

NORTHWESTERN UNIVERSITY
Henry and Leigh Bienen School of Music

Style Guide

Revised August 2008

INTRODUCTION

Public perception of an institution is derived from many elements, one of the most crucial being how messages are communicated. Consistent, high quality content, form, and presentation are indicative of a high degree of professionalism.

The purpose of this guide is three-fold: to ensure that a unified written “look” is presented to the outside world; to provide faculty and staff members with an easy reference to Northwestern University’s preferences on commonly encountered style issues; and to create a common standard for style issues specifically dealing with music. Also included in the Guide is a School of Music fact sheet, templates for basic business documents, and information on concert program construction.

Please bear in mind that there are many differing opinions on form and style. The guidelines in the following pages, therefore, are not definitive in a global sense; rather, they reflect the choices selected by the University and the School of Music as best suited to current needs.

For a comprehensive approach to writing, consult the *Chicago Manual of Style* and *Writing About Music: A Style Sheet from the Editors of 19th Century Music*, both of which were used in the construction of this manual, in addition to input from the Music Department of *The New York Times*. University Relations’ *A Guide to Editorial Style* is also available online. Should you encounter exceptional situations — and rest assured that you will! — use your best judgment, remembering that consistency is key.

Ellen Schantz
Director
Communications and Marketing

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GENERAL STYLE: SELECTED GUIDELINES

1.0 Punctuation

1.1 Commas

In a series of three or more elements, use a comma before the final “and.”

The man purchased a hat, tie, and a coat.

Harris presented the proposal to the governor, the governor discussed it with the senator, and the senator made an appointment with the president.

When elements are long or complex or contain internal punctuation, they should be separated by semicolons.

Mr. McDermott’s many engagements have included world premiere performances of several pieces written especially for him: the opening night of the 2000 Proms, conducted by Sir Andrew Davis; operatic appearances on the world’s finest stages under such conductors as Nicholas Harnoncourt, Daniel Barenboim, and William Christie; and recitals at such noted venues as Carnegie and Wigmore halls.

1.1.1 In a compound sentence of two unrelated clauses, use a comma before “and.”

Everyone present was startled by the news, and several senators who had been standing in the hall rushed into the room to hear the end of the announcement.

1.1.2 Commas are sometimes necessary for clarification.

To Anthony, Blake remained an enigma.

1.2 Dashes

There are several kinds of dashes. Each has its particular uses and is of differing length: em (—); en (—) which is half the length of the em but longer than a hyphen; and 2- and 3-em dashes. The latter two are not of concern in the context of this document.

- 1.2.1 The em dash is used to create a sudden change in thought or to add emphasis or explanation. It is preceded and followed by a space.

This remark, if authentic — and one hopes it is — referred to Schenker's earliest published writings.

The chancellor — he had been awake half the night waiting in vain for a reply — came down to breakfast in an angry mood.

He had spent several hours carefully explaining the operation — an operation that would, he hoped, put an end to the war.

- 1.2.2 The en dash is used to connect continuing numbers, dates, times or reference numbers.

1968–72
10:00 a.m.–5:00 p.m.
May–June 1953

1.3 **Hyphens**

Hyphens are used to separate numbers that are not inclusive, such as telephone numbers and social security numbers.

Tel.: 1-345-617-2254
SS#: 032-54-9678

- 1.3.1 A hyphen is placed between two words that serve an adjectival function. However if the modification occurs after the noun, a hyphen is not used.

the tree-lined streets
well-intended advice
a risk-free environment
a never-to-be-forgotten experience
(but)
artist in residence

- 1.3.2 A hyphen is not used after adverbial words ending in “ly.”

regularly attended performance
aptly named opera

1.3.3 Other frequently occurring examples:

University-wide (but) campuswide
self-doubt (hyphens are always used after “self”)
fundraising
yearlong
health care
African American
Asian American

1.4 **Periods**

A period is placed within parentheses after a complete sentence.

She didn’t know what he meant. (Communication had never been his strong point.)
(not)
(Communication had never been his strong point).

1.5 **Quotation marks**

Punctuation marks are generally placed within quotation marks. Specifically, periods and commas always go inside the close-quote. Other punctuation marks (dash, semicolon, question mark, and exclamation point) go within the close-quote when they apply to the quoted matter only. They go outside if they apply to the whole sentence or phrase.

“There was no reason to inform security.”

He said, “I don’t believe you” — clearly a response provoked by Joe’s remark.

1.5.1 For quotes comprising more than one paragraph, quotation marks are used at the beginning of each paragraph and at the end of the last paragraph.

“The spirit of our American radicalism is destructive and aimless: it is not loving, it has no ulterior and divine ends but is destructive only out of hatred and selfishness.

“On the other side, the conservative party, composed of the most moderate, able, and cultivated part of the population, is timid and merely defensive of property. It vindicates no rights, it aspires to no real goods, it brands no crime, it proposes no generous policy.”

1.6 Semicolons

Semicolons are used to mark an important break in a sentence (one stronger than a comma) and are used between two parts of a compound sentence not connected by a conjunction.

He hemmed and hawed for an hour or more; he couldn't make up his mind.

For usages with regard to clarity, please see 1.1.

2.0 Capitalization

2.1 When nouns are used with numbers, the nouns are lower case.

page 15
chapter 1

3.0 Diacritics

3.1 Diacritics (accent marks) should be maintained, almost without exception, even if they must be written in by hand. (To access the wide variety of markings found in Microsoft Word, click "Insert" on the main toolbar and then "Symbol.")

Bartók is my favorite composer.

Note that diacritics may be dropped for commonly used words.

debut (not) début

4.0 Roman vs. Italic Type

4.1 Names of complete entities, such as books, newspapers, magazines, and television programs are italicized.

New York Times
U.S. News and World Report
Seinfeld
All Things Considered

4.2 Names of entities that are part of a larger whole, such as a chapter of a book or a magazine article, are in roman type (even if they are in a foreign language) and enclosed in quotation marks.

"The State of the Economy" from *U.S. News and World Report*

4.3 Italicize a single word for emphasis.

How do we learn to think in terms of the *whole*?

4.4 In a narrative, words borrowed from foreign languages are in italics, such as:

<i>a cappella</i>	<i>fortissimo</i>	<i>ritardando</i>
<i>da capo</i>	<i>oeuvre</i>	
<i>forte</i>	<i>piano</i>	

However, some foreign words should be left in roman because of their common usage, such as:

bona fide	hors d'oeuvre
denouement	per se
fait accompli	prima donna
finale	libretto

4.5 Single letters are in italics.

He marked the contract with an *x*.

5.0 Abbreviations and Acronyms

5.1 Etc., e.g., and i.e. are generally not used in formal writing, such as reports and letters.

5.2 In abbreviations, periods are followed by a space only when they are personal initials.

J. S. Bach

5.3 An acronym may be used for second and subsequent references if it is given after a first, spelled-out reference. Exceptions are commonly known acronyms, such as HMO.

The Music Educators National Conference (MENC) is scheduled to meet on Thursday. MENC offers such a meeting annually . . .

6.0 Contractions

Contractions are generally not used in formal writing. However, they may be used in quotes to retain the speaker's tone.

It is true that the gift was very substantial. (not) It's true . . .

The conductor said, "It's difficult to sing when you can't hear."

7.0 Academic Degrees and Honors

- 7.1 Names of academic degrees and honors are not capitalized when following a person's name. If an abbreviation is used for the degree, capitalize the letters and do not use periods and spaces.

John Black, bachelor of arts
Diane Doe, fellow of the Royal Academy
Doug Rives, MA
Jane Reed, PhD

- 7.2 When degree names are written out and referred to in a general sense, they are not capitalized and utilize an apostrophe.

He received his bachelor's degree from the University of Pittsburgh.

8.0 Britishisms

- 8.1 Do not use British spellings and constructions unless they are part of an accepted title.

theater (not) theatre
color (not) colour
among (not) amongst

9.0 Numbers

- 9.1 Spell out numbers under 10 and use Arabic numerals for numbers 10 and over. It is appropriate to use both forms in a single sentence.

The three new parking lots will provide space for 540 more cars.

- 9.2 Do not begin a sentence with an Arabic number.

Twelve new printers just arrived. (not) 12 new printers just arrived.

- 9.3 For inclusive numbers, the second number should be represented only by its final two digits if the initial digit(s) are the same.

2003–04 (not) 2003–2004
pages 343–47

10.0 Dates

10.1 Decades may be spelled out or referred to in numerals. If they are spelled out, use lower case letters. If numerals are used, use an apostrophe before the initial number only.

during the eighties and nineties (or) during the '80s and '90s

10.2 If a decade citation includes its century, numerals must be used and there are no apostrophes.

the 1880s
the 1850s and 60s

10.3 References to centuries may be either spelled out in lower case or written in numerals. However, formats should not be mixed in one document.

the nineteenth century (or) the 19th century

10.4 Date ranges (see 1.21)

10.5 Do not use st, nd, rd, th when citing dates.

March 1 event, not March 1st event

10.6 In a narrative format, if a day appears with the month and year, use a comma after the year. If a specific day does not appear, there is no comma.

by the January 15, 1999, deadline (but) by the January 1999 deadline

10.7 Put times before dates in a narrative format.

at 4 p.m. Friday, June 22

11.0 Time of Day

11.1 Times of day are indicated by the hour, without “:00,” and by a lowercase a.m. or p.m. Use :00 with an hour only for very formal publications, such as an invitation.

8 a.m. (not 8:00 a.m.)
8:15 a.m.

11.2 Do not use “o’clock” with the hour.

11.3 Use noon rather than 12 p.m. or 12 noon.

11.4 Times ranges should appear with “to” rather than with a dash.

from 5 to 7 p.m. (not) from 5–7 p.m.

12.0 Money

12.1 Isolated references to money may be spelled out or expressed in numerals.

The fare has been raised to twenty-five cents.
The committee raised a total of \$325.
The gift was in the amount of ten thousand dollars.

12.2 Whole dollar amounts appear with zeros after a decimal point only when they appear in the same context with a fraction.

Articles bought for \$6.00 were sold for \$6.75.

12.3 Sums of money that are a million dollars or more are written as follows:

Lilly Endowment gave the School of Music \$10.4 million.

13.0 Technology Terms

13.1 Preferred spellings and capitalization for technology terms

database
e-mail
home page
Internet
log-in
log on
online
web
webcast
webcasting
webcam
web site

14.0 Miscellaneous

14.1 The preferred usage in reference to specific populations is as follows:

African American rather than black
American Indian rather than Native American
International student rather than foreign student
Latina and latino rather than Hispanic
Chair rather than Chairman or Chairperson
First-year student rather than freshman
Junior or senior rather than upperclassman

14.2 Alumni citations should appear

John Doe (Music 99) or (Mu99)
Jane Doe (Music 99 or Mu99)(MA Music 01 or Gu97) (PhD Music 03)

14.3 WildCARD appears as written here.

WRITING ABOUT MUSIC

15.0 Titles of Compositions in a Narrative, Listing, or Program Page

15.1 Generic titles, such as symphony, concerto, and sonata, are in roman type and are capitalized. They are not put in boldface, italicized, or placed within quotation marks.

Tocatta and Fugue in D Minor J. S. Bach

Bach's Tocatta and Fugue in D Minor is my favorite piece.

15.2 Generic titles of Latin liturgical works are capitalized and in roman type.

Mass
Requiem

15.3 Distinctive titles of a complete entity (those that are "one of a kind") are in italics.

La gazza ladra by Rossini
My favorite orchestral work is Berlioz's *Symphonie fantastique*.

15.4 Some musical works are referred to by a popular title in addition to a formal title. Popular titles follow the formal title and are put in quotation marks and parentheses.

Symphony No. 41 in C Major ("Jupiter") Mozart
Piano Concerto No. 5 in E-flat Major ("Emperor") Beethoven.

15.5 When the words "major" or "minor" are part of a title, both are capitalized.

Sonata in A Major
Sonata in A Minor

- 15.6 In titles that include a key with sharps and flats, the words “sharp” and “flat” should be written out in lower case and preceded by a hyphen.

Sonata in F-sharp Major
Concerto in E-flat Minor

- 15.7 When opus and number are part of a title, they are abbreviated and capitalized.

Op. 15, No. 3

- 15.7.1 In a *narrative*, when a title includes an opus number only, no comma is used after the opus number.

Sonata Op. 45 was composed in 1842.

- 15.7.2 In a *narrative*, when a title includes both an opus and number, but no key, commas appear as follows. In a *listing*, only the comma after the opus number is retained.

Sonata Op. 31, No. 3, was first performed in 1842.

- 15.7.3 In a narrative, when a title includes a key and an opus number only, commas are used after “Major” or “Minor” and the opus number. In a *listing*, only the comma after the key signature is retained.

Sonata in D Major, Op. 30, was composed in 1842

- 15.7.4 In a narrative, when a title includes a key, an opus, and a number, a comma appears after each element. In a listing, commas after the key signature and opus only are retained.

Sonata in E-flat Major, Op. 15, No. 3, was performed . . .

- 15.8 Thematic catalog citations appear in the titles of some works, most commonly in works by Bach, Mozart, and Schubert. Such citations comprise a capital letter followed by a period, a space, and a number. (An exception is BWV for Bach; it is abbreviated without periods.) When used in titles, citations are preceded by a comma.

K or KV signifies Köchel’s Mozart catalog.
Mozart: Fantasy in C Minor, K. 475 (or KV. 475)

D signifies Deutsch’s Schubert catalog.
Schubert: Mass No. 6 in E-flat Major, D. 950

BWV signifies Schmieder’s Bach catalog.
Bach: Toccata and Fugue in D Minor, BWV 565

- 15.9 When elements of a title are arranged informally, they are capitalized.

the B Minor Symphony of John Brown
the Third Italian Suite of Amy Green

- 15.10 Movement titles in a *narrative* are capitalized and in roman, even if they are in a foreign language.

The opening Allegro has always been my favorite.

In a *concert program*, listed movements in a foreign language are italicized. Movements in English are roman.

Sonata in G Major	American Symphony
<i>Allegro</i>	Grand Canyon
<i>Adagio</i>	Great Plains
<i>Allegro</i>	Mighty Mississippi

- 15.11 Song titles in a *narrative* are in roman type, even if they are in foreign languages, and are enclosed in quotation marks. In a *concert program*, individual song titles are in roman but without the quotation marks. Note that the title of a song *collection* is italicized if it is in a foreign language but that the individual songs in the collection are in roman.

Narrative “Meine Liebe ist grun” by Brahms is my favorite piece.

Concert Après un Rêve Gabriel Fauré

Listing *Ariettes oubliées* Claude Debussy
C’est l’Extase
Il Pleure dan Mon Coeur

- 15.12 Arias (parts of operas) are in roman type and enclosed in quotation marks. Even if the aria is in a foreign language, it still appears in roman.

“Where’er You Walk” from Handel’s opera *Semele*
“Non so più” from *Le nozze di Figaro*

- 15.13 When a title appears in a foreign language that is the original language, it is preferable to use that original language rather than an anglicized version.

Le nozze di Figaro rather than *The Marriage of Figaro*

16.0 Composer Names

16.1 Use transliterated, Americanized names for composers.

16.1.1 Transliteration from the Russian alphabet is problematic, resulting in several accepted name spellings for some composers. The preferred spelling for some:

Prokofiev
Rachmaninoff
Stravinsky
Tchaikovsky, Peter Illych

16.1.2 The preferred spelling for Arnold Schoenberg is as printed here; the umlaut (ö) should be omitted.

16.2 With regard to possessives: for all composers' names, even those ending in "s" and "z," use an apostrophe and an s.

Berlioz's Brahms's Boulez's

17.0 Capitalization

17.1 Periods of music history are not capitalized when used as nouns or adjectives.

the middle ages the romantic period
the renaissance the renaissance madrigal
the baroque the baroque violin
the classical period romanticism

17.2 The German musical forms Lied, Lieder, and Ländler are always capitalized.

17.3 Capitalization for titles in various languages is as follows:

English Capitalize all words except conjunctions, prepositions, and articles (a, an, the), unless they begin a sentence.

A Quiet Place
Peter and the Wolf

French Capitalize words through the first noun.

La Bonne Chanson
L'Enfant prodigue
Rapsodie espagnole

German Capitalize the first word and all subsequent nouns.
"Meine Liebe ist grun"

Italian	<p>Capitalize the first word and proper names of people and places.</p> <p><i>Così fan tutte</i> <i>La gazza ladra</i> <i>Il barbiere di Siviglia</i></p>
Spanish	<p>The same as above</p> <p><i>La vida breve</i> <i>La casa de Bernardo Alba</i></p>
Latin	<p>Capitalize all words but conjunctions and prepositions (the same as English).</p> <p><i>Vesperae Solennae de Confessor</i> <i>In Dulci Jubilo</i></p>

SCHOOL OF MUSIC COMMUNICATIONS POLICIES

18.0 Collateral Materials

- 18.1 All official School of Music materials that will be distributed to the public (brochures, newsletters, merchandise; but not individual student concert flyers or materials produced by Pick-Staiger Concert Hall) must be reviewed by the director of communications and marketing for style consistency, correct logo usage, and quality.
- 18.2 Informal titles of musical works may be used for marketing materials. For example Schubert: Symphony No. 6 in C Major, D. 589 may be referred to as Schubert: Symphony No. 6 in a listing, or Schubert's Sixth Symphony in a narrative.
- 18.3 Faculty members desiring a publication for either internal or public use should consult with the appropriate coordinator and co-chair, who will bring the request to the dean and director of communications. Faculty members should not ask Pick-Staiger staff to create publications beyond the scope of Pick's normal day-to-day activities.
- 18.4 Consult with the director of communications and marketing before using the University and school logo on any material.

19.0 Web Site

- 19.1 *Content Changes* Faculty should send changes in writing to their department coordinator, who will forward the document to the Director of Faculty Administration. She will finalize copy and send to the web/communications manager.
- 19.2 Faculty and student achievements are listed on an ongoing basis under “News” on the homepage. To submit items, e-mail fanfare@northwestern.edu. Submissions may be edited.
- 19.3 Only faculty news submitted to the web will be considered for listing in the “Faculty News” area of *Fanfare*, the School of Music magazine.

20.0 Representation of People, Places, and Things

20.1 People

School of Music administrator names and titles should appear as follows for both a narrative and a listing format. If a professor holds an administrative title plus an endowed chair and there are space limitations, the administrative title only is used.

dean Toni-Marie Montgomery (or)
Toni-Marie Montgomery, dean

associate dean Peter R. Webster
Peter Webster, associate dean of faculty affairs

associate dean René E. Machado
René E. Machado, associate dean for administration and finance

assistant dean Linda A. Garton
Linda A. Garton, assistant dean for admission and student affairs

Mai Lin Noffke, director of faculty administration
Oliver Ionita, director of development
Ellen M. Schantz, director of communications and marketing
Richard C. Van Kleeck, director of concert activities

- 20.1.1 Several professors hold endowed chairs. In a narrative and in a listing they should be referred to as follows. *Note that these citations are capitalized where administrative titles following a name are not.*

Bernard J. Dobroski, John Evans Professor of Music
Frederick Hemke, Louis and Elsie Snyder Eckstein Professor of Music

Lee Hyla, Harry N. and Ruth F. Wyatt Chair in Music Theory and
Composition

Peter R. Webster, John W. Beattie Professor of Music Education

Victor Yampolsky, Carol F. and Arthur L. Rice, Jr. University Professorship
in Music Performance

- 20.1.2 In a second reference to a person, use the last name only.

Dean Montgomery was formerly dean of the School of Fine Arts at the
University of Kansas. In that position, Montgomery oversaw . . .

- 20.1.3 In both listings and in a narrative context, musician identification is by instrument, not function. Identifiers are not capitalized.

Douglas Brown, violin (not violinist).
Stephen Hough, piano (not pianist)
Tom Jones, bass-baritone

20.2 **Places**

Formal listings or references to Bienen School of Music facilities should appear as follows.

Lutkin Hall
Music Administration Building (MAB)
Music Practice Hall (informally known as “The Beehive”)
Pick-Staiger Concert Hall
Regenstein Hall of Music

- 20.2.1 Use official names of offices in formal publications and capitalize. For informal usage, the name/title is not capitalized.

Office of the Dean (formal)
the dean’s office (informal)

- 20.2.2 In a citation of the school’s Office of Music Admission and Financial Aid, note that Admission is not plural.

20.3.4 In printed materials, Northwestern University should not be referred to as NU except in very informal situations.

20.4.5 When Northwestern University is referred to as “the University” in a narrative, “university” is capitalized.

20.5.6 Correct usages for miscellaneous places:
the Arch
the Rock
Northwestern’s Evanston campus (campus is not capitalized)

20.3 **Things**

20.3.1 Formal listings or references in a narrative to Bienen School of Music special programs and prizes should appear as follows.

Music Academy
National High School Music Institute
Jean Gimbel Lane Prize in Piano Performance
Michael Ludwig Nemmers Prize in Music Composition
The Charles Deering McCormick Professorship of Teaching Excellence

20.3.2 Academic quarters are not capitalized.

He planned on taking music in the fall quarter.

20.3.3 Names of lectures and symposia are capitalized, in roman type, and are enclosed in quotation marks.

“The State of the Future” given by John Doe

20.3.4 Names of academic courses are capitalized and in roman type.

Music History 101

21.0 **Format for Written Communications**

21.1 **Typeface**

Use Times New Roman at 12 point for all memos, letters, reports, and other formal materials generated in house. (This does not apply to promotionally oriented materials, such as flyers and program stuffers.) Type size may be reduced to 11 point to accommodate space restrictions.

21.2 **Business Letters**

Business letters may be formatted in several ways. Today's most popular formats are modified block, modified block with indented paragraphs, and business social. For templates, see Appendix A, figures 1 – 3.

The signature block of a letter comprises a signature, the name in type, the title, and "School of Music"

Dorothy Brown
Director of Development

21.3 Minutes are compiled to provide a written record of announcements, reports, significant discussion, and decisions that have taken place during a meeting. Format may be a detailed transcription or a summary of the major points. The following information must be included:

- 1) Name of group and meeting
- 2) Date, place, and time meeting was called to order and time of adjournment
- 3) Names of persons present and absent
- 4) Disposition of previous minutes
- 5) Announcements
- 6) Summaries of reports
- 7) Motions presented and actions taken on motions
- 8) Summaries of significant discussions
- 9) Name and signature of person compiling the notes

22.0 **Invitation Format**

22.1 Invitations should always include 10 copy elements (see Appendix B).

22.2 Event hosts should be a person or group of people, not an institution.

Dean Toni-Marie Montgomery
Northwestern University School of Music
invites you to a reception in honor of

(not)

The Northwestern University School of Music
invites you

22.2.1 In situations where the exact host is difficult to determine, it is often best to use the institution logo or letterhead as a header followed by the wording "You are cordially invited to a reception. . ."

23.0 Concert Program Format

Consult with Pick-Staiger staff for formatting of non-opera programs, opera programs, and master class programs.

24.0 Concert Program Book Policies

- 24.1 All programs for official School of Music events must be prepared by the Pick-Staiger Concert Hall staff. This includes ensemble concerts, faculty recitals, student degree recitals, and guest artist concerts.
- 24.2 Faculty artist biographies submitted to the Pick-Staiger staff should be no longer than three paragraphs or two-thirds of a page.
- 24.3 Lengthy program notes and extensive texts cannot be provided by the School of Music in concert programs. Performers may prepare their own notes/texts, in any format of their choosing, but may not use the University seal.

25.0 School of Music Publications

- 25.1 *Fanfare*
The official magazine of the School of Music; published once yearly in late spring. Story ideas should be submitted to the director of communications and marketing.
- 25.2 Viewbook
Overview of the School of Music for prospective students and their families; published biennially.

USE OF THE SCHOOL NAME

26.0 School Name in a Narrative

26.1 School name alone

The first iteration in any text is “Henry and Leigh Bienen School of Music” and thereafter “Bienen School of Music,” “Bienen School,” or “Bienen.”

“The Henry and Leigh Bienen School of Music is dedicated to the scholarly, artistic, and personal development of each student. The Bienen School comprises 640 students and 125 faculty.”

26.2 Reference to the past

No matter the era referenced, the school is referred to as either the “Henry and Leigh Bienen School of Music” or the “Bienen School of Music,” depending upon whether or not it is a first iteration.

“The 2006 graduates of the Henry and Leigh Bienen School of Music are employed in a wide variety of occupations. Bienen graduates can be found worldwide.”

“From 1986 to 2008, the number of potential student inquiries at the Bienen School of Music increased 120%.”

26.3 Adjacent to faculty and staff titles

Use the full name except in the case of very informal documents.

“John Doe, associate professor at the Henry and Leigh Bienen School of Music, is a noted scholar in nineteenth century opera.”

27.0 School Name in a Listing

27.1 Brochures and Documents

Listings in materials for internal and/or campus circulation should use Bienen School of Music. Those circulated off campus should use “Northwestern University Bienen School of Music.”

[*Program*]

“Conference presenters are from the following schools:”

Curtis Institute of Music

Indiana University Jacobs School of Music

Northwestern University Bienen School of Music

Conference Presenters

Jane Freeman, Northwestern University Bienen School of Music

[Campus survey]

“Check the Northwestern schools that interest you:”

___ Bienen School of Music

___ Kellogg

___ Weinberg College of Arts and Sciences

27.2 Indexes and Directories

Use Northwestern University, Bienen School of Music

28.0 School Name as an Acronym

The school should not be referred in an acronym form.

29.0 Splitting the School Name

If there is a need to split the full formal name, due to space or format, use

Henry and Leigh
Bienen School of Music

30.0 Materials Printed by the School of Music

30.1 Stationery

All letterheads, business cards, envelopes, and other items of a stationery suite should use “Henry and Leigh Bienen School of Music”.

30.2 Invitations

Use “Bienen School of Music” for all but the most formal invitations.

30.3 Publications

30.3.1 Covers

Non-promotional, formal pieces (faculty handbook, undergraduate and graduate handbooks, view book, concert programs, and diplomas) should use

Henry and Leigh Bienen School of Music
Northwestern University.

The University seal should appear somewhere, though not necessarily adjacent to the school name.

Promotional pieces (marketing brochures, postcards, internal and external newsletters) should use

Bienen School of Music
Northwestern University

Use of the University seal is optional.

30.3.2 Return addresses

Henry and Leigh Bienen School of Music
Northwestern University
711 Elgin Road
Evanston, IL 60208-1200

30.4 **Forms Headers** (non-stationery based)

Forms that are circulated to the public (such as to prospective students) or are part of a student's official record should be styled

Bienen School of Music
Northwestern University

Forms distributed internally or on campus should be styled Bienen School of Music. Templates with these headers are available.

31.0 Materials Printed by Pick-Staiger Concert Hall

31.1 **Stationery** (see 29.1)

31.2 **Invitations** (see 29.2)

31.3 **Publications**

31.3.1 Covers

In a type compatible with the Pick-Staiger typography, use Northwestern University Bienen School of Music.

Concertline
Pick-Staiger Concert Hall
Northwestern University Bienen School of Music

31.3.2 Return Addresses

Pick-Staiger Concert Hall
Northwestern University Bienen School of Music
50 Art Circle Drive
Evanston, I 60208-2420

31.4 **Forms Headers** (non-stationery based)

Materials circulated internally or on campus:

Pick-Staiger Concert Hall
Bienen School of Music

Materials circulated off campus

Pick-Staiger Concert Hall
Northwestern University Bienen School of Music

31.5 **Tickets**
Use Northwestern University Bienen School of Music

31.6 **Gift Certificates**

Henry and Leigh Bienen School of Music
Northwestern University

32.0 **Electronic Materials**

32.1 **Stationery**

Electronic stationery will be available. Faculty may access it through the secured faculty site and staff through the shared directory.

32.2 **E-mail Signature Blocks**
Use Henry and Leigh Bienen School of Music.

John Doe
Associate Professor
Henry and Leigh Bienen School of Music
Northwestern University
711 Elgin Road
Evanston, IL 60208-1200

32.3 **Forms Headers** (see 4.4)

32.4 **Web sites**

32.4.1 *School of Music*

Headers and footers
Headers should use “Bienen School of Music” and footers “Henry and Leigh Bienen School of Music.”

Banners
Use “Bienen School of Music” or “Bienen School” if space is tight

32.4.2 *Pick-Staiger Concert Hall*

Header
Header should include the name Bienen School of Music.

32.5 **Webcast Identification Label**
Use Northwestern University Bienen School of Music

33.0 Display Advertising

External newspaper and magazine ads must include both “Northwestern University” and “Bienen School of Music.” Internal ads may drop “Northwestern University.”

34.0 Merchandizing

34.1 Tablecloth and Banner

Use “Northwestern University Henry and Leigh Bienen School of Music” and the University seal.

34.2 College Fair Banner

Use “Northwestern University Bienen School of Music”

34.3 Promotional Items

Use “Bienen School of Music”

35.0 Signage

Signage within and outside each School of Music building should be labeled “Henry and Leigh Bienen School of Music.”

36.0 School Logo

The school logo is a typography treatment. Questions regarding its use should be addressed to the director of communications and marketing.

APPENDICES

Appendix A Business Letters

Figure 1 Full Block

Figure 2 Modified Block

Figure 3 Modified Block with Indented Paragraphs

Appendix B Invitation Text Elements

Appendix C Concert Program Book Template Index

Appendix A Business Letters

Figure 1
Full Block Letter

This format is the most streamlined letter style, because all parts and all lines begin at the left margin.

**NU LETTERHEAD/
LOGO**

July 16, 2004

2-5 blank lines-----

Mr. John Doe
Senior Vice President
Special Products Division
Nabisco
East Hanover, NJ 07936

1 blank line-----

Dear Mr. Doe:

1 blank line-----

I enjoyed meeting you yesterday and sharing with you information about the School of Music. We would welcome your participation in our activities.

Based on your comments, I think the area where you might have the greatest impact is outreach. There are a variety of programs from which to choose, and I have enclosed materials to give you a bit of background.

Thank you for your interest in the School of Music, and I will be in touch next week.

1 blank line-----

Sincerely,

4 blank lines-----

Toni-Marie Montgomery
Dean

1 blank line-----

TMM:ak
Enclosures

APPENDIX A
Business Letters

Figure 2
Modified Block Letter

This format is the most popular letter style used in business. All lines except the return address (if used), the date, and the closing lines begin at the left margin.

**NU LETTERHEAD/
LOGO**

July 16, 2004

-----2-5 blank lines -----

Mr. John Doe
Senior Vice President
Special Products Division
Nabisco
East Hanover, NJ 07936

1 blank line -----

Dear Mr. Doe:

1 blank line -----

I enjoyed meeting you yesterday and sharing with you information about the School of Music. We would welcome your participation in our activities.

1 blank line -----

Based on your comments, I think the area where you might have the greatest impact is outreach. There are a variety of programs from which to choose, and I have enclosed materials to give you a bit of background.

1 blank line -----

Thank you for your interest in the School of Music, and I will be in touch next week.

1 blank line -----

Sincerely.

-----4 blank lines-----

Toni-Marie Montgomery
Dean

-----1 blank line -----

TMM:ak
Enclosures

Appendix A Business Letters

Figure 3
Modified Block Letter
with Indented Paragraphs

In this format, all lines except the first line of each paragraph, the return address (if used) and the closing lines begin at the left margin. The format is generally perceived to be more “friendly” or casual in appearance than the modified block form.

**NU LETTERHEAD/
LOGO**

July 16, 2004

-----2-5 blank lines -----

Mr. John Doe
Senior Vice President
Special Products Division
Nabisco
East Hanover, NJ 07936

1 blank line -----

Dear Mr. Doe: *(colon)*

1 blank line -----

I enjoyed meeting you yesterday and sharing with you information about the School of Music. We would welcome your participation in our activities.

1 blank line -----

Based on your comments, I think the area where you might have the greatest impact is outreach. There are a variety of programs from which to choose, and I have enclosed materials to give you a bit of background.

1 blank line -----

Thank you for your interest in the School of Music, and I will be in touch next week.

1 blank line -----

Sincerely, *(comma)*

-----4 blank lines -----

Toni-Marie Montgomery
Dean

-----1 blank line -----

TMM:ak
Enclosures

APPENDIX B

Invitation Text Elements

Ten elements go into a properly worded invitation, as illustrated below.

LOGO -----1. **Corporate symbol (may
be placed at bottom)**

Toni-Marie Montgomery-----2. **Names of hosts**
Dean of the School of Music

requests the pleasure of your company-----3. **Phrase of invitation**
at a cocktail party-----4. **Kind of event**

in honor of Professor John Doe -----5. **Purpose of event**
on the occasion of his retirement

Tuesday, May 23 -----6. **The date**
6 to 8 p.m. -----7. **The hour**

The Oak Room -----8. **The place**
Orrington Hotel
Evanston

RSVP -----9. **Where to reply** Valet parking-----10. **Special instructions**
Sandra Johnson
317-634-2555

APPENDIX C

Concert Program Template Index

[For program samples, see director of communications and marketing]

1. Faculty recitals

- a. Solo recital (one performer)
- b. Solo recital with nonfaculty assisting artists
- c. Duo or ensemble recital (more than one performer, all faculty)
- d. Duo or ensemble recital with nonfaculty assisting artist

2. Guest artist recitals

- a. Solo recital (one performer)
- b. Solo recital with assisting artists
- c. Solo recital on an annual series (Segovia)
- d. Solo recital on an annual series (Keyboard Conversations)
- e. Solo recital on a one-time titled series
- f. Duo recital
- g. Recital by an established ensemble
- h. Recital by an established ensemble with assisting artist
- i. Recital by an ad hoc ensemble

3. Established faculty-led student ensembles

- a. Ensemble with no soloist (band)
- b. Ensemble with no soloist (orchestra)
- c. Ensemble with faculty or guest-artist soloist
- d. Ensemble with student soloists
- e. Ensemble with literary text (choral)
- f. Two major ensembles performing together (if one is a chorus and one an orchestra, list chorus first unless chorus is not performing on part of the program)
- g. Two major ensembles sharing a program (not performing together)

4. Student recital

- a. Solo recital (one performer)
- b. Solo recital with assisting artist(s)

5. Opera and Oratorio

- a. Opera
- b. Oratorio with characters

6. Jazz ensembles

- a. One jazz ensemble with featured guest artist
- b. Multiple jazz ensembles

7. NHSMI

- a. Multiple-performer recital
- b. Multiple-ensemble concert
- c. Individual program recital

8. Master class

- a. With one accompanist for entire program
- b. With multiple accompanists

9. New Music Marathon

Examples of Optional Program Elements

Donor list: 5

Listings of upcoming events: 3a, 3d, 6b

Solo vocal repertoire: 7c

Titled programs: 2d, 2g, 3b