

I Music Terminology

Titles of Works

- 1.1 The formal title of a work from the classical repertoire includes the key, index identifier, and sometimes its familiar or traditional name.

Beethoven, Symphony No. 3 in E \flat Major, op. 55 (“Eroica”)

or

Beethoven, Symphony No. 3 in E-flat Major, op. 55 (“Eroica”)

Either solution is correct. (The use of lowercase *b* and the number symbol # for E \flat and F \sharp is not.) For most applications the spelled-out version ends posing fewer challenges to design and layout.

- 1.2 *Generic Titles.* Generic titles are those, in English, that use such descriptors as symphony, concerto, fantasia, and the like, often with an identifying opus or catalog number appended. These titles are given in roman type. Consider the forms given below.

Bach, Toccata and Fugue in D Minor, BWV 565

Haydn, Baryton Trio No. 71 in A Major, Hob. XI:71

Beethoven, String Quartet No. 1 in F Major, op. 18, no. 1
Beethoven, Violin Concerto in D Major, op. 61
Beethoven's Fifth Symphony
Schubert, Mass No. 6 in E \flat Major, D. 950
Schumann, Variations for Piano, op. 9
the Schumann Variations, op. 9
Lisz,: Piano Sonata in B Minor

(See, for more samples, 1.16, and, for catalogs, 1.25.)

Capitalization styles vary but should be consistent throughout a work. CMS (8.203), for instance, prefers Symphony no. 3. The style strongly preferred in the profession, from performing artists to record producers, uses the uppercase No. for the title—and lowercase no. for a constituent of the opus number, as in the case of the Beethoven string quartet above.

- 1.3 Titles assigned by the composer (usually in their original language) are given in italics. (For capitalization of foreign titles, see 1.16, 2.45–53.)

Bach, *Das wohltemperierte Clavier* (or *The Well-Tempered Clavier*)
Mozart, *Vesperae solennes de confessore*
Beethoven, *Missa solemnis*
Rossini, *La gazza ladra*
Berlioz, *Symphonie fantastique*
Mendelssohn, *Lieder ohne Worte*
Verdi, *I masnadieri*
Debussy, *La Mer*
Stravinsky, *Le Sacre du printemps* (or *The Rite of Spring*)
Copland, *Appalachian Spring*
Boulez, *Le Marteau sans maître*

- 1.4 *Common Names.* Many works are referred to by widely recognized popular names. These are generally put in quotation marks.

Mozart, Symphony No. 41 in C Major (“Jupiter”)
Beethoven, Piano Sonata No. 23 in F Minor, op. 57

(“Appassionata”)

Beethoven, Piano Trio in B♭Major, op. 97 (“Archduke”)

Schubert, Symphony No. 8 in B Minor (“Unfinished”)

the “Archduke” Trio

the “Emperor” Concerto

To refer to Schubert’s “Unfinished” Symphony may in a subtle way suggest that it really isn’t unfinished at all, that the quotes are there as a sort of conspiratorial wink of the eye. There are, however, any number of unfinished symphonies of Schubert, but only one called the “Unfinished.”

- 1.5 The rule of thumb is, then, to italicize the title that the composer himself gave to the work and put common titles within quotation marks. These principles collide with vexing frequency; nicknames and true subtitles are often difficult to keep separate, and the matter of foreign languages complicates things still further. Neither Beethoven nor Tchaikovsky, it turns out, approved of the subtitle “Pathétique.” When in doubt, use quotation marks for common names.

(“From the New World”)

the Pastoral Symphony

the “New World” Symphony

the “Italian” Symphony

the “Pathétique”

- 1.6 *Opera, musicals.* Use roman type within quotation marks for arias drawn from operas (and, likewise, songs drawn from other theatricals).

“Where’er You Walk,” from Handel’s *Semele*

“Porgi amor”

“Somewhere,” from *West Side Story*

- 1.7 *Song Titles.* Songs as freestanding compositions are rendered in italic; songs as constituent members of a larger titled work follow 1.6. The same is true of named instrumental works.

Bist du bei mir
Darling Nellie Gray
Gretchen am Spinnrade
L'Heure exquise
The Lost Chord
“Der Leiermann,” from *Winterreise*
“Arlequin,” from *Carnaval*
“Ondine,” from *Gaspard de la nuit*

- 1.8 For parallelism or owing to context, consider elevating the quoted level to italics. This is especially useful when dealing with very loose umbrella titles like *Préludes* and *Images*, or publishers’ fancies, like *Schwanengesang*.

Her rendition of *An die Musik*, like that of *Gretchen am Spinnrade* earlier in the program, drew a chorus of approving murmurs and not a few tears.

His favorite Debussy preludes were *Le Vent dans la plaine* (The Wind in the Plain) and *La Cathédrale engloutie* (The Submerged Cathedral).

- 1.9 *Latin Liturgical Works*. Capitalize such titles as Mass, Requiem, and Te Deum, as well as their constituent movements; and leave them in roman type.

Kyrie	Sanctus
Gloria	Agnus Dei
Credo	Benedictus

In view of the symbolic and structural function of these high sonorities in the Credo and Benedictus of the Mass, it is not surprising that Beethoven resorted to this framework again, in those parts of the choral finale of the Ninth Symphony with an explicitly religious text.

Kyrie Cunctipotens genitor
Alleluia Angelus domini
the motet *In seculum / In nova fert / Garrit gallus*

- 1.10 *Movement Titles*. Tempo indications as movement titles are capitalized and, in most cases, given in roman type.

We expect a string quartet to commence with a sonata-allegro movement, but to this point the Allegro has all the earmarks of an interjection within an Adagio movement.

I.II Listings in concert programs and related publications require full formal titles. (See chapter 6.)

Beethoven, Piano Concerto No. 4 in G Major, op. 58

or

Beethoven, Concerto No. 4 for Piano and Orchestra in G Major, op. 58

or even (in high Boston Symphony Orchestra style)

Beethoven, Concerto No. 4 for Piano and Orchestra, in G Major, opus 58

Liszt, *Les Préludes* (The Preludes), Symphonic Poem after Lamartine

I.I2 *Numbering of Symphonies by Schubert, Mendelssohn, and Dvořák.* These are especially difficult because more than one numbering system is or has been in wide use. Use the following, which reflect contemporary knowledge and practice and are in each case the systems adopted by *The New Grove*.

SCHUBERT

Symphony No. 6 in C Major, D. 589 (“Little C-Major”)

Symphony No. 7 in E Minor, D. 729 (a sketch)

Symphony No. 8 in B Minor, D. 759 (“Unfinished”)

Symphony No. 9 in C Major, D. 944 (“Great C-Major”)

MENDELSSOHN

Symphony No. 3 in A Minor, op. 56 (“Scotch” or “Scottish”)

Symphony No. 4 in A Major, op. 90 (“Italian”)

Symphony No. 5 in D Major, op. 107 (“Reformation”)

DVOŘÁK

Symphony No. 7 in D Minor, op. 70

Symphony No. 8 in G Major, op. 88

Symphony No. 9 in E Minor, op. 95 (“From the New World”)

- 1.13 When an opus or catalog number is used as sole identification of the work, it does not have to be preceded by a comma.

Adagio K. 411

In the Trio op. 97, Beethoven achieves . . .

Major And Minor

- 1.14 The words *major* and *minor* are identical in grammatical structure, both of them adjectives. The convention of uppercase Major and lowercase minor is correct only for some styles of chord notation, notably analysis and figured bass, where such abbreviations as GM (G major) and Gm (G minor), or even G and g, can be useful.

Sonata in A Major

Sonata in A Minor

The words *major* and *minor* are capitalized only in titles, however.

The first theme is in C minor; the second, in E-flat major.

- 1.15 When a key *precedes* a genre in the title, it becomes an adjectival construction and requires a hyphen.

A-Major Sonata

A-Minor Sonata

Capitalization Schemes

- 1.16 See also 2.45–53. In English and German titles, capitalize the nouns; in French capitalize through the first substantive; in Italian, capitalize just the first letter. The following are typical examples:

Rhapsody in Blue

Ein deutsches Requiem

Le Roi Lear

Les Vêpres siciliennes
I vespri siciliani
Der Freischütz
Ich hatte viel Bekümmernis
Ariettes oubliées
Prélude à "L'Après-midi d'un faune"
Il re Lear
Il viaggio a Reims

Composers' Names

- 1.17 Use transliterated, American English names for composers. Absent reason to the contrary, adopt the most common version. The usual resource is "Biographical Names" at the back of *Merriam-Webster's Collegiate Dictionary* (or at *Merriam-Webster Online*).

Stravinsky	Dussek
Tchaikovsky	Josquin des Prez
Scriabin	Fauré
Machaut	von Bülow

The Franco-Germanic rendering *Tchaikovsky* is practically universal in symphony halls, opera houses, and at the ballet. But Richard Taruskin's massive oeuvre on Russian music uses Chaikovsky. If you adopt the latter spelling, make certain to put a cross-reference in any alphabetical bibliography or index.

- 1.18 The *Beethoven Problem*. According to the standard (Webster's) system, the name is broken "Bee•tho•ven." For those who are aware of the fact that -hoven is a common Dutch suffix, the proper break is "Beet•hoven." It is preferable to avoid the issue entirely, separating the word as: "Beetho•ven."
- 1.19 *The Problem of Possessives*. There are any number of theories about the proper formation of possessives for names. We recommend that of CMS (7.18): add an apostrophe *and* an *s*.

Berlioz's
 Brahms's
 Boulez's
 Saint-Saëns's

Incidentally, the *z* in Berlioz and Boulez, as well as the final *s* in Saint-Saëns, is pronounced.

- 1.20** *The Mendelssohn Problem.* Remember “Mendel’s son” in this most frequently misspelled of composers’ names.

Mendels•sohn

- 1.21** *The Russian Problem.* Transliteration from the Russian alphabet is, at best, troublesome; see 2.65–66. Generally use the spellings with *v*, not *w* or *ff*, and *y* at the end, not *ii*. In the case of Rachmaninov (or Rachmaninoff, as he spelled it in the West; or Rakhmaninov, as some argue), the best advice is to make a reasoned decision and stick to it.

Glazunov	Scriabin
Koussevitzky (note the <i>z</i>)	Stravinsky
Prokofiev	Tchaikovsky
Rachmaninov	

- 1.22** *Umlauts: the Schoenberg Problem.* Schoenberg dropped the umlaut (and added an *e*) when he immigrated to the United States. Charles Münch did, too, after a very brief period of being Muench. The decision to become Charles Munch (no umlaut) was jointly made by himself, his agents, the papers, and the Boston Symphony Orchestra. Händel emigrated only so far as England but loses his umlaut anyway.

Handel (but the complete edition is *Georg Friedrich Händels Werke*)
 Munch
 Schoenberg

- 1.23 *Names with “von” and “de.”* By and large these particles are omitted, except in the full name.

Dittersdorf	La Guerre
Gluck	Lassus
Weber	Machaut

but usually

von Bülow

de Gaulle (because “Gaulle” is only one syllable)

- 1.24 *Summary.* The following is a list of names that pose difficulties of one sort or another, with their hyphenations. Note that in typography words may not break after the first letter or before the last two letters.

Bach, Carl Phi•lipp Ema•nuel	Gou•nod
Bar•tók, Béla	Grieg
Beet•ho•ven	Han•del, George Fri•deric
Ber•lioz	Haydn
Bi•zet	Hof•manns•thal
Bo•ro•din	Ko•dály
Brahms	Kre•nek
Bruck•ner	Liszt
Cho•pin, Fré•dé•ric	Mah•ler
Cle•menti	Men•dels•sohn
Cop•land	Mo•zart
De•bussy	Mus•sorg•sky
De•libes	Pa•ga•nini
De•lius	Rach•ma•ni•nov or Rach•ma•ni•noff
Dia•ghi•iev	Ra•vel
D’Indy (uppercase <i>D</i>)	Re•spi•ghi
Du•kas	Rimsky-Kor•sa•kov
Dvo•řák	Ros•sini
Fauré	Schoen•berg
Franck	Schu•bert
Glinka	Schu•mann

Scria•bin, Alex•an•der	Verdi
Sme•tana	von Bti•low
Strauss	Wag•ner
Stra•vin•sky	We•ber
Tchai•kov•sky	

Remember that you can always look in the back of your Webster's for the latest notions of what constitutes a proper American spelling of a famous biographical name, and its word divisions.

As for first names, the usual convention for running text is to include a person's full name on first mention, then only the surname. Where this strategy won't work is with big families of musicians like the Bachs and Mozarts, and famous couples like the Schumanns, appearing close to one another in the same text. We generally talk about J. S. and C. P. E. Bach—but about Leopold and Wolfgang and Nannerl and Constanza Mozart, and Robert and Clara Schumann.

Thematic Catalogs of Composers' Works

1.25 Thematic catalogs are abbreviated with a letter or letters suggesting their author's name, followed by a period.

K. 191	In Köchel's catalog of Mozart, the Bassoon Concerto in B \flat Major
D. 628	In Deutsch's catalog of Schubert, <i>Erkönig</i>
J. 277	In Jahn's catalog of Weber, <i>Der Freischütz</i>
Hob. XXII:9	In Hoboken's catalog of Haydn, the <i>Missa in tempore belli</i>

The exception is BWV, for *Bach-Werke-Verzeichnis*, Wolfgang Schmieder's catalog of the works of Bach. This is usually abbreviated without periods.

BWV 1050 In the *Bach-Werke-Verzeichnis*, the Fifth Brandenburg Concerto

Pitch Names

- 1.26 For most purposes a simple uppercase letter defines pitch names well enough.

The high C immediately descends two octaves and loses every trace of energy.

The bass moves sequentially from G to B^b to D.

The plural of a pitch name takes simply an *s*, not *ës*.

Its symmetrical images (m. 7: the Cs) are now stable and dramatically executed.

- 1.27 *Naming the Octaves.* The conflicting systems in use descend from medieval practice, national habit, pipe-organ terminology, the work of Hermann von Helmholtz and Arnold Dolmetsch, and on and on. What has (recently) prevailed, largely because of its adoption for synthesizers and music-typography software, is the so-called Scientific Pitch Notation. Here middle C is the beginning of the fourth octave:

C₄ middle C

A₄ A=440 (*above* middle C)

The octave changes on C, not A; take care when dealing with pitches just below a particular C to refer to the previous octave.

C₅–B₄–A₄–G₄

The C-major chord C₄–E₄–G₄ consists of separate tones vibrating at 262, 330, and 392 Hz.

The most common alternative is the Helmholtz system, which calls the C two octaves below middle C “Great C,” then *c*, *c*ⁱ (for middle C), *c*ⁱⁱ, and so on.

If it is not self-evident from the context, specify the octave nomenclature in a note. Be particularly attentive to these nuances

for subject areas that have traditionally used other systems—MIDI, for instance, and organ building.

- 1.28 When a series of pitches is given, join the pitch names with *en dashes* (see 2.30–31).

The initial F–G–F–B \flat provides the framework for the vocal phrase that begins songs 3, 5, and 7.

Dynamics

- 1.29 Directions for dynamic nuance are given in italic.

piano, pianissimo
forte, fortissimo
mezzo piano, mezzo forte
sforzando

Returning to the *pianissimo* level, it reinterprets the B as an element of a normal V⁷.

The Horowitz recording shows an astonishing control of dynamics through a myriad of levels between *pianissimo* and *mezzo forte*.

- 1.30 Abbreviations of these terms for dynamic nuance may be in italic as well. Boldface italic is even clearer.

The movement originally ended *ff* at what is now m. 493.

Numbers

- 1.31 *Meter Signatures*. These are given in roman or boldface roman characters. In proper musical notation, the constituents of a numerical meter signature go directly over each other, not as a fraction.

The one is in major and $\mathbf{c}(\frac{4}{2})$, and the other is in minor and $\frac{2}{4}$.

It is better to avoid meter signatures entirely (using, instead, such formulations as “the passage in triple meter”) than to settle for fractions in the published product, since the slash in a fraction suggests all sorts of relationships that do not apply. But in ordinary manuscript, simply type meter signatures as a fraction and postpone the question of how they will appear in the finished publication until the design phase.

- 1.32 *Chords and Figured Bass.* Roman numerals, uppercase (for major) and lowercase (for minor), are used for chord progressions. The arabic numbers and the sharps and flats that modify the numerals are quite small, since two and sometimes three of them must fit within a line of type; the same is true of figured bass. Take care to specify the exact position of the sharps and flats, so as not to confuse $D^{\flat 7}$ with D^{b7} .

The second chord of ex. 3 is $\overset{7}{5}$ on the dominant.

The first movement opens with a bold, terse gesture, a $I_4^6-V^{13}-I$ cadence which echoes down the whole length of the exposition and development.

- 1.33 *Pitch-Class Symbols.* The caret-over-the-arabic-numeral is sometimes used to indicate pitch class.

In mm. 229–33 the rising fourths, which had always been left open ($\hat{1}-\hat{4} / \hat{2}-\hat{5}$), are closed ($\hat{1}-\hat{4} / \hat{5}-\hat{1}$).

- 1.34 Rehearsal numbers are generally given in boxes in score notation, a convention that can be elegant in running text as well.

The Adagietto at 52 is centered on D and carries a signature of two sharps, while the music from 54 to 58 has E at its center.

A typical way of referring to passages from standard scores that lack published measure numbers is to cite the nearest rehearsal number, plus or minus the correct number of measures.

The standard cut goes from 28 to 29+7, then 41 to 43-3.

The alternative is to use boldface for rehearsal numbers (or letters), sometimes preceded by “reh.”

Other

1.35 On the question of italic or roman typeface for such musical terminology as “pizzicato” and “tremolo,” see 2.83, 88. The latter is generally preferable.

1.36 Pitches reside on a *staff* (s.) or *staves* (pl.).

manuscript paper of thirty-two staves

twelve-staff paper

the cross-hatching in staff 8