

Vocal Program Style Sheet

Individual Songs

As a general rule, song titles should be in a standard font. Italics, quotes or underlines are not needed unless they are actually part of the title. Capitalization rules are different in various languages, and you should follow the rules for the language of the song.

English

Generally first, last and all important words are capitalized. Usually shorter conjunctions and prepositions are not capitalized. There is some leeway in English. If your music shows the title with capitalization, i.e. not all upper or lower case, you can use that capitalization. With aria titles, you may see the titles capitalized as though they are just a sentence. That is because the aria is identified by a "number" in the opera or oratorio. You may use that capitalization if you wish or follow the general rules for capitalization. If you are doing a musical theatre selection, it is fairly common to capitalize all words; the same is true for jazz and popular songs. Here also, you may follow standard rules for English titles if you wish.

German

The first word is capitalized. Any other nouns are capitalized. If you aren't sure if a word is a noun use a dictionary or Google translate. Do not just follow the capitalization of the title as it is printed in the music if it is all upper or lower case. Many times publishers adopt an all upper-case or all lower-case style in a volume of music. Note that often, the title will be the first line of the song. The capitalization of the nouns will be correct in the lyrics.

French

There are a few different systems for French capitalization. In one, the first word and any important nouns are capitalized. In another, only the first word is capitalized excepting proper nouns. You will see both systems (and even a third) used in song titles. If your music shows capitalization in its titles ... follow that.

Italian and Spanish

In general only the first word and proper nouns are capitalized.

In all foreign languages you must use the correct diacritical markings for that language, i.e. accents, umlauts, circumflexes, etc. Otherwise your spelling is wrong, and you could easily be changing the meaning of the word. On a Windows computer, your best bet is to install the English-International keyboard. That will give you access to the standard diacritical markings used in European languages. You could also use the system tool "Character Map" to get those markings.

Songs often have opus numbers, but you do not need to include them in a program. The same is generally true for catalog numbers. You would only need them if there are two works with identical titles. For example, Schubert set Goethe's poem *An den Mond* four times. In that case, the Deutsch catalog number would be helpful, e.g. *An den Mond*, D. 575.

A group of individual songs

If you are doing a group of individual songs by a single composer they should be single spaced and the composer credited only once. If you are doing a group of individual songs by different composers, you will need to allow room for each composer's dates. Use vertical spacing in the program to distinguish your group. You can also group your songs with roman numerals, usually centered and on their own line.

Song cycles or a group of songs from a cycle

If you are performing a cycle in its entirety, list the name of the cycle as the main title. The individual songs should be listed single-spaced and indented below the cycle title. The larger work title should be in italics. The individual songs should follow the rules already given

If you are only doing a few songs from a cycle, list those songs single-spaced. On the line below the last song, indent and put "from *Cycle Title*". E.g. from *Dichterliebe*. If you are doing a significant portion of the cycle you might list the "from *Cycle*" first. In that case you would indent the song titles. You could include the numbers of the songs in the cycle if you wish. You need not include opus numbers for song cycles unless they are needed to distinguish the work. E.g. *Liederkreis*, Op. 24, vs. *Liederkreis*, Op. 39, but just *Dichterliebe*. In this instance you may capitalize "Op." since it is effectively part of the title.

Opera and oratorio recitatives and arias / Musical Theatre Songs

List the recitative/aria/song title first. If the recitative and aria are a unit, separate them with an ellipses (three dots with a space on each side) and follow the capitalization rules treating them as two different titles. E.g. *Giunse al fin ... Deh, vieni, non tardar*. On the next line, indent and put "from *Le nozze di Figaro*" You may include "aria from" or "recit and aria from" if you wish and space permits, but they are not necessary. If the combined titles are too large to fit on one line, break after the ellipses and place the aria title on the next line with an indent and "from *Opera*" right after it. As with a song cycle, the larger work is italicized.

Two or more songs/arias from the same large work

In this instance list "from *Opera/Oratorio/ Musical*" first. Indent the individual titles on the next lines. E.g.

from *Don Giovanni*

 Dalla sua pace

 Il mio tesoro

Crediting composers

Composer's names should be on the same line as the title and justified to the right margin. DO NOT USE THE SPACE BAR to do this. Put a right tab at the right margin, tab there and type the composer's name. Only use the space bar for spaces between words, never to align anything in a word processor. Use tabs, otherwise your program will appear differently on different computers and will be a useless PITA! If room allows, give the full name of the composer as we generally use it, e.g. Wolfgang Amadeus Mozart. Use abbreviations for first and middle names only when space is an issue, e.g. W. A. Mozart. If we don't know the composer, use Anon. or Anonymous. The composer's dates should appear immediately below their name in parentheses with birth and death years separated by a hyphen. E.g. (1797-1828). (Technically the hyphen should be an en dash, but that is a pain to generate on a standard computer keyboard. Feel free to use one if you wish.) Dates should also be aligned to the right margin. For many early composers we only have approximate dates. In that case use "c." (for circa, meaning around) followed by the date generally used. For a living composer use "b." followed by their birth year. If you are doing a folk song arrangement use "arr." before the arranger's names. If possible, give the arranger's dates. If you are doing a song with multiple composers/arrangers as might be the case with jazz, dispense with the dates and use the date line for some of those names. If you have a musical theatre selection by one of the standard lyricist/composer pairs you can use just their last names, e.g. Rodgers and Hart, Lerner and Lowe. Since it is a recital, give the dates for the composer half of the pair.

Crediting assisting performers

Assisting performers other than your accompanist should be listed on the line beneath the selection they are performing. (You could leave an extra line of vertical space if your program allows it.) Give their name followed by their instrument or voice type. If there is only one assisting, separate their name and instrument with a comma. If you have multiple performers it may be clearer to put a hyphen between name and instrument. Center the names on the page. E.g.

Adam Carty, Tenor

Julia Schultz - Alto, Chansé Mortenson - Baritone

If you elected to credit your assisting performers with their instruments on the cover, then you can leave out their instruments in the program body. If you have five or six people to credit you might try something other than centering names on a line if it would be clearer. If you are assisted by a larger group, it would be acceptable to only give the group name.

Translations

You should include translations for any foreign language songs or arias on your recital and they should begin on a new page with a "Translations" heading in the same style you used for any other headings such as "Program". (TO START A NEW PAGE IN A WORD PROCESSOR DO NOT JUST HIT RETURN UNTIL YOU GET TO A NEW PAGE. Use a page break, "ctrl +

return" on a Windows computer, to move to a new page.) In the ideal world we would place the original language in one column and the translation in another parallel column. That can generate a lot of pages, and the practice of the department has been to charge you for anything more than two pages of program. If you wish to do that you may, but you should probably just create a translation insert in standard 8.5 x 11 format with two columns, otherwise the text won't be big enough for anyone to read. Instead, you can choose to include just the English translation.

In that case give the original title followed by its translation on the same line. Use bold type so your audience can locate the start of each translation easily. If space permits this is a good place to credit the author of the lyrics in parentheses. E.g

Die Forelle - The Trout (Schubart)

The translation follows in its verse form if feasible.

If you have a lengthy title and can't fit the translated title on the same line, just break the line after the hyphen. If the lengthy title is the first line of the poem, then leave the translated title out altogether and just put the poet's name after the original title.

If you have a lot of translations you may still be better off with a translation insert or you could compact them by removing the original verse structure. E.g:

(with verse structure)

Dalla sua pace - Upon her peace (da Ponte)

Upon her peace of mind
mine also depends;
what pleases her
is what gives me life,
what displeases her
is what gives me death.
If she sighs,
then I, too, must sigh.
Her anger becomes my own.
Her tears belong to me.
And there can be no joy for me
if she is not happy.

(without verse structure)

Dalla sua pace - Upon her peace (da Ponte)

Upon her peace of mind mine also depends; what pleases her is what gives me life, what displeases her is what gives me death. If she sighs, then I, too, must sigh. Her anger becomes my own. Her tears belong to me. And there can be no joy for me if she is not happy.

Gather all your translations in verse form first. If they take up more than four half pages then you'll need to compact them or make a separate insert. Consult your instructor if needed.

Personal acknowledgements such as thanks to teachers and family should not be included in your program. If you speak to your audience after your recital you could do brief acknowledgements then. Cards are always nice!