CRAM Guide

by Riccardo Schulz

Concert and Recital

Assistant Manager

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Concert and Recital Assistance Manager
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Here are some hints and conventions for general word-processing and specifically for things relating to music and music programs and listings.

GENERAL

Following a period, semicolon, or colon, type one space only, not two. This is standard practice in professional typesetting and for word processing programs. The old days of using a typewriter and leaving two spaces following a period are gone for good.

Do not use the space bar to indent for a new paragraph. Paragraphs look better not indented at all; but if you must indent, use the Tab key, or learn how to set the margins so the program does this for you automatically.

Do not underline anything! Underlining was used back in typewriter days to indicate to a typesetter that something should be put into italics. Now we can put things into italics ourselves, so there is no need to underline.

What gets put into italics? The name of a major work (an opera for example) that you might be singing an aria from; a foreign word or phrase (but not if it's part of a title or the title of a movement); something you want to emphasize in your text. See examples below.

Here are several examples that should help to answer many questions. This section will be expanded as interesting and unusual examples come up.

For the ellipses (…) use the character OPT-SEMICOLON, not three periods (...). Use a single space before and a single space after the ellipses.

A general rule for upper case vs. lower case: use upper case only if there is a good reason for it (proper name, country, city, planet, company, name of a magazine); otherwise use lower case. Instrument names, vocal categories, job descriptions are *not* capitalized; official titles *are* capitalized.

Examples

Luciano Pavarotti, tenor

Denis Brain, horn

Joan Sutherland, soprano

Martín Guzman, Director of Public Relations

Sang Mok Lee, recording engineer

Dan Martin, Dean, College of Fine Arts

TITLES OF MUSICAL WORKS: ENGLISH

General Guidelines

• The first word is always capitalized (upper case).

• The first letter of each new word is Upper Case with the exception of prepositions and articles, which are lower case.

• Key names: do not use the symbols '#' for sharp or 'b' for flat; write out 'sharp' and 'flat,' using a hyphen for the key name (see examples below).

• Use italics for the larger work when the piece is an excerpt from a larger work.

• If the music or the score gives the title in a foreign language, use English if there is a common English equivalent. However, don't translate words or titles that are well-known in the foreign language. See examples below.

• Song titles are given in the language they are sung in. Translate the titles in the 'translation' section, not in the program proper.

• The words *major* and *minor* are part of the title of the piece, and both should be capitalized; *flat* and *sharp* are not capitalized (in most cases, the word following a hyphen is not capitalized.)

Musicians should know that all works by Beethoven have 'opus' numbers; even those without official opus numbers have a 'WoO' number—Werke ohne Opus (work without opus number). Works by Bach are always identified by a BWV number; works by Mozart a Köchel (K.) number; Schubert a Deutsch catalog number (D.)

Examples

• Sonata in B-flat Major, Op. 12
• Trio in D Major, Op. 10, No. 2
• Quartet in F-sharp Minor, Op. 13
• Steal Me, Sweet Thief, from *The Old Maid and the Thief*
• Selections from *Art of the Fugue*
• … with darkness 'round about them … *[here the composer specified the lower-case letters]*
• Sonata in D Minor for Violin and Piano [not *Sonata en d-moll*]
• Sonata for Violin and Piano [not *Sonate pour violin et pianoforte*]
• Well-Tempered Clavier

If you are performing in another country, use the language of that country for your titles, and the rules of upper-case/lower-case of the language of that country.

TITLES OF PIECES: OTHER LANGUAGES

In general, it is only in English that each word in a title is capitalized.

German

In German, *all nouns* are capitalized; therefore, for German titles, the first word and all nouns (and proper names) are capitalized; all other words are lower case.

French, Italian, Spanish

Capitalize the first word and proper names only, even for the titles of operas. As a guide, the titles for songs in most languages comes from the first line of text in the song, so the title should reflect the grammar and capitalization of that line of text. If you are unsure, just copy the first line of text as it appears in your music.

Examples

- Breit über mein Haupt
- Die Forelle
- Du bist die Ruh
- Una voce poco fa (*Il barbiere di Siviglia*)
- Regnava nel silenzio *(Lucia di Lammermoor)*
- Se vuol ballare *(Le nozze di Figaro)*
- Vaga luna, che inargento
- De aquel majo amante
- The Greatest Man
- Tom Sails Away
- Anzoleta co passa la regata

Here are two ways to list an aria:

Pace, pace mio Dio (from *La forza del destino*)   Giuseppe Verdi

—or—

Aria from *La forza del destino*   Giuseppe Verdi
    Pace, pace mio Dio

Here is a good way to list a recitative and aria if you are doing both, and don't want them interrupted by applause:

Recitative and aria from *Le nozze di Figaro*

È Susanna non vien … Dove sono, i bei momenti

Don't be afraid to 'make up' a title if you want to sing a group of songs by the same or by different composers, especially if you want to sing them without interruption. Here are some examples:

Four Songs   **Franz Schubert**

Im Abendrot
Die Sterne
Heimliches Lieben
Du liebst mich nicht

or, if the composers are different, try this:

Three Spanish Songs

Del cabello más sutil   Obradors
Alla arriba en equella montaña   Guridi
Oy, majo de me vida   Granados

ACCENTS, UMLAUTS, CIRCUMFLEXES, AND CARONS

Be sure to get them right! The generic name for the 'extras' on certain letters in languages other than English is *diacritical marks*. There are many guides to finding diacritical marks on your computer such as http://www.starr.net/is/type/kbh.html. An excellent and comprehensive articls on this subject is http://en.wikipedia.org/wiki/Diacritic

Here are some examples, if you would like to copy and paste them:

Á à Â ä Å å Æ æ á ç É È é è Í Ì í ì î ñ ó Ò ò ö ø ß Ú ú ù ü ¥ ř

In Spanish, if a letter is upper case no accents are used, even if they would be used for the lower-case letter.

In Italian, however, if a letter gets an accent it makes no difference if the letter is upper case or lower case.

In Spanish, accents go only in one direction *(accent acute)*: á é í ó ú

In Italian, accents go only the 'other' direction *(accent grave)* à è ì ò ù

French and the Slavic languages use both *accent acute* and *accent grave*.

In addition to umlauts and accents, another diacritical mark that is essential in the Slavic languages is the *háček* or *caron*. This is the inverted circumflex found in the name *Dvořák*.

Note that not all fonts support all diacritical marks.

Dvořák	*Times New Roman (supported)*
Dvořák	*Trebuchet (supported)*
Dvořák	*Verdana (supported)*
Dvořák	*Arial (supported)*
Dvořák	*Optima basic (not supported properly; Optima Pro works)*
Dvořák	*Baskerville (not supported properly)*
Dvořák	*Bodoni (not supported properly)*
Dvořák	*URW Classico TOT (supported)*

Note that fonts come in different formats, such as Open Type (OT); True Type (TT); Post-script (PS); and some font formats may have the complete set of characters, while another font format may not have the complete set.

MOVEMENTS

Names of movements are usually in foreign languages; therefore, only the first word is capitalized; in general, follow the same rules for *titles of pieces*, above

Examples

- Allegro non troppo
- Con moto
- Light and airy (or Light and Airy; consult the score to be certain)
- Finale: Allegro molto
- Rondo: Presto ma con sentimento

Subtitles, nicknames

Here's how to deal with subtitles and nicknames

- Trio in B-flat Major, Op. 97 *(The Archduke)*

or

- Trio in B-flat Major, Op. 97 ("The Archduke")

Do not use just the nickname:

- [*wrong*] The Archduke Trio

Don't translate into English if they are well-known in the original-language:

- [right]: Kinderscenen
- [wrong] Scenes from Childhood

SONG TRANSLATIONS

This applies primarily to singers, but other musicians may find this information useful.

Your song translations should always show the name of the poet. If it doesn't appear in your music, look it up! You must also show the name of the translator. Even if you don't have express permission to print a translation that isn't yours, it's better to print it and give the source than to print it and not give the source. You are plagiarizing if you print a translation and don't acknowledge where it came from! If it is yours, put your own name, or your initials. If you took most of the translation from someone else, but made significant changes, put your name as editor. You will never go wrong by acknowledging correctly and accurately the source of material in your program; but you could come to grief by not acknowledging the source of your material.

You can choose to write your translations in verse or in paragraph form.

The translation page is also a good place to give the source of the song if it is from a collection, the opus number, and the year of composition.

If you are printing the English text, then the title should be **Song Texts and Translations**. If you are giving only the Translations, the title should be **Translations**. Although we generally do not give the original language *and* the translation, this is often done for the most prestigious concert series. In that case, the original language and the translation should be in parallel columns.

To make the program easier to follow, it's also a good idea to repeat the title.

Here are some examples:

Translations
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An den Mond. *Johann Wolfgang Goethe; D. 259 (1815)*
To the Moon. Fill again with shining mist the trees and valley, free at last my soul. You spread your gaze soothingly over my domain, like a friend's gentle eye over my destiny. *etc*.

Du bist die Ruh. *Friedrich Rückert; D. 777 (Op. 59, No. 3; 1823)*
You Are Peace. You are peace, gentle harmony, and longing; and what stills it. Joyfully, painfully, I dedicate to you in this dwelling my eyes and heart. Turn to me, closing the door softly behind you; drive other pains from my breast; fill this heart with other joy. The temple of these eyes is lighted solely by your splendor; oh fill it completely.

Notice that the English title has upper and lower case according to the rules for English; the German titles follow the rules based on that language.

Here is an unusual case: the original words for this song were in English, and translated into German. The best solution is to use the original English, because no one can translate back to the original language and make it better than the author:

Ständchen. *William Shakespeare, trans. August Wilhelm Schlegel.; D. 889 (1826)*
Serenade. Hark, hark, the lark in heaven's blue! *etc*.

Here is another example. Here, the title and the first line are always the same, so the first line is not repeated. 'La maja dolorosa' is the song cycle; 'Oh muerte cruel' is the first song in the cycle.

La maja dolorosa. *F. Periquet; from Coleccioón de Tonadillas*
The Grieving Lady

Oh muerte cruel. Cruel death! Why did you treacherously snatch away my gallant man from my passion! I care not to live without him, because to live so is to die. It is not possible to feel more grief: tears dissolve my soul. Oh God! Bring back my love, because to live so is to die.

Notice again that the upper-case/lower-case conventions apply to each language differently. Therefore the title in Italian will follow the rules for Italian, while the translated title will follow the rules for English:

La regata veneziana. The Venetian Regatta

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