

Style Sheet and Sample Programs for All Auditions

Overview

Your program should be prepared carefully according to the instructions on this sheet and the sample programs shown below.

While some of the information given below applies specifically to your Pittsburgh Concert Society audition, many of the guidelines on formatting titles of works and preparing a program will benefit musicians for any concert or recital they might present to the public.

A lot of information is contained here; don't despair! Use this guide as a reference sheet as needed.

Basic Information

The basic information that must be included with each selection is:

Title of the Piece
Composer, with birth and death dates
Timing in minutes

Do not write your name or the name of any performers on your program sheet.

Type

Use 12 point type.

Upper Case/Lower Case Letters

Refer to your score when capitalizing titles, especially songs, carefully including all accents and other special symbols. Rules for upper case and lower case letters generally follow the rules of the language of the titles. For more details, see the [CRAM Guide](#).

Key Names

For key names, upper-case letters should be used for both the key and the mode (Major or Minor). Spell out but do not capitalize the word **flat** or **sharp**, and use a hyphen. Capitalize and abbreviate opus, number, and catalogue, using commas.

Examples:

Impromptu in G-flat Major, Op. 90, No. 3, D. 899
Sonata in A Minor, K. 310

Additional Information for Titles

Compositions identified by form, number, or key should not be italicized. Nicknames follow the title, with quotation marks in parentheses. Use Roman numerals when listing books or full movements. Refer to the score for capitalizing.

Examples:

Dumka in C Minor

Etude in C Minor, Op. 10, No. 12 ("Revolutionary")

Cello Sonata No. 1 in E Minor, Op. 38

I. Allegro non troppo

Préludes, Book II

No. 8 Ondine

No. 3 La Puerta del Vino

Birth and Death Year of Composers

Birth and death years should be given for the composer. If the composer is still living, his year of birth should be indicated by "b." followed by the year; do not leave a blank space for the year of death if it has not yet occurred (see examples).

Examples:

Ocean of Dreams

Jan Mulder (b. 1945)

Sonata in C Minor, Op. 111

Ludwig van Beethoven (1770-1827)

Pieces That Are Part of a Larger Work

Although this applies mainly to vocalists, instrumentalists should also follow the guidelines here.

For singers, if only a single movement or selection is performed, the title should be the piece performed, with the larger work indicated in italics, as shown below.

For instrumentalists, see the examples to determine if the title should be the larger work, or the selection or movement.

For singers and instrumentalists, if more than one movement or selection of a larger work is performed, the title of the piece should be the larger work, with the selections listed as movements.

Examples:

Dove sono (from *Le nozze di Figaro*) **W. A. Mozart (1756-1791)**

Mörike Lieder **Hugo Wolf (1860-1903)**
Verborgenheit (No. 12)
In der Frühe (No. 24)
Der Gärtner (No. 17)

Prelude and Fugue in B-flat Major, BWV 866 **J. S. Bach (1685-1750)**
(from *Well Tempered Clavier, Book 1*)

-- but --

Well Tempered Clavier, Book 1 **J. S. Bach (1685-1750)**
Prelude and Fugue in B-flat Major, BWV 866
Prelude and Fugue in B-flat Minor, BWV 867

Songs Performed As a Group

Vocalists often wish to perform songs as a group even if they have different composers or different opus numbers.

You can construct a title for the group, and list the songs as 'movements.' This is a good way to perform the selections as a group, without being interrupted by applause.

Example:

Four Songs **Franz Schubert**
Im Abendrot
Die Sterne
Heimliches Lieben
Du liebst mich nicht

If the composers are different, this can work:

Three Spanish Songs

Del cabello más sutil
Alla arriba en aquella montaña
Oy, majo de me vida

Obradors
Guridi
Granados

Catalog and Opus Numbers

Many major composers have had their works cataloged, and so their works should be identified by those numbers. The most common examples are:

Beethoven (identify by key and opus number)
Mozart (identify by key and K. (Köchel) number)
Bach (identify by key and BWV number)
Schubert (identify by key and D. (Deutsch) number; opus number if there is one)

Be sure to check the spelling of each composer's name. Include all accents and other special symbols.

Examples:

Antonín Dvořák
Frédéric Chopin

Year of Composition

Contemporary pieces may include the year of composition.

Example:

Gargoyles, Op. 29 (1989) **Lowell Liebermann (b. 1961)**

Arrangers and Transcribers

Be sure to indicate all arrangers and transcribers.

Examples:

Beryuzoviye Kalyechke **Traditional Russian**
Arranged, adapted, and translated by Theodore Bikel

Flower Duet from *Lakme*

Léo Delibes (1836-1891)

arr. Jeanne Baxtresser

SAMPLE PROGRAMS

Piano

Prelude and Fugue in C Minor
from *Well-Tempered Clavier, Book II*
(7 minutes)

Johann Sebastian Bach (1685-1750)

Sonata in F Major, K. 332
I. Allegro
(6 minutes)

Wolfgang Amadeus Mozart (1756-1791)

Scherzo in B-flat Minor, Op. 31
(11 minutes)

Frédéric Chopin (1810-1849)

Timings are suitable for the Young Artist audition.

Violin

Sonata in D Major, Op. 12, No. 1
III. Rondo: Allegro
(7 minutes)

Ludwig van Beethoven (1770-1827)

Sonata for Solo Violin in A Minor, Op. 27, No. 2
Obsession
Maninconia
Danse des ombres
Les furies
(13 minutes)

Eugène Ysaÿe (1858-1931)

Sonata for Violin and Piano, Op. 134
II. Allegretto
(7 minutes)

Dmitri Shostakovich (1906-1975)

Two Pieces for Violin and Piano

Fritz Kreisler (1875-1962)

Liebesleid
Liebesfreud
(8 minutes)

Timings are suitable for Major Artist audition

Vocalist

Two Italian Songs
Amarilli, mia bella!
Non posso vivere
(4 minutes)

Guilio Caccini (1550-1618)
Giacomo Carissimi (1605-1674)

Five Songs
The Circus Band
Tom Sails Away
Serenity
Afterglow
At the River
(13 minutes)

Charles Ives (1874-1954)

La regata veneziana
Ansoleta avanti la regara
Anzoleta co passa la regata
Anzoleta dopo la regata
(10 minutes)

Gioacchino Rossini (1792-1868)

Dichterliebe, Op. 48
Hör'ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
(4 minutes)

Robert Schumann (1810-1856)

Chi il bel sogno di Doretta
(from *La rondine*)
(3 minutes)

Giacomo Puccini (1858-1924)

Timings are suitable for Major Artist audition

For additional information, see the [CRAM Guide](#)