

Concert Program Style Guide

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1. Introduction

Purpose of the Style Guide

This guide is intended as a resource to assist students in the preparation and submission of appropriate information for recital and concert programs.

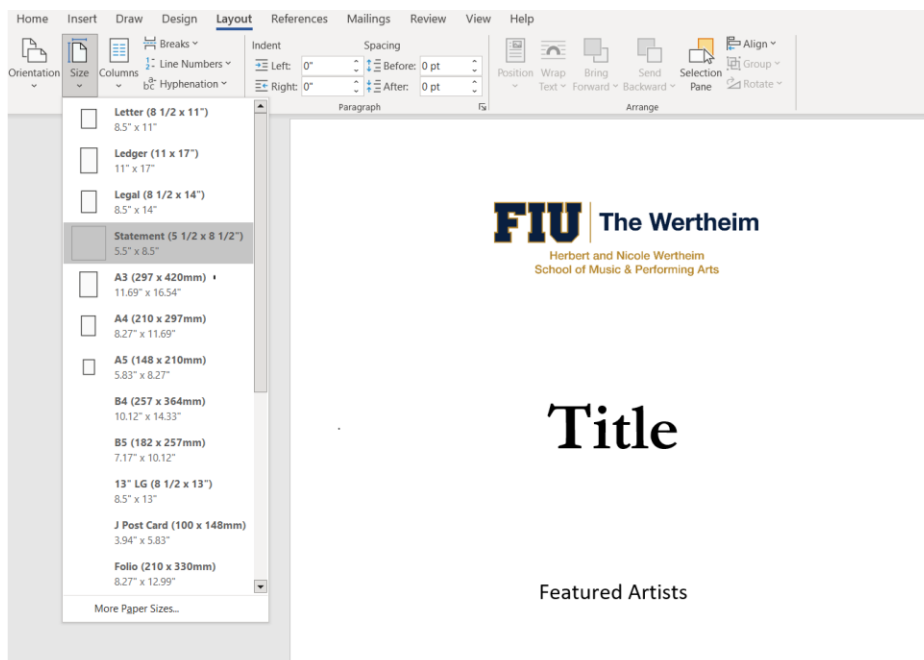
When compiling written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. The program provides the listener not only with the name of the work and the composer, but also other important points of reference, including information that places a work in its particular time period and within a composer's own body of works. The program also provides documentation of your work, something that will prove valuable in future endeavors such as graduate school applications or other auditions.

This Concert and Recital Program Style Guide outlines the standardized formatting, content, and design principles for creating consistent and professional concert and recital programs. This guide ensures that all programs maintain a cohesive and visually appealing presentation, enhancing the overall audience experience. Consistency is key to creating a professional and engaging concert and recital program that leaves a lasting impression on the audience.

2. Formatting Guidelines

Paper Size, Orientation, and Length

Concert and recital programs are to be printed on standard paper size (8.5" x 11"). The paper should be formatted for Statement Size (5.5" x 8.5"), Landscape page layout. Using the Toshiba printer in the copy room, the programs can be folded and stapled like a booklet using the second drawer labeled LT-R. Since programs will be folded and printed in booklet form, the booklet needs to have pages in multiples of four (4, 8, 12, 16...) If you do not fill the pages, then there will be blank pages in your program, and this should be avoided.



Margins and Layout

Maintain uniform margins for all pages to ensure readability and balanced presentation. Margins should be .3 to .5in on all sides.

Font Usage and Sizes

Choose Garamond for titles and subtitles. Choose Calibri for body text. Headings should be bold and larger than the body text. Body text should be 11-12 point font size. 12 is preferable to make it easier to read.

Logos

The integrity of the logos should remain intact. No stretching or manipulation of the logo is permitted.

3. Content Structure

Front Cover

- Program Title (Large and Prominent)
- Featured Artists
- Date and Time (Clear Format, e.g., "Day, Month Date, Year | Time")
- Venue Name and Address (Properly formatted)



Title

Featured Artists

Friday, October 6, 2023
7:30PM

Wertheim Concert Hall
Herbert and Nicole Wertheim Performing Arts Center

Program Page/Repertoire List

All pieces should fit on one page. The template is currently formatted to have a 12-pt font size on the program page, if you cannot list all your pieces on the same page, adjust the font size as necessary.

Take note of the following:

- The title of each piece is left-justified.
 - The composer's name and dates are right justified.
 - If you need to indent a line (example, if you are playing a movement from a larger work) use the spacebar to indent. Do not use the Tab button.
- Composers and Composers Dates
 1. Use the conventional form and spelling of the name, regardless of how it may appear in a particular score. Use full names for composers and list applicable birth and death dates in parentheses under name, enclosed in parentheses and separated by an N-dash (–) (alt/option + -) not a hyphen (-). For living composers, omit parentheses and indicate birth year with a "b.". This is not followed by a space: b.1685. Same thing with a composer whose dates you don't know, but for whom you know he flourished around a certain time: fl.1625. Also came with c. for "circa" meaning "around": c.1625.

Johann Sebastian Bach
(1685–1750)

John Corigliano
b.1938

If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer and the adapter/arranger/transcriber.

Allegro.....Joseph Hector Fiocco
(1703–1741)
trans. by Sigurd Rascher
(1907–2001)

2. Do not substitute initials for given names, even where this is commonly done.
Wolfgang Amadeus Mozart [NOT W. A. Mozart]
Carl Philipp Emanuel Bach [NOT C. P. E. Bach]
3. Do not omit diacritical marks from a name. Take care always to use the correct mark (watch out for the direction of accent marks especially), and never substitute any other character for it.
Gabriel Fauré [NOT Faure OR Faure' OR Faurè]
Antonín Dvořák [NOT Antonin Dvorak]
4. Names of arrangers, always placed beneath composers' names and dates, are preceded by the abbreviation "arr." (lower case, with a period, and without "by"). Dates are not necessarily given, but if you have it then include it.
arr. Mack Wilberg [NOT Arr. Mack Wilberg OR arr. by Mack Wilberg]

5. Where the composer is not known, it is better to give the piece's origin and genre than to list the composer as "Anonymous" (which is acceptable as a last resort). In all such descriptions capitalize the first word and all subsequent proper nouns. Avoid the redundant use of "traditional."

Gregorian chant

African American spiritual [note the lack of a hyphen]

Mexican folk song [NOT Traditional Mexican folk song]

- Titles

1. Capitalization:

- Titles such as "Sonata," "Tocatta," or "Prelude" and "Fugue" are usually capitalized and not italicized. Include the key of the work, opus numbers, and/or catalog number, and the movements to be performed. Movements are indented under the title, single spaced, and usually include numbers, although it is not always necessary. Catalogs are abbreviated and capitalized. "Opus" is capitalized.
- When designating keys always capitalize the first letter (whether the mode is major or minor); if "flat" or "sharp" is part of the tonic designation, it is in lowercase and connected to the previous letter by a hyphen (-). The mode (major or minor) is always capitalized when part of a title.

B-flat Major [NOT B flat OR B-Flat]

C Minor [NOT c minor OR C minor]

- Spell out the words "flat" and "sharp" rather than using the corresponding musical symbols; never substitute the letter "b" for "flat" or the pound/hashtag sign "#" for "sharp."
- For English-language titles capitalize the first and last word and all words in between except for articles, conjunctions, and prepositions, regardless of their length.

Fanfare for the Common Man

"Who Can I Turn To?"

"All through the Night"

- For foreign-language titles and tempo indications capitalize the first word and only those subsequent words that would normally be capitalized in a sentence (all nouns in German, proper nouns in other languages).

Le nozze di Figaro

"Auf dem Wasser zu singen"

"Les berceaux"

2. Italics v. Quotation Marks

- Use italic type for instrumental works (of all lengths) with unique titles, longer vocal works (operas, oratorios, song cycles, and so forth), and the nicknames or programmatic titles of generic instrumental works (placed at the end in non-italicized parentheses).

Carmen

Die Winterreise

Symphony No. 6 in F Major, Op. 68 (*Pastoral*)

- Use quotation marks for individual songs, arias, and other non-liturgical vocal pieces, and for uniquely named movements of instrumental works.

“Die Forelle”

“La donna è mobile”

“Mars, the Bringer of War”

EXAMPLES:

Performing entire work:

Sonata in B-flat Major, K. 281.....Wolfgang Amadeus Mozart
 I. Allegro moderato (1756–1791)
 II. Andante amoroso
 III. Allegro

Nocturne in g minor, Opus 15, No. 2.....Frédéric Chopin
 (1810–1849)

Performing one or more movements from a larger work:

Sonata No. 62 in E-flat Major, Hob. XVI:52.....Franz Joseph Haydn
 III. Finale: Presto (1732–1809)

Klavierstücke, Opus 118.....Johannes Brahms
 I. Intermezzo in A minor (1833–1897)
 V. Romance in F Major

Concerto in B-flat Major, K. 622.....Wolfgang Amadeus Mozart
 II. Adagio (1756–1791)

Use quotation marks and parentheses for traditional descriptive names:

Sonata in F Minor, Opus 57 (“Appassionata”).....Ludwig van Beethoven
 (1770–1827)

When performing a piece from a collection, opera, or musical italicize the name of the collection, opera, or musical:

From Old American Songs.....*adapted by Aaron Copland*
Long Time Ago (1900–1990)

Simple Gifts

Performer Information

- Performer Names (soloists, ensembles)

List performers' names with soloist first, followed by instrument, typed in lowercase letters. If a FIU student, include graduation year following the name.

John Smith '12, violin; Mary Adams '13, flute

- Instrumentation
- Brief Performer Bios

If a student performer:

Performer's bio should include name of current FIU applied music instructor, a listing of other performing groups you participate in on or off campus, and additional musical experiences as a university student (study abroad, summer music programs, internships).

If an alumna/us performer:

Include full name, year of graduation, and major.

Program Notes, Texts, and Translations

The program and notes together are intended to enable the audience to understand and enjoy the performance. These notes don't need to be extensive, but they should present clearly and concisely the historical context of the piece. If the composer is not a major figure, brief biographical material is appropriate.

In the notes, titles of larger works are italicized. Smaller works or sections of larger works are presented within quotation marks. This includes movements of symphonies, arias, movements of suites, and individual songs that are part of a group or cycle, as well as short solo pieces for any medium.

Program notes should include the first citings of the name of the piece, the movements, and the composer in bold print. The notes should be centered on the music with biographical information, if any, secondary in importance. **IMPORTANT:** Program notes must be in your own words. The information should be researched via several sources, often offering the same information, but the wording and syntax must be unique—**DO NOT PLAGIARIZE**. Use of AI or ChatGPT is strictly forbidden. The performer will be credited in the program for compiling the notes.

- Background information about pieces
- Informative, concise, and engaging descriptions
- Maintain a consistent writing style.

Texts and/or translations should be included for each composition that includes words. Each author and translator should be acknowledged. In the case of an aria from an opera or oratorio, information about the character and the dramatic context may take the place of a translation. So-called "singing translations" should be avoided.

Acknowledgments

- Gratitude towards sponsors, supporters, or collaborators. Logos can be included here or on the cover, depending on space remaining.

Back Cover/School Information

Include pertinent school information:

Florida International University has been fully and continuously accredited
by the National Association of Schools of Music since 1996.
- An All Steinway School -

Karen S. F. Veloz, Ph.D., Director
Herbert and Nicole Wertheim School of Music and Performing Arts
10910 SW 17th St., Miami, FL 33199
music.fiu.edu | (305) 348 – 2896 | music@fiu.edu

4. Helpful Resources/Examples

Helpful Resource: <http://www.classical.net/music/composer/index.php>

Program Style Example:

- Sonata in C Minor, Op. 13 (*Pathétique*)Ludwig van Beethoven
I. Grave—Allegro di molto e con brio (1770–1827)
II. Adagio cantabile
III. Rondo: Allegro
Kemal Gekić, piano
- “Porgi amor qualche ristoro”Wolfgang Amadeus Mozart
from *Le nozze di Figaro* (1756–1791)
Vindhya Khare, soprano
Kemal Gekić, piano
- “An die Musik”Franz Schubert
(1797–1828)
Kareena Stein, mezzo-soprano
Kemal Gekić, piano