

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.
- Identify arrangers, transcribers, editors, librettists, lyricists, etc. when applicable.
- When a piece has an opus number, it is required to include it on the program.
- When appropriate, include the catalog number for works by the following composers:

Johann Sebastian Bach (BWV)	George Frideric Handel (HWV)	Antonio Vivaldi (RV)
Domenico Scarlatti (K.)	Wolfgang Amadeus Mozart (K.)	Joseph Haydn (Hob.)
Franz Schubert (D.)	Franz Liszt (S.)	Claude Debussy (L.)

- 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 excerpting movement(s) from a larger work, list the title of the complete work and include the movement number(s) and title(s).
- If performing selection(s) from an opera, musical, or other large work, list the title of the overarching work as the piece title and include the title(s) of the selection(s) as movement(s), listing number(s) and/or song form(s) where applicable.
- Remain faithful to the score with regards to spelling, capitalization, and movement/selection titles and numbering.
- 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.
- For clarification on any elements of style discussed in this guide, please refer to sample programs and existing concert programs hosted on the College of Music website.

Program Style Guidelines

Performer Names & Billing

- Names at the top of a program will be listed in this order: Performer(s)/Ensemble(s), Special Guest(s), Collaborator(s), Conductor(s)/Director(s), Additional Performer(s)
- Honorifics, e.g. Dr., will not be included with performer or conductor names.
- Attribution for activity other than performance on an instrument, e.g. conducting, filmmaking, or painting, should use nouns, not verbs, e.g. conductor, filmmaker, or painter.
- Collaborative musicians or conductors performing on all or the majority of works will have their names listed at the top of the program underneath the featured name(s).
- Collaborative musicians or conductors performing on a minority of works will have their names listed underneath each piece on which they will perform.
- When a collaborative musician or small group is performing on two or more works in succession, group these works together as a set and list the performer name(s) once underneath the final work in the set.

Chamber Music

- Chamber ensembles may appear in the body of a program with their group names underlined, listed on the line above their respective personnel.
- 2-3 individuals performing on the same instrument may be listed on one line and attributed in the same format as a single performer and instrument.
- 3 or more individuals performing on the same instrument should appear as an instrument group, with the instrument underlined on the line above individual names separated by vertical lines, e.g. |
- Groups of three performing on the same instrument may be formatted in either manner depending on the length of the performers' names to maximize clarity and readability.

Large Ensembles

- In programs split between ensembles, conductor names should be listed *either* at the top of the program *or* in the program body, *not* in both.
- Graduate assistants in conducting may be listed both at the top of a program with the attribution of "conducting associate" and underneath the piece(s) they will conduct with the attribution of "conductor."
- 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.
- Personnel may be organized by section or listed individually by name and instrument at the discretion of the ensemble director.
- Personnel may be separated by line breaks and/or by vertical lines, e.g. | , depending on the size of a section or ensemble to maximize clarity and readability.

Program Headings & Concert Titles

- "UNT" or "North Texas" will be included in group names in only the following cases:
- Events featuring the North Texas Wind Symphony
- Distinguishing ensembles from others of the same type, e.g. percussion ensembles
- Programs split with separate groups from institutions outside of UNT
- Events occurring off campus, such as outreach concerts
- Seasonal or thematic concert titles may be formatted in line with the ensemble name, beneath with a colon separating the two, or italicized above or beneath the name.
- If the specific program for an event will be announced from the stage, the program will include the phrase, "program to be selected from the following and announced from the stage" in 9 pt italicized font immediately above the listed repertoire.

Repertoire Titles & Listing

- Titles should be written with the same capitalization as is used in their respective scores.
- Italicize titles of operas, oratorios, musicals, soundtracks, etc. Song cycles are **not** italicized.
- Colloquial names for works, e.g. “Pathétique,” should be in quotation marks.
- Do not include a comma between multiple numbers in a title, e.g. Op. 64 No. 1
- When a title contains a tonality:
 - Major should be capitalized, and minor should be lowercase.
 - Symbols (# and b) should be substituted with the words “sharp” and “flat.”
 - For example: “Waltz in D-flat Major” or “Waltz in C-sharp minor”

Movements & Selections

- Movements or selections 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.
- 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”
- When a **single selection without a number** is excerpted from a larger work, the piece title will be formatted in the following manner: Selection Title, from Piece Title
- When a **single selection with a number** or **multiple selections** with or without numbers are excerpted from a larger work, the piece title will be formatted in the following manner: from Piece Title / Selection Title / Selection Title, etc.

Composer & Author Names

- If an individual has a commonly abbreviated name despite being known by their full name, e.g. J. S. Bach, their name must be spelled out fully on its first mention, e.g. Johann Sebastian Bach. Subsequent works on the program by the same composer may be attributed using the abbreviated name.
- If an individual is known exclusively by a single name, e.g. Moondog, or a nickname, e.g. Duke Ellington, it is appropriate to use that name.
- If an individual is known exclusively by a first and last name with a middle initial, e.g. Harry T. Burleigh, or by first and middle initials with a last name, e.g. W. C. Handy, it is appropriate to use those initials.
- Lists of composers, arrangers, and/or authors will be separated by commas only, without the word “and.”

Composers & Arrangers

- If the composer for a work is unknown, the word “Anonymous” will take the place of its composer name.
- If a work was composed by a creative partnership, e.g. Lennon-McCartney, list both individuals’ full names and birth-death dates.
- If a work was composed by a group and individual authorship is unknown, the group name may take the place of its composer name. The year of the group’s establishment may be used in lieu of composer birth-death dates, e.g. King Gizzard & the Lizard Wizard (est. 2010)
- Arrangements of cultural musics and folk songs may use “Traditional” as a composer name, with appropriate descriptors, e.g. American Traditional, if desired. If an arranger is known, list their full name and birth-death dates.

Texts & Authorship

- If the author of the text for a work is the same as its composer, the phrase “Music and text by...” may precede the composer’s name.
- If the author of the text for a work is unknown, the phrase “Text author unknown” will take the place of its text author name.
- Selections from operas and oratorios should use the attributing phrase “Libretto by...”
- Texts with religious or folkloric sources may use the attributing phrase “Text from...” or “Text based on...”
- Works whose texts are poems may use the attributing phrase “Poetry by...”
- Jazz, musicals, and vernacular music may use the attributing phrase “Lyrics by...”

Dates

No date	Living composer, date unknown	Estimated	Arranged or Revised	Composed over range	Published
(n.d.)	(Living)	(c. 1835)	(2014/2018)	(1916–1918)	(pub. 2024)

- Publication dates and arrangement dates are acceptable for use and may be used in the absence of a known composition date; these may be distinguished using “pub.” or “arr.” with the listed year.
- Works with multiple composers will have the date(s) for each composer listed next to their respective name, and their names/dates will be separated by comma(s).
- Birth-death dates are not required for arrangers, transcribers, editors, or text authors, except for arrangements of works without named composers, such as folk songs.
- 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.
- The inclusion of birth dates for composers who are current students and faculty at UNT is optional.

Instruments

bass, double/string/electric bass (NOT contrabass)	clarinet/B-flat clarinet (NOT soprano clarinet)	mezzo-soprano (NOT mezzo soprano)
drumset (NOT drums / drum set)	cello (NOT violoncello)	horn (NOT French horn)
guitar (NOT classical guitar)	composer (NOT composition)	deejay (NOT DJ / D.J.)

- Symbols (e.g. *, ^, +) denoting a principal player or a performer/instrument associated with given repertoire are appropriate but not required.
- Instrument names should never be abbreviated, e.g. alto saxophone (NOT alto sax)
- Single-instrument groups should be listed in the singular, e.g. Saxophone
- Instrument families should be listed in the plural, e.g. Woodwinds
- “Rhythm” is a standard instrument group name where applicable, generally in jazz groups.
- An instrument name may be modified by the word “solo” in the following cases:
 - In a personnel list to distinguish a soloist from section players, e.g. Solo trumpet
 - In the program body to identify a performer of an improvised solo, e.g. Trumpet solo
- Audiovisual media is listed beneath repertoire, as a performer and instrument would be.
 - Fixed media will not have an associated performer name. It may be labeled as “fixed audio” or “fixed audio and video,” with or without specifications.
 - Live media may or may not have an associated performer name. It may be labeled as “live electronics” or “live video,” with or without specifications.
 - Proper nouns, e.g. MaxMSP, Arduino, Bluetooth, etc., may be capitalized.
- “Collaborative piano” is the appropriate instrument attribution in only the following cases:
 - The featured performer is a collaborative pianist.
 - The featured performer is a piano soloist performing with a collaborative pianist.
 - A personnel roster, such as that for an opera or musical, needs to distinguish collaborative pianists who assisted during the rehearsal process.

Voice As an Instrument

- It is preferable to identify vocalists by voice type; however, “voice” is an appropriate attribution in the absence of a specific type.
- Performers providing backing vocals to a soloist or in a group may be attributed with “vocals.” All other vocalists should be identified by voice type or with “voice.”
- The word “singer” is never appropriate, and the word “vocalist” should only be used to describe an ensemble section as an instrument family, e.g. Vocalists
- “Soloist(s)” may be used in the body of a program to attribute vocal solo(s) on a choral work.

Departmental

Vocal Studies

- The author of the text for each work performed is required to include in the body of the program for all vocalists and vocal ensembles.
- Students seeking to group works on a program into separate sets should attach a document to their request form submission that identifies the desired groupings.
- Students substituting their performance in an opera role for a required recital do not need to submit a recital program request; the official program for the opera will suffice for their records.

Jazz Studies

- On jazz recitals, featured performers' instruments should be listed with "jazz" as a modifier.
- If the program for an event is to be determined and will be announced from the stage, the performer(s) should submit a list of repertoire to be selected from and include a note on the request form that identifies their submission as such.

Wind Studies

- The following supersedes guidelines listed under "Performer Names & Billing / Large Ensembles."
- No graduate assistants in conducting will be listed at the top of faculty-conducted Wind Studies programs. They will be listed underneath piece(s) they will conduct with the attribution of "conductor."
- Regardless of whether any works on the program are student-conducted, faculty-conducted Wind Studies programs will include a list of all Wind Studies graduate conducting associates in the personnel section under the heading "Conducting Associates."

Orchestral Studies

- The following supersedes guidelines listed under "Performer Names & Billing."
- On concerts featuring a single orchestra, names at the top of the program will be listed in this order: Ensemble, Conductor(s), Special Guest(s), Additional Performer(s)
- On concerts featuring multiple orchestras, ensemble and conductor names will be listed at the top of the program. Ensemble, special guest, and additional performer names will be listed in the program body above their associated repertoire.

Miscellaneous

- Sections of a program after repertoire will be listed in this order: Program Notes, Texts and Translations, Biographies, Personnel.
- The preferred method for displaying text with a translation is side-by-side. Different formats are acceptable in the case of expressive intent or significant formatting challenges.
- Images are not allowed in College of Music programs except for department and sponsor logos.
- Lists of faculty and staff are not allowed in College of Music programs except for events with an evident role in advancement, recruitment, and/or reputational marketing.
- Generally speaking, additional text is not permitted, except for:
 - Acknowledgements, both personal and those relating to event sponsorship
 - Musical forms and countries of origin for traditional cultural musics
 - Brief ensemble biographies, to be listed with the ensemble personnel
- Due to privacy and safety concerns, student hometowns will **not** be listed in programs that are archived in the UNT Music Library, except in case of its optional inclusion in student biographies.

Standard Program Types (Listed at top with event information)			
Junior <i>OR</i> Senior Recital	Non-Degree Recital	Faculty Recital	Ensemble Concert
Master's Recital	Joint Recital	Faculty Chamber Recital	Departmental Recital
GAC Recital	Chamber Recital	Guest Artist Recital	Class Recital
Doctoral Recital	Lecture Recital	Guest Artist Masterclass	Outreach Concert
"Student Recital" is acceptable when lacking additional information.			

Document Formatting

Fonts

- The program document uses Century Gothic font; most text is in 9 pt font.
- Featured performer and ensemble names are in 12 pt bold font.
- Featured special guest and collaborator names are in 11 pt bold font.
- Featured conductor/director and additional performer names are in 10 pt bold font.
- A chamber ensemble may have the group name in 12 pt bold, underlined font and performers underneath in 11 pt bold font, separated by line breaks or vertical lines, e.g. |
- 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.
- Event type, date, time, and location information is in 8pt bold font.
- Seasonal or thematic concert titles may be in 12 pt bold font or 13 pt italicized bold font.
- Lecture recital titles are in 11 pt font.
- Section headings are in 9pt bold font.
- Personnel, texts and translations, program notes, and biographies may be in 8 or 9 pt font.
- Instrument groups are in bold, underlined font the same size as personnel.

Spacing

- The entire document should be single-spaced; however, added space before/after lines to reduce crowding and improve readability is appropriate, with discretion.
- Body text should be justified and include 2-8 pt of added space between paragraphs.
- To improve readability, consider adding space between an ensemble name and a conductor name and/or adding space between a performer name and an ensemble or conductor name; added space within a list of names is not necessary.
- Spacing between works on a program may be used judiciously to indicate that two or more works have been grouped together as a set.
- Include -INTERMISSION-, -INTERVAL-, or -PAUSE- when appropriate.

Lists, Line Breaks & Section Breaks

- If information about event type, date, time, and location spills onto a second line, add a line break before the event location and remove the vertical line after the event time.
- 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.
- Information about one piece of repertoire should never be split across two pages.
- Different sections of a program should be separated onto different pages unless doing so would create a “stub” with the vast majority of the page left blank.
- Use solid lines to separate sections of a program, e.g. biographies, personnel, etc.
- Avoid splitting bodies of text across pages if possible. If necessary, add “continued on following page” in bold, italicized 9 pt font in the bottom right before the split.

Header & Footer

- The header and College of Music lockup should appear on the first page only, 0.4” from the top.
- The footer should appear on all pages that include repertoire, 0.2” from the bottom.
- The header for subsequent pages of repertoire should be blank and should remain at 0.4” from the top.
- The header and footer for sections of a program after repertoire should be blank and should remain at 0.4” and 0.2” from the top and bottom, respectively.