

UNT College of Music Style Guide for Concert Programs

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Program Checklist

- ✓ Full names are required for all listed performers.
- ✓ Any musician(s) accompanying the majority of works on the program should have their name(s) listed at the top of the program under the primary performer's name.
- ✓ If the performers vary for different works, list the names and instruments of collaborative performers under each piece on which they will perform.
- ✓ The composition or publication date, when available, is required for all works.
- ✓ Include each composer's full first and last name (and middle, when appropriate).
- ✓ Birth (and death, when applicable) dates for each listed composer are required.
- ✓ Include the opus number of a piece when appropriate.
- ✓ Include the catalog number for works by the following composers:

Johann Sebastian Bach: BWV number	George Frideric Handel: HWV number
Antonio Vivaldi: RV number	Domenico Scarlatti: K. number
Joseph Haydn: Hob. number	Wolfgang Amadeus Mozart: K. number
Franz Schubert: D. number	Franz Liszt: S. number

- ✓ List, in order of performance, the number, title, tempo marking, and/or dance form of all movements in a piece that are to be performed.
- ✓ If playing a single movement from a larger work, list the title of the complete work, and include the movement number and title.
- ✓ Movements may be listed with Roman numerals or with numbers; remain faithful to the score. If movements are not numbered in the score, do not assign numbers.
- ✓ Identify arrangers, transcribers, editors, librettists, lyricists, etc. when applicable.
- ✓ Be consistent in the use of language and formatting between titles and movements.
- ✓ Include any additional information, clarification, and/or requests in the online submission form, either in the text box or as Word attachment.

Guidelines for Editing

Fonts

- The program document uses Century Gothic font.
- Location information is in 8 pt bold font. Repertoire information is in 9 pt font.
- Featured performer names are in 12 pt bold font. Featured collaborator names are in 11 pt bold font. Featured conductor or director names are in 10 pt bold font.
- When a program is split between ensembles, ensemble headings in the program body are in 10 pt bold font. Featured names in the body are in 9 pt bold font.
- Include -INTERMISSION- or -PAUSE- when appropriate.
- Section headings following repertoire are written in bold 9pt font.
- Personnel for large ensembles are in 8 pt font; for small ensembles, 9 pt font. Instrument groups are in bold, underlined font the same size as personnel.
- Text and translations, program notes, and biographies may be in 9 pt font if spacing allows; otherwise, 8 pt font is appropriate.

Lists/Line Breaks & Section Breaks

- Works with multiple composers should have composer names listed with commas and should include composer dates next to composer names.
- When a piece title and/or composer name(s) cause the top line of a repertoire listing to spill onto a second line, split the title/name(s) appropriately and include leader dots on one line only: whichever line contains the end of the piece title.
- When spacing text on a program, a table or paragraph should never be split across two pages. Use page breaks judiciously.
- Use solid lines to separate sections of a program, e.g. biographies, personnel, etc.

Performer Billing

- Collaborative musicians performing on all or the majority of works will have their names listed at the top of the program underneath the featured performer.
- Lead ensemble directors will have their names listed at the top of the program underneath the ensemble name.
- Collaborative musicians or conductors performing on a minority of works will have their names listed underneath each piece on which they will perform.
- The listing of performers alphabetically or by chair placement and/or the attribution of a principal player will be left to the discretion of the ensemble director.

Ensemble Names & Concert Titles

- “UNT” or “North Texas” will be omitted from programs, except for the following:
 - Groups whose official names include “North Texas”
 - When distinguishing between groups from separate institutions
- Seasonal or thematic concert titles may be formatted in line with the ensemble name, beneath with a colon separating the two, or italicized beneath the name.

Piece Titles

- When a title includes multiple numbers, do not include a comma between them, e.g. “Op. 64 No. 1”
- When a title contains a tonality, Major should be capitalized and minor should be lowercase, e.g. “Waltz in D-flat Major” or “Waltz in C-sharp minor”
- Italicize titles of operas, musicals, soundtracks, etc.
- Nicknames or colloquial names for major works, e.g. “New World Symphony,” should be in quotation marks.
- Recitatives and arias may be identified with short phrases inside quotation marks, preceded by the form and a colon, e.g. Aria: “Ev'ry valley shall be exalted”

Dates

Ranges	Estimated	Arranged/Revised	Composed over range	No date
(1685–1750)	(c. 1835)	(2014/2018)	(1916–1918)	(n.d.)

- Publication dates and arrangement dates are acceptable for use on a program and may be used in the absence of a known composition date.
- The inclusion of birth dates for composers who are current students and faculty of the University of North Texas is optional.
- Birth-death dates are not required for arrangers or librettists.
- Works with multiple composers will have the birth-death date(s) for each composer listed next to their respective name, and their names/dates will be separated by comma(s) with appropriate line breaks.
- Attribution of music, lyrics, etc. for a single piece in the following manner:
[Music/Lyrics] by [First Last]. Different names will be on separate lines.

Instruments

- The following instrument names are standardized:

cello (NOT violoncello)	double bass / electric bass (NOT contrabass)
horn (NOT French horn)	clarinet or B-flat/A /E-flat clarinet (NOT soprano clarinet)
drumset (NOT drum set)	guitar (NOT classical guitar)

- Programs will make a distinction between jazz and non-jazz instruments, e.g. “First Last, guitar,” “First Last, jazz guitar”
- Symbols (e.g. *, ^, +) denoting a principal player or a performer/instrument associated with given repertoire are appropriate.
- In an ensemble personnel list, instrument groups should be listed in the singular, e.g. Saxophone (NOT Saxophones)

Repetition & Excerption

- When a program includes multiple works by the same composer, the composer's birth-death dates will be included with the first listed work only.
- When a single selection without a movement number is excerpted from a larger work, the piece title will be formatted in the following manner:
Movement Title, from Piece Title
- When a single selection with a movement number or multiple selections with or without movement numbers are excerpted from a larger work, the piece title will be formatted in the following manner:
from Piece Title / Movement Title / Movement Title, etc.

Departmental

- **Department of Vocal Studies:** The author of each text included on a program is required for all vocalists and vocal ensembles.
- Additional department-specific guidelines for programs are subject to change.

Miscellaneous

- Movements from a work should be listed in the program with (or without) numbers or numerals in the same manner in which they are listed in the score.
- Piece and movement titles should be written with the same capitalization as is used in their respective scores.
- The preferred method for displaying text with a translation is to have the two texts side-by-side. Different formats are acceptable in the case of significant formatting challenges.
- Photos are not allowed in College of Music programs, except for department logos.
- Lists of departmental personnel are not allowed in College of Music programs.
- Generally speaking, additional superfluous text is not permitted, except for:
 - Musical forms and countries of origin for traditional cultural music
 - Brief ensemble biographies, to be listed with the ensemble personnel
- Due to privacy and safety concerns, student hometowns will not be listed in programs.