro Moderato
Von der Schönheit	*NOT Von der schönheit or Von Der Schönheit

If the movement has a name (either artistic or a dance style, etc.) and also an important tempo marking, it should be noted as such. Example:

Scherzo: Con brio	*A scherzo performed at a con brio tempo. Colon acts as a period.
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If performing all movements in order, do not use roman numerals—just list the movement titles indented from the left margin below the piece title. If performing selected movements, or movements out of order, use roman numerals and a period to designate your performance order. Examples:

Sonata for Piano No. 5 in C Minor, Op. 10, No. 1	*All movements, in order
Allegro molto e con brio	
Adagio molto	
Finale: Prestissimo	

Sonata for Flute in C Major, Op. 87	*2 of more movements, out of order
II. Andantino grazioso	
I. Allegro moderato	

Composer

Composers' names are written out in full, no initials. Examples:

Wolfgang Amadeus Mozart	*NOT W.A. Mozart
Johann Sebastian Bach	*NOT J.S. Bach

Exceptions are made for composers, usually contemporary/living, who are publicly known by their initials (e.g., D. J. Sparr).

This may cause some contention, but we are using the following spellings for common, hard-to-spell composer names:

Aleksandr Borodin	Nikolay Rimsky-Korsakov
Frédéric Chopin	Gioacchino Rossini
Reinhold Glière	Arnold Schoenberg
Christoph Willibald Gluck	Aleksandr Scriabin
Charles Gounod	Dmitry Shostakovich
Orlando di Lasso	Tielman Susato
Sergey Prokofiev	Pyotr Il'yich Tchaikovsky
Sergey Rachmaninoff	

Composer birth and death years are included, in parentheses with an en-dash (not a hyphen), beneath the composer's name, both justified to the right margin. If the composer is living, just the birth year preceded by b. is used. Examples:

.... Wolfgang Amadeus Mozart
(1756–1791)

.... John Mackey
(b. 1973)

PROGRAM NOTES

Italic or Roman

Standard forms are not italicized. They are capitalized when referring to a specific piece title, and lowercase when speaking generally about the form (Symphony, Sonata, Prelude and Fugue, Concerto). Non-standard (artistic) titles are italicized, including opera titles (*Of Rage and Remembrance*, *Duo Ye*, *Trittico*, *Die Winterreise*) Example:

Ludwig van Beethoven composed Symphony No. 3 in E-flat Major, Op. 55 in 1803. Beethoven originally intended to write and name his third symphony, commonly known as the *Eroica*, in honor of Napoleon Bonaparte and his crusade against tyranny. Beethoven was incensed, though, when he heard the military leader had instead declared himself emperor.

If discussing movements of a larger work and they are all artistically named, like song cycles or operas, use quotations for movements/arias/songs and italics for the larger work's title. No quotations are used for movements that are identified by tempo or other general markings. All follow standard rules for foreign language capitalization. Examples:

“Der Leiermann” from *Die Winterreise* depicts the village's hurdy-gurdy man ...etc.
The Allegro con brio opens the work with a flourish of ...etc.

A duo is a performing group; a duet is a composition for two players.

When discussing form, do not use hyphens or dashes. ABA, not A-B-A.

When discussing keys generally, not specifically part of a piece title, use lowercase for major and minor:

This sonata begins in A minor and goes through a series of modulations before its C-major coda.

If discussing a series of pitches, use spaced en-dashes to separate pitch names:

B-flat – D – A-flat – C-sharp

Fonts

UW–Madison recommends Arial, Helvetica, Georgia, Times New Roman, Garamond, and Avenir for editorial and long body copy. Consistency is key; use one font.

OTHER

Student status is lowercased (freshman, sophomore, graduate student, etc.). Degree titles are capitalized. Do not use the plural unless the recital is fulfilling requirements for two different degrees. Chicago Style recommends omitting periods in abbreviations of academic degrees. Some examples:

Bachelor of Arts (BA)
Bachelor of Science (BS)
Bachelor of Music (BM)
Master of Arts (MA)
Master of Music (MM)

Master of Business Administration (MBA)
Master of Fine Arts (MFA)
Doctor of Musical Arts (DMA)
Doctor of Philosophy (PhD)

The word “degree” does not follow the fully written out term or abbreviations (as listed above), but it does follow bachelor’s, master’s, etc. Examples:

She received a Doctor of Musical Arts from the UW–Madison in 2017.
He holds bachelor’s and master’s degrees from the UW–Madison, both in piano performance.

Professional titles are capitalized when they precede a personal name, and are lowercased when immediately following a name or used in place of a name. Once a title has been used, do not repeat it throughout the text each time the person’s name is mentioned, just use their last name. Avoid redundancy. Do not use honorifics in long body text. (Exceptions may be made for some Asian names, e.g., Chen Yi, Dr. Chen, or Professor Chen; never Yi or Chen.) Examples:

Professor Joyce Smith; Professor Smith; Smith, professor of composition; the professor; the composer

UW–Madison and University of Wisconsin–Madison both use an en-dash, not a hyphen. Other schools may use a hyphen—always double-check.

Be sure to write out the full name of the department: Mead Witter School of Music, not just School of Music.

Be careful with “they” and “it.” Ensembles or organizations of any size, such as an orchestra or string quartet, is a singular “it,” not “they.” Example:

The Madison Symphony Orchestra is celebrating its 25th season under the direction of John DeMain.

When referring to the members of the ensemble, however, use “they:”

The members of the Antigo Quartet met when they were undergraduate students at the Mead Witter School of Music.

Remember: these are all basic yet standard conventions of music writing. Most of this is all common sense, and some exceptions will inevitably come up. CONSISTENCY and ACCURACY are imperative.

RESOURCES

MILLS MUSIC LIBRARY! It has a wealth of information both online and in person, located on the basement level of Memorial Library. You have access to Oxford/Groves, Naxos, WorldCat, JSTOR, and more as a student with your NetID through the library. You should also have access to the Chicago Manual of Style online through the UW–Madison. (library.wisc.edu/music/)

ArkivMusic (arkivmusic.com)

IMSLP Petrucci Music Library (imslp.org)

Classical Archives (classicalarchives.com)