



# Composers

## Name

1. Use the conventional form and spelling of a composer's name, regardless of how it may appear in a particular score. As a general rule, use the version name that appears as the headword for the composer's article in *Grove Music Online*, omitting anything in parentheses or brackets.

Example: *John Williams* (not *John William*)

As an exception to this rule, both maiden and married names of female composers may be included, even if *Grove* parenthesizes one of them.

Example: *Maria Theresia von Paradisi*

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2. Do not substitute initials for given names, even where this is commonly done.

Example: *John Williams* (not *J. Williams*)

3. Do not omit diacritical marks from a name. Take care always to use the correct mark correctly (watch out for the direction of accent marks) and never substitute any other character for it.

Example: *John Williams* (not *John Williams*)

4. Academic and honorific titles ("Dame," "Sir," "Dr.," and the like) are omitted, even where they are included in the score. Generational designations ("Jr.," "the Younger" and so forth) are included only where ambiguity may result. Commas are used between names and suffixes. Where there is more than one type of suffix commonly used, favor American convention (for example, "Jr." instead of "II").

Example: *John Williams Jr.*

}v Œš v Z ]š o WŒ

12. If composers' dates would overly complicate the title of a program or if dates are unavailable for a significant number of composers on a program, they may be omitted altogether. This exception should be applied very rarely.

## Titles

E}šW dZ (}oo}Á]vP Pμ] o]v • ]•š]vPμ]•z •PvÁ CE] šÁ]šZ]•% ]• }šš[š Á}CEI• }CE u}À u v š• ~u}•š }(š v ]v•š CE (Eu v š} CE• š Q u %oZ }CEμ PZ v CE U }v) C
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Arabic numerals may be used when they are *preferred*, when spelling them out would be unduly cumbersome or illogical, or when the title of a *recent* work specifically calls for them (see no. 20).

d Á o À W } u • } ( u ] o Ç E K d i i E W • } u •  
 d Ç E } ] • u E K d i D o } } k z z Ç E D • } ] •  
 ^ ] v > ] Ç E E K ó > ] k z E À v E j Ç E  
 í ô î î K À Ç E š µ Ç E E K d ] P Z š v r d Á o À Ç E K À Ç E š µ Ç E

d]šo • šZ š ]v oµ šZ vµu ÇE } ( ]š}u • ~]µ šZ Á Á } ÇE P š ÇE o }oo š] •Z}µo P v ÇE ooÇ šÇE š • µv]µ ÇE šZ ÇE šZ v P v ÇE ] X
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*Capitalization*

18. 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.

& v ( ÇE ( } ÇE š Z } u u } v D v  
 ^ t Z } v / d µ Ç E v d } M \_  
 ^ o o š Z Ç E } µ P Z š Z E ] P Z š \_

For English-language *tempo indications*, however, use sentence-style capitalization, as with foreign-language titles (see 19).

19.





the two appear in a particular score. Do not use this situation with a change of tempo (see 31).

Z } v } W E K d Z } v } X } K Z P } C E P } v } C E o P } C E } •

33. In the rare case that a movement has neither a tempo marking, it may be identified in one of the following ways: with a metronome marking, if available; with an indication such as “First movement,” omitting the roman numeral from it; or with the indication [No tempo marking]. The third option should be used sparingly, usually when some of the movements being performed are labeled while others are not.

/ X A í î K Z Y μ C E š C E v } š A í î • €  
 ^ } v u } Å u v š  
 /// X € E } š u % } u C E I } v P •

*Instrumentation*

34. In the case of solo sonatas, concertos, and instrumental genres, the instrumentation should generally be omitted from the title, since clear from the listing of performers.

^ } v š ] v D i } C E U } K d W ] v } ^ } € š •  
 } v C E š } ] v D i } C E U } K d W ] v } ^ } € š } ( } C E s ] } o } v •

Where multiple instruments or other unusual circumstances (such as an unaccompanied sonata) are involved, however, it is usually best to include the instrumentation in the title.

} v C E š } ( } C E d } Å } Å } C E μ } D } i } C E U Z s ñ i ó  
 ^ } v š ( } C E ^ } o } d } C E } u } v

35. The instrumentation should be included when of a unique title, but care must be taken to determine whether this is actually the case. A good indication of instrumentation appears in the same typography (that is, the same font size) as the rest of the title in the score.

} v C E š } ( } C E K C E } K d } C E } C E š } •  
 š u } • % Z C E • E K d š u } • % Z C E • ( ° C E P C E } ~ • K C E Z • š C E

36. It is usually unnecessary to cite the original instrumentation of transcribed or arranged works, but where conflicting, confusing, or inaccurate information might appear in a title, a parenthetical

} v C E š v Z } P ] C E u W C E o ' μ ] 8 ~ î î î •



number may generally be omitt

} u % } • OE v ' v OE	K OE ]	K % μ •	š o } P
š Z } Ā v [ • • } v š •		6	
š Z } Ā v [ • • š OE ] v P < μ		6	
š Z } Ā v [ • • Ć u % Z } v ] •	6	6	
, Ć v [ • } v OE š } •	6		6
, Ć v [ • • š OE ] v P < μ OE š š		6	6
, Ć v [ • • Ć u % Z } v ] •	6		6
D } Ī OE š [ • } v OE š } •			6
D } Ī OE š [ • • } v š •			6
D } Ī OE š [ • • Ć u % Z } v ] •	6		6

## Performers and Instruments

### Performers' Names

44. Care must be taken to give performers' names in the precise form the individual prefers, including all diacritical marks. Large rosters of performers in ensembles should be proofread very carefully.
45. As a rule, academic and honorific titles ("Dr." in particular) should not be used with performers' names, especially where this would require performers of similar standing to be treated differently on the same program. Exceptions should be handled case by case. (For example, it is generally acceptable, but not obligatory, for the director of a student ensemble to be identified with an academic title.)

### Instrument Names and Voice Types

d Z ] • • š ] } v OE ( OE • š } ] v • š OE μ u v š v v š ] v • Ā ] š Zš Z % } OE ( % OE %d OE [ ] v
v u • } v % OE } P OE u • š u & } OE } š OE v š OE š } š v • v } • X i ð t i ò } Ā X

46. Instruments in the Western classical tradition should be identified by their modern, conventional English (or anglicized) name wherever possible. (That is, in some cases the conventional name may incorporate one or more words borrowed from another language.) If both an English and non-English form are commonly used in the Anglophone world, favor the English form.

% ] v E K d % ] v } ( š Z š Ā ] OE • €  
o o E K Ā ] } o } v o o } • €  
v P o ] • Z Z } OE v K d } OE € v P o ] • U š Z } μ P Z š Z ] • ] • } u u } v ] v OE ] š ] • Z μ • P  
(o μ P o Z } OE v E K d ( o ° P € v Z } o P o Z } OE v •  
} } [ u } OE

& } OE š Z } μ • š ] • š OE ] v P • • U ^ • • _ % d š Ā Z v OE o o Q P μ ] ( š Ć ] u v š OE r
• μ o š ~ • } v % OE } P OE u ( ) OE P OE } μ š Z } OE v • š OE ] Ā ] μ s o u OE ] š q M r Ā Z
( μ • ( ) OE • • Ā ] ] š ] v t š ] OE • v ] • š %d OE U OE ZE š OE u • OE • ( ) or
o } Ā • W ] v o • • ] o } v š Ā š • U ^ } v š OE v % • } % μ o } OE ^ v μ i o i i } v š • Ā š • U
^ } μ • š ] • • _ ~ v } š U • š OE ] v P o š OE p • } • š OE μ OE • X

47. Non-Western instruments and Western instruments outside the classical tradition are identified by the correct name in the appropriate language, with care taken for spelling and orthography.

} v OE š v Z } P ] OE u W OE o ' μ ] ( 10 ~ i i i i •

u ]CE  
 ]u o}u  
 l u v  
 < v »•

48. Always use the full, formal name of instruments and avoid any abbreviations or slang, however common. (This rule may be relaxed, with ~~trisco~~, for programs of jazz or popular music.)

CE ]š}v • Æ }%EK}p v CE ]š }vKZ • Æ ] • Æ •

49. Modifiers needed to specify the instrument and ambiguity should be included, but all others should be omitted. Register designations (bass, and so forth) generally are necessary. Pitch designations generally are ~~not~~ except in rare cases such as the E-flat clarinet.

•• š CE }u }v  
 %o] }o} š CE μ u %o š  
 o š }EKd(o(μ š o]v μ • š €  
 o CE EKd] o v CE ]v Kš }v CE ]v š ]v r(o š • €

dZ •}r oo &CE v Z Z}CE vvÁZ šZ CE μ•v ]v•š CE ]u}CE vZ•ZšμCE oU }CE v À CE •]Pv š }v %o CE }P CE u• ]v v }CEÁ X_ }šZ CE šZ v •]u%o Ç ^
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50.