

CLASSICAL

MUSIC METADATA

STYLE GUIDE 2.1



MUSIC
BUSINESS
ASSOCIATION

This publication is a work product of the Music Business Association's Digital Operations & Metadata Workgroup co-chaired by INgrooves's Chris Read and Amazon's Jill Chapman.

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Share your feedback as well as recommendations for this and future versions of the guide at the following link:

<https://docs.google.com/document/d/1wCPZdYAdRvijiVrxuejTetX4LJ750ekWH30AyRqotrM/edit?usp=sharing>

User feedback is greatly appreciated.

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OVERVIEW

This Classical Style Guide grew out of the Music Biz Music Metadata Style Guide. It became clear that the information in that guide was largely inapplicable to classical repertoire and this separate guide was created.

The objectives of having such a style guide are as follows:

- Generate a sense of consistency across classical repertoire from different creators, on different labels and carried by different music services,
- Ensure that consumers are able to browse across creators, labels and services so they can compare and understand the descriptive information for different recordings of the same work,
- Assist industry professionals who do not have detailed sector knowledge to create accurate metadata records,
- Protect the credibility a sector known to have highly demanding and critical consumers,
- Ensure that our shared cultural heritage is accurately and respectfully represented in the information that describes it.

While all originators of metadata must have some latitude to associate recordings with descriptive information that conforms to a house style, this basic set of rules will ensure broad consistency. Although the style guide is technology-independent, it is expected that classical metadata will be carried in a structured format such as a DDEX message.

This style guide is a work in progress. While it will never have sufficient richness to cover every eventuality, it is intended to extend both its scope and depth. Comments on ways in which this can be done are very welcome and should be sent to **robby.towns@musicbiz.org** or made as suggestions to the living document at the following url:

https://docs.google.com/document/d/1Elmbg2rc0kktf2DnUu7hugZRQX3KtwJn8nvt_n8NUrg/edit?usp=sharing

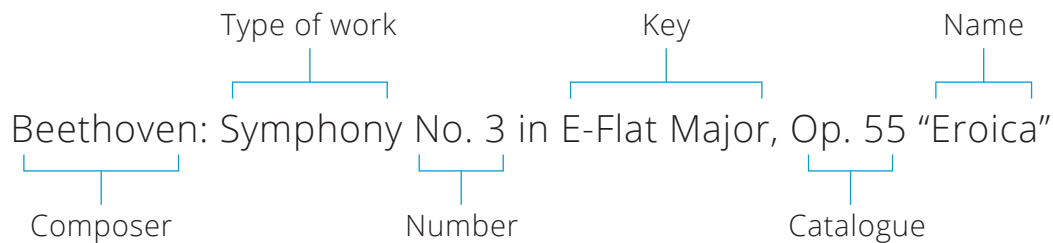


1

ALBUM TITLE

ALBUM TITLE

It is important to include the composer's last name as part of the album title. Proper formatting is also necessary. Please check with the Digital Merchant to determine the best way to format the title. The format below is generally accepted by most stores.



Always list only the composer's last name in the album title. To avoid confusion when dealing with composers that have the same last name, abbreviate the first initial of those potentially conflicting composers. Some composers have both their first and middle names commonly abbreviated. Always list the abbreviation before the composer's last name and never after.

For example:

R. Strauss
J.S. Bach
C.P.E. Bach

Traditionally, if there are multiple works with two or three composers on the same album (or if a specific work has multiple composers or a popularly associated composer and librettist/lyricist pairing), both of the composer's last names should be listed prior to the colon separated by an '&'. The text following the composers in this case should be a general term or sentence summarizing the content of works on the album.

For example:

Beethoven & Bach: Collected Symphonies
Beethoven, Bach & Haydn: Popular String Quartets

1 ALBUM TITLE

On albums with more than three composers, it is recommended that the composer names are dropped and only the common combining title be listed.

For example:

The 50 Most Essential Pieces of Classical Music

NOTE: Be meticulous with the use of the colon to separate the composer name from the work, as well as the punctuation and casing of each component within the album title (refer to the 'Music Metadata Style Guide' for specifics on punctuation and casing within album titles).



2

TRACK TITLE

TRACK TITLE

This section continues the explanation of Formal Classical Work Structure by identifying how Classical Work titles have traditionally been formatted. If a track features a movement or a section of a larger classical work, the best practice is to begin the track title with the name of the larger work. Be sure to include all related components like Catalogue Types & Numbers (if one exists) and Alternative/Popular Titles.

In an album title the colon serves a specific purpose, though its function is different at the track level. For track title, the colon separates the work from the movement (and the Musical Markings from the Form in the Movement Name), whereas in the album title it separates the composer from the work.

Below is an example track title that we will be using to dissect and examine each component.

Symphony No. 3 in E-Flat Major, Op. 55 "Eroica": I. Allegro con brio

*Note the proper sentence casing used in the Italian 'Allegro con brio' - a common mistake is to use title casing - Allegro Con Brio is incorrect and would be rejected by some stores. See the section on Movement Titles for more details.

The Track Title in Formal Classical Structure is made up of the following components:

- 1. Classical Work Type**
- 2. Classical Work Number**
- 3. Key Signature**
- 4. Catalogue Type & Catalogue Number**
 - a. optional additional Classical Work Number
- 5. Alternative Title or Popular Title**
- 6. Movement Number**
- 7. Movement Name**
 - a. Broken down into Form, Musical Markings,
& Alternative or Popular Titles

2 TRACK TITLE

2.1 CLASSICAL WORK TYPE

Symphony No. 3 in E-Flat Major, Op. 55 “Eroica”: I. Allegro con brio

The Classical Work Type is the first thing to be listed in a movement track title and the second thing to be listed in a work title after the composer’s name. Classical Work Types should never be confused with music genres, as they referred to more specific definitions and guidelines. Classical Work Types are commonly defined by the type of performance group or the form of the music being performed. Below is a list of common Classical Work Types and a description of each:

SUBSET	USUAL ENSEMBLE	DESCRIPTION
Symphony	Full Symphony Orchestra (occasionally with solo instrument and/or choir)	A Symphony is a major work by a composer generally consisting of 2 or more movements.
Concerto <i>popular related types</i> - Piano Concerto - Violin Concerto - Cello Concerto - Double Concerto (two soloists)	Solo instrument(s) and orchestra	A Concerto involves a featured solo virtuoso playing alongside an ensemble. Generally included is a cadenza, or a prolonged solo passage performed by the soloist.
String Quartet	Violin, Violin, Viola, and Cello	A string quartet is a common piece of chamber music traditionally played in intimate settings.

Sonata <i>popular related types</i> - Piano Sonata - Violin Sonata	Generally solo piano; otherwise a featured instrument with piano accompaniment	A popular traditional Classical Work Type with a form that has evolved over the ages.
Incidental Music (listed instead as only the name of the Opera, Ballet, etc. instead, unless an Overture) [see section on Opera for more details]	Chamber Orchestra	Music that accompanies a dramatic work (with or without vocals).

NOTE: There are many Classical Work Types (and related types) not listed here. For a more complete list of Classical Work Types and other related types, please visit [the Wikipedia entry for 'List of musical forms by era'](#).

Classical Work Types have a tendency to get complicated when considering and analyzing the popularity of things like Piano Sonatas and Violin Sonatas in comparison with rare Classical Work Types like a Sonata for Piano Four Hands. Generally, if a Classical Work Type is widely populated by prominent pieces, the featured instrument is considered part of subset title (as in Violin Sonata as opposed to Sonata for Violin) and is listed prior to the type. If the featured instrument is less common for a particular Classical Work Type, it should be listed following the word “for” after the type (as in Sonata for Piano Four Hands as opposed to Piano Four Hands Sonata).

2 TRACK TITLE

CORRECT	INCORRECT	REASONING
Violin Sonata	Sonata for Violin)	Violin Sonata is a widely recognized Classical Subset with hundreds of compositions within the subset
Sonata for Piano Four Hands	Piano Four Hands Sonata	A Sonata for Piano Four Hands would be considered a rare (and interesting!) Classical Subset

2.2 CLASSICAL WORK NUMBER

*Symphony **No. 3** in E-Flat Major, Op. 55 “Eroica”: I. Allegro con brio*

A piece’s Classical Work Number refers to the numerical order of a composer’s works in a particular music subset. The Classical Work Number follows the Classical Work Type, is always abbreviated to “No.”, and the number is written as an arabic numeral (and never as a roman numeral).

Assigning a Classical Work Number to a work is entirely up to composer (or sometimes publisher) preference. For example, Ludwig Van Beethoven assigned Classical Work Numbers to his String Quartets (String Quartet No. 1 in F Major, Op. 18 No. 1 through String Quartet No. 16 in F Major, Op. 135), but not to his String Quintets (String Quintet in E-Flat Major, Op. 4 through String Quintet in C Minor, Op. 104). There is no clear ruleset on assigning Classical Work Numbers to works; only that if, as a composer or publisher, you start to number a particular Classical Work Type, it is generally accepted that you number all of the works within that Classical Work Type.

However, there are two exceptions:

1. A symphony generally always receives a Classical Work Number unless it is a commemorative or non-traditional work
2. Dramatic works like Operas and Ballets almost never receive Classical Work Numbers, no matter how many a composer composes, as they are always specifically titled.

2.3 KEY SIGNATURE

*Symphony No. 3 in **E-Flat Major**, Op. 55 “Eroica”: I. Allegro con brio*

A Key Signature refers to the particular musical key that a piece is played in. The Key Signature is listed following the word “in” directly after the Classical Work Number. The key listed in the work title is always the key that the work starts in. Works may change key between movements and even within movements, but the key name must always remain consistent across all work and movement titles for a particular piece.

Never specify a change to a different key within the piece/movement title or as an additional note afterwards.

CORRECT

Beethoven: Symphony No. 2 in D Major

- Symphony No. 2 in D Major: I. Adagio molto - Allegro con brio
- Symphony No. 2 in D Major: II. Larghetto
- Symphony No. 2 in D Major: III. Scherzo: Allegro - Trio
- Symphony No. 2 in D Major: IV. Allegro molto

2 TRACK TITLE

INCORRECT

Beethoven: Symphony No. 2 in D Major

- Symphony No. 2 in D Major: I. Adagio molto - Allegro con brio
- Symphony No. 2 in A Major: II. Larghetto
- Symphony No. 2 in D Major: III. Scherzo: Allegro - Trio
- Symphony No. 2 in D Major: IV. Allegro molto

Beethoven: Symphony No. 2 in D Major

- Symphony No. 2 in D Major: I. Adagio molto - Allegro con brio
- Symphony No. 2 in D Major: II. Larghetto (A Major)
- Symphony No. 2 in D Major: III. Scherzo: Allegro - Trio
- Symphony No. 2 in D Major: IV. Allegro molto

Below is an alphabetical list of accepted Key Signatures and their correct formatting:

MAJOR KEYS	MINOR KEYS
A Major / A-Flat Major	A Minor / A-Sharp Minor / A-Flat Minor
B Major / B-Flat Major	B Minor / B-Flat Minor
C Major / C-Flat Major / C-Sharp Major	C Minor / C-Sharp Minor
D Major / D-Flat Major	D Minor / D-Sharp Minor

E Major / E-Flat Major	E Minor / E-Flat Minor
F Major / F-Sharp Major	F Minor / F-Sharp Minor
G Major / G-Flat Major	G Minor / G-Sharp Minor

It is important to note that 'B' is sometimes referred to as 'H' in German nomenclature. Key signatures that use traditional German spellings should be translated to English.

CORRECT	INCORRECT
Bach: Mass in B Minor	Bach: Mass in H-moll

2.4 CATALOGUE

Symphony No. 3 in E-Flat Major, Op. 55 "Eroica": I. Allegro con brio

2.4.1 Catalogue Type: When listing a work title, the Catalogue Type is to be listed directly after the comma following the work's Key Signature. A Catalogue Type is the system used to organize the large number of works from numerous popular Classical composers. While the "Opus" Catalogue Type is most commonly and universally used, there are various types of catalogues used uniquely by various cataloguers. They are to always be abbreviated. Below are some of the most common you may run across and their necessary abbreviations:

NOTE: Works with an RV number may also include an Opus number. In this case, the RV number will immediately follow the Opus number.

2 TRACK TITLE

TYPE	ABBREVIATION	DESCRIPTION	EXAMPLE
Opus	OP	The most common catalogue format, generally used by most classical composers	Brahms: Violin Concerto in D Major, Op. 77
Bach-Werke-Verzeichnis (Bach Works Catalogue)	BWV	Used by Wolfgang Schmieder to classify Johann Sebastian Bach's works.	Bach: Lute Suite in E Minor, BWV 996
Köchel (or Köchel-Verzeichnis [Köchel List])	K (or KV)	Ludwig Ritter von Köchel's catalogue of Wolfgang Amadeus Mozart's works	Mozart: Piano Sonata No. 16 in C Major, K. 545
Deutsch	D	Otto Erich Deutsch's catalogue of Franz Schubert's works	Schubert: Symphony No. 8 in B Minor, D. 759
Ryom-Verzeichnis	RV	Peter Ryom's catalogue of Antonio Vivaldi's works	Vivaldi: Lute Concerto in D Major, RV 93

NOTE: Works with an RV number may also include an Opus number. In this case, the RV number will immediately follow the Opus number. For example

Vivaldi: Concerto No. 1 in E Major, Op. 8 RV 269

2.4.2 Catalogue Number: The catalogue number is listed directly after the Catalogue Type and generally refers to the order in which the particular works under the specified catalogue were released. Please check with a Classical music database

regarding accurate Catalogue Numbers for a specific work, as there are occasional discrepancies in how they are ordered.

For a complete list of catalogues (some less common and less complete), please visit [the Wikipedia entry for “Catalogues of classical compositions”](#) or check with your preferred Digital Merchant. Catalogue Types & Numbers are very uncommon in recently composed classical music.

2.4.3 Additional Classical Work Number: An additional Classical Work Number is needed if there are multiple works within the same Catalogue Number (as is common when composers compose, for example, a group of String Quartets over the same period of time), the Catalogue Number is to be directly followed with an additional Classical Work Number (clarifying that it is an additional work within the same Catalogue entry) in both the work and movement titles. Notice that the Catalogue Type & Number below stays the same while the Classical Work Number, Key Signature, and additional Classical Work Number change.

COMPOSER/CLASSICAL WORK TYPE/CLASSICAL WORK NUMBER/KEY SIGNATURE	CATALOGUE TYPE & NUMBER	ADDITIONAL CLASSICAL WORK NUMBER
Beethoven: String Quartet No. 7 in F Major,	Op. 59	No. 1
Beethoven: String Quartet No. 8 in E Minor,	Op. 59	No. 2
Beethoven: String Quartet No. 9 in C Major,	Op. 59	No. 3

An exception to this rule would be Vivaldi’s Four Seasons, which uses different RV numbers in place of additional Classical Work Numbers (refer to the Catalogue Type section for RV definition).

2 TRACK TITLE

2.5 ALTERNATIVE TITLE & POPULAR TITLE

Symphony No. 3 in E-Flat Major, Op. 55 “Eroica”: I. Allegro con brio

Some pieces of Classical music are given additional titles by the composer (Alternative Title) or by the composer’s audience (Popular Title). Both the Alternative Title and Popular Title following directly after the Catalogue Number and should be placed in double quotes.

For example

**Tchaikovsky: Symphony No. 6 in B Minor, Op. 74 “Pathétique”
Symphony No. 41 in C Major, K. 551 “Jupiter”: I. Allegro vivace**

Never disregard the formal Classical title structure in favor of the Alternative Title or Popular Title.

CORRECT	INCORRECT
Mozart: Symphony No. 41 in C Major, K. 551 “Jupiter”	Mozart: Jupiter Symphony
Tchaikovsky: Symphony No. 41 in C Major, K. 551 “Pathétique”	Tchaikovsky: Symphonie Pathétique

2.6 MOVEMENTS

Symphony No. 3 in E-Flat Major, Op. 55 “Eroica”: I. Allegro con brio

The Movement Number and Movement Name are only listed at the track level. Both follow directly after the colon following the Catalogue Number (or Alternative/Popular Title if there is one).

2.6.1 Movement Number: The Movement Number designates which movement of a particular work is being played. Each Classical Work Type has a common number of movements, but there is never a set rule to the number of movements a work can

have. Below is a list of the common amount of Movement Numbers for the most common Classical Work Types.

CLASSICAL WORK TYPE	TYPICAL MOVEMENT NUMBERS
Symphony	2 or more
Concerto	3
String Quartet	4
Sonata	3 or more

Movement Numbers are always listed as uppercase Roman Numerals directly following the colon. Lowercase Roman Numerals or other forms of numbers should not be used. Always follow the Roman Numerals with a period prior to writing the Movement Name.

CORRECT	INCORRECT
Symphony No. 6 in E Minor: II. Moderato	Symphony No. 6 in E Minor: 2. Moderato
Symphony No. 6 in E Minor: II. Moderato	Symphony No. 6 in E Minor: ii. Moderato
Symphony No. 6 in E Minor: II. Moderato	Symphony No. 6 in E Minor: Two. Moderato

There is virtually no limit to the number of movements a work can have.

2.6.2 Movement Name: In formal classical structure, the Movement Name is broken up into three possible sections: Form, Music Marking(s), and Alternative or Popular Title. These three possible sections are listed following the Movement Number in the following format:

Form: Music Marking ("Alternative/Popular Title")

2 TRACK TITLE

It is very rare that you will have to list all three sections. Usually just the Music Marking is listed, with the Form being the second most common.

Form: The Form of a movement refers to the classical structure that the particular movement follows. There are many different Forms within the classical world, however, some are far more popular than others. Listed below are some of the most common classical Forms and their definitions:

FORM	DEFINITION
Scherzo	A lively A-B-A form that is generally in triple meter.
Overture	In opera, the opening piece that establishes common themes and leitmotifs. Can also be used by a composer to designate an important and robust work meant to be at the front of a program (as in the 1812 Overture).
Rondo	A rounded form in which the second half is a repeat of the first half (usually in A-B-A form).
Finale	The final movement of a work.
Minuet (Menuetto)	A slow, triple meter dance. Commonly followed by a trio.

For a complete list of Forms, please visit see the [Wikipedia entry on 'List of musical forms by era'](#). Also note that while rules for Form structure are very strict in traditional classical literature, recently composed classical music tends to take more freedom with them. Please see the Modern Classical Structure section for more information.

If a movement contains two Forms (uncommon), include both Forms within the movement title separated by '&'. If each Form has separate Music Markings (even more uncommon), keep them paired with the Form they are associated with and separate both the Forms and Music Markings with '&'. If a movement has two Forms but only one Music Marking, list it with both forms first followed by a colon and the Musical Marking.

CORRECT	INCORRECT
Menuetto & Trio	Menuetto/Trio
Menuetto: Allegro & Trio: Allegro vivace	Menuetto & Trio: Allegro - Allegro vivace
Menuetto & Trio: Allegro	Menuetto: Allegro & Trio: Allegro

A movement's form may or may not be listed, depending upon its popularity or just by personal decision by the composer. Never add a Form to a Movement Title if one is not listed by the composer. More often than not, a Movement Title will not contain a Form.

Music Marking(s): The Music Marking refers to the tempo or expressive marking of the movement. This should be given an initial capital and follow the Movement Number and its period.

Below are some common Movement Names to give an idea of correct casing:

Adagio
Allegro ma non troppo
Allegro vivace
Presto

There is no limit to the amount of Music Markings a movement can have as many movements change tempo and expression. When listing a movement with multiple Music Markings, the Music Markings are to be separated with dashes.

For example

**Symphony No. 9 in D Major, Op. 125 “Choral”: III. Adagio molto e cantabile
- Andante moderato**

ALTERNATIVE/POPULAR TITLE

If a movement has an Alternative Title or Popular Title of its own (similar to Alternative/Popular Titles of a Classical Work Type), this be placed in parentheses and quotations marks following the Musical Markings.

For example

**Symphony No. 6 in F Major, Op. 68 “Pastorale”: II. Andante molto moto
 (“Scene by the Brook”)**

Other information about the Movement Name (such as if a work is incomplete or unfinished) follow the same formatting in parentheses but without quotations.

CONTRIBUTOR ROLES IN CLASSICAL

Properly crediting classical artists and composers within correct metadata standards is the key to improving the classical metadata climate. Please follow the below guidelines to correctly credit all of a work's contributors. While composers and performing artists are generally easy to credit, check with your Aggregator on options to credit additional contributors such as arrangers, orchestrators, and other classical personnel

A composite background image featuring a violin in the upper right and a keyboard in the lower right, both partially obscured by a large green diagonal shape. The green shape has a pattern of diagonal lines in the top left corner.

5

COMPOSER

COMPOSER

Do not use abbreviations, commas, or add additional information to a composer’s name. Always use the accepted standard name of a composer listed as full first name first and then full last name last.

CORRECT	INCORRECT
Wolfgang Amadeus Mozart	Mozart, Wolfgang Amadeus
Wolfgang Amadeus Mozart	Wolfgang Mozart
Wolfgang Amadeus Mozart	W. A. Mozart

For classical music at least one composer must be designated at both the album level and track level. Do not use Various Artists or Various Composers as the composer name. Instead, list the most frequently appearing composer unless otherwise specified.

Never put the composer as a Primary Artist unless the composer either also conducted or performed in the composed piece. In this case, the composer is to be listed as both Composer and Primary Artist.

Librettists and Lyricists should not normally be included as composers but certain pairings (for example W. S. Gilbert & Arthur Sullivan or Rogers & Hammerstein) may be included as joint composers, and should be listed in the same fashion as a work with multiple composers.

The image features a large, bold white number '6' on a green background. The background is split diagonally from the top-left to the bottom-right. The upper-left portion is a solid lime green, while the lower-right portion is a lighter, pale green. In the top-right corner, there is a photograph of a complex mechanical device, possibly a loom or a textile machine, with many vertical wooden pegs and metal components. The number '6' is positioned on the left side of the image, spanning across the green background.

6

PRIMARY ARTIST
(PERFORMING ARTISTS)

PRIMARY ARTIST

(PERFORMING ARTIST)

The Primary Artist role in classical encompasses all performing artists -- including full symphonies, soloists, small ensembles, accompanists, and conductors. Differing from non-classical performing artists (such as a rapper featured on a pop track), classical performing artists of all kinds should never be listed as a Featured Artist.

6.1 NAMING PRIMARY ARTISTS

Individual members of a named ensemble should not be listed as individual Primary Artists.

CORRECT	INCORRECT
Emerson String Quartet	Emerson String Quartet, Eugene Drucker, Philip Setzer, Lawrence Dutton, & Paul Watkins
Emerson String Quartet	Emerson String Quartet featuring Eugene Drucker, Philip Setzer, Lawrence Dutton, & Paul Watkins

If a collection of artists has been assembled only for the purposes of a particular album, then each individual artist should be listed as a primary performer.

If a named ensemble is performing with an additional artist (such as a String Quartet playing a String Quintet with a guest performer), both the named ensemble and the additional performer should be listed as a separate Primary Artists. The additional ensemble member should similarly never be listed as a Featured Artist.

CORRECT	INCORRECT
Emerson String Quartet & Leon Fleisher	Emerson String Quartet
Emerson String Quartet & Leon Fleisher	Emerson String Quartet with Leon Fleisher (listed as one Primary Artist)
Emerson String Quartet & Leon Fleisher	Emerson String Quartet featuring Leon Fleisher

6 PRIMARY ARTIST (PERFORMING ARTISTS)

6.2 NAME FORMATTING

Names for Primary Artists, similar to composers, should avoid abbreviations, commas, and additional information. Similarly to other genres, if a specialized casing, abbreviation, or special character is part of a performer's name, please contact your preferred aggregator to discuss how it can be distributed to Digital Merchants.

Never add on the term "Ensemble" to a performance ensemble unless it is a part of the official name. In general, avoid adding any words to Primary Artists, such as adding the "String Quartet" to the end of an ensemble that prefers to go by a singular name. On the flip side, never remove words from an ensemble name. Always consult with the ensemble in question when approaching how to label them.

CORRECT	INCORRECT
The Piano Guys	The Piano Guys Duo
Kronos Quartet	Kronos String Quartet
Kronos Quartet	Kronos
Radius	Radius Ensemble

As a general rule, only mark artists that are present on a particular track as Artists for that single track; this includes conductors or directors, featured artists, and ensembles. For example, you would never want to list a soloist that only appears on one track as a Primary Artist on every track on the album.

Librettists, lyricists, arrangers, orchestrators, and other important classical artists should not be listed in the Primary Artist role. Some aggregators allow these roles to be listed as contributors, but they may or may not be visible in Digital Merchant stores. Please consult with your aggregator regarding the inclusion of these roles in your music's metadata.

A large, bold white number '7' is positioned on the left side of the image. The background is a vibrant green with diagonal stripes in the top left corner. In the top right corner, there is a close-up photograph of a piano keyboard with white and black keys, set against a dark wooden frame. The overall design is modern and artistic.

7

FEATURED ARTIST

FEATURED ARTIST

Artists are very rarely credited as Featured Artists in classical music. The purpose of the Featured Artist field is to designate an artist that has a minimal part in a song, such as when a rapper will perform a verse on a pop artist's track. The concept of an artist having only a minimal part within any Classical Work is very uncommon, and thus the Featured Artist field within classical music should mostly go unused. Soloists, conductors, and other individual classical contributors should be credited as a Primary Artist and never as a Featured Artist.

Never credit a Featured Artist at album level unless they are featured on every single track within that album.

NOTE: As the use of the Featured Artist field within classical music is such a grey area, always consult with how your preferred Aggregator and Digital Merchant approach it

8

ARRANGERS, ORCHESTRATORS
& OTHER CONTRIBUTORS



ARRANGERS, ORCHESTRATORS & OTHER CONTRIBUTORS

Effort should always be made within classical music to credit as many contributors as possible. While it is not recommended to credit arrangers, orchestrators, and other contributors as Primary Artists (unless they are also performing the piece), there are other avenues in regards to giving credit.

If your Aggregator allows input for “additional contributors”, this means that each contributor will be credited within the work’s metadata. Whether or not this data is displayed is up to the Digital Merchant. Please check with your preferred Digital Merchant in regards to whether or not they display additional contributor information.

An alternative to this is to list the additional contributor at the end of the Album Title (if the entire Classical Work is an alternate arrangement) or Track Title as extra parenthetical information using abbreviations. Below are some examples of correct formatting for this option:

For example

Track Title Il Trovatore, Act III: “Di quella pira” (Arr. Mosier)

Album Title Symphony No. 6 in F Major for String Sextet, Op. 68 (Arr. Fischer)

If the work is an alternative arrangement or orchestration by the original composer, do not give them an additional credit beyond Composer.

CLASSICAL WORK TYPES WITH SPECIAL RULES & EXCEPTIONS

Due to the specific nature of Classical Works, several Classical Work Types have unique rules or exceptions that should be followed.

A large, bold white number '9' is centered on the left side of a teal background. The background features diagonal stripes in various shades of teal and a faint, grayscale image of a musical score with notes and staves. The design is modern and artistic, with geometric shapes and a layered effect.

9

OPERA

OPERA

Because of the sheer amount of data often required for an opera, different rules may apply. Listed below are some high level rules that are generally accepted by most stores.

While the majority of operas do have Catalogue Names and Numbers, due to the nature of operas, listing them is optional. Check with your preferred Aggregator or Digital Merchant to see if one is required.

9.1 CREDITING VOCALISTS & PIT ORCHESTRAS

Pit Orchestras should be credited as a Primary Artist on every track they perform on and at the album level. In addition, the pit orchestra conductor should be credited as a Primary Artist on both the track and album level.

Opera vocalists (including, but not limited to, solo soprano, solo alto, solo tenor, solo baritone, or choir) should be credited as a Primary Artist (never as a Featured Artist) only at the track level on tracks in which they perform.

Vocalists should never be credited on Overtures, Entr’actes, or other instrumental tracks.

In general, try and list the vocalists in the order they appear within a specific track, with the orchestra and conductor last (whether or not the orchestra or conductor comes first is unimportant). Below is an example of several tracks on a correctly formatted opera album:

ALBUM TITLE: BIZET: CARMEN, WD 31		
ALBUM ARTIST: METROPOLITAN OPERA ORCHESTRA & LEONARD BERNSTEIN		
TRACK TITLE	COMPOSER	PRIMARY ARTIST
1. Carmen: Overture	Georges Bizet	Metropolitan Opera Orchestra & Leonard Bernstein

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2. Carmen, Act I: "Sur la place, chacun passe"	Georges Bizet	Raymond Gibbs, Adriana Maliponte, The Manhattan Opera Chorus, John Mauceri, Metropolitan Opera Orchestra, & Leonard Bernstein
3. Carmen, Act I: Marche et Choeur des gamins	Georges Bizet	Raymond Gibbs, Donald Gramm, James McCracken, The Metropolitan Children's Chorus, John Mauceri, Metropolitan Opera Orchestra, & Leonard Bernstein
4. Carmen, Act I: "Dites-moi, brigadier?"	Georges Bizet	Donald Gramm, James McCracken, Metropolitan Opera Orchestra, & Leonard Bernstein

9.2 FORMATTING OF TRACK TITLE

The track title for a selection of an opera should start with the name of the opera, followed by a colon, followed by the selection title in quotation. Quotations are used to indicate lyrics used in the track's song. Do not use quotations if the selection title is a standard title such as Prelude or Overture, which is used to indicate Form.

CORRECT	INCORRECT
Fidelio, Op. 72, Act 1: "Jetzt, Schätzchen, jetzt sind wir allein" String Quartet	Fidelio, Op. 72, Act 1: Jetzt, Schätzchen, jetzt sind wir allein
Tristan und Isolde: Prelude	Tristan und Isolde: "Prelude"

NOTE: While Beethoven's *Fidelio*, Op. 72 does have a Catalogue Name and Number, most operas do not. Should an opera have a Catalogue Name and Number, always include it.

NOTE: While quotations are recommended for any vocal references as the title, they are not mandatory. Translations are also recommended, but not mandatory.

For recordings of a complete opera, include act and scene information after the opera title but before the colon and selection title. Any track title translations (which are optional) must follow the selection title in parentheses.

For example

Tristan und Isolde, Act I Scene 1: “Westwärts schweift der Blick” (a Young Sailor, Isolde, Brangane)

9.3 CONSISTENCY

Always strive to be consistent across all tracks of a release. If you use certain character information in one track, that information must be displayed across all tracks. In the example below, character roles are given for track 2, therefore they must also be given from track 3, 4, 5, etc.

CORRECT

1. Tristan und Isolde, Act I: Prelude
2. Tristan und Isolde, Act I Scene 1: “Westwärts schweift der Blick” (a Young Sailor, Isolde, Brangane)
3. Tristan und Isolde, Act I Scene 2: “Frisch weht der Wind (a Young Sailor, Isolde, Brangane, Tristan, Kurwenal, Sailors)

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Below displays incorrect consistency -- in this case not displaying translations in track 3.

INCORRECT

1. Tristan und Isolde, Act I: Prelude
2. Tristan und Isolde, Act I Scene 1: "Westwärts schweift der Blick" (a Young Sailor, Isolde, Brangane)
3. Tristan und Isolde, Act I Scene 2: "Frisch weht der Wind"

9.4 ADDITIONAL PARENTHETICAL INFORMATION

Any additional information such as translations, version or edition information, and arrangement credits should be placed at the end of the track title. It is generally unacceptable to place additional information anywhere else within the track name. Should there be an orchestrator on the piece, list them as an additional arranger. This applies to all Classical Work Types beyond opera as well.

CORRECT

La fille due régiment, Act I: "Ah mes amis - Pour mon âme" (Arr. Mosier)

La fille due régiment, Act I: "Ah mes amis - Pour mon âme" (Arr. Mosier & Smith)

INCORRECT

La fille due régiment, Act I (Arr. Mosier): "Ah mes amis - Pour mon âme"

Arr. Mosier & Smith - La fille due régiment, Act I: "Ah mes amis - Pour mon âme"



10

NON-MOVEMENT BASED
GROUPED WORKS

NON-MOVEMENT BASED GROUPED WORKS

Grouped Works are works within the Formal Classical Work Structure that were specified by the composer to be grouped together and thus generally shared the same Catalogue Number.

For Grouped Works that are movement-based (such as Symphonies and String Quartets), refer to 2.4.3 Additional Classical Work Number. These Work Types are to be treated as normal with the exception of the additional of the catalogue number.

For Group Works that are non-movement based (such as a group of Rondos or Lieder), the following special rules apply:

10.1 ALBUM/WORK TITLE

Specify the number of works within the group followed by the Work Type, Catalogue Name, and Number. No Key Signature should be listed in the album title as the album title is referring to multiple works.

For example:

Beethoven: Seven Bagatelles, Op. 33

10.2 TRACK TITLES

Track titles should follow all normally-applied Formal Classical Work Structure rules (including the additional Work Number), with the exception of Movement Numbers. In this case, the additional Classical Work Number combined with the work or song title serves in place of the Movement Number by differentiating each individual work from the other.

10 NON-MOVEMENT BASED GROUPED WORKS

EXAMPLES

- 1 Seven Bagatelles, Op. 33 No. 1: Allegro grazioso quasi allegretto
- 2 Seven Bagatelles, Op. 33 No. 2: Scherzo
- 3 Seven Bagatelles, Op. 33 No. 3: Allegretto
- 4 Seven Bagatelles, Op. 33 No. 4: Andante
- 5 Seven Bagatelles, Op. 33 No. 5: Allegro ma non troppo
- 6 Seven Bagatelles, Op. 33 No. 6: Allegretto quasi andante
- 7 Seven Bagatelles, Op. 33 No. 7: Presto

NOTE: Be careful to ensure that all punctual formatting follows proper Formal Classical Music Structure.

GLOSSARY

Concerto - A large Classical Work in which a solo instrument (or instruments) plays alongside a full orchestra.

Sonata - A smaller Classical Work played by a solo instrument and a pianist or a solo pianist that generally has multiple movements with one or more in sonata form.

String Quartet - A small ensemble generally consisting of two violins, a viola, and a cello, that plays chamber works or other small-scale compositions.

Symphony - A large Classical Work played by a full orchestra that generally consists of four movements.

Classical Work - A single composition consisting of at least 2 movements or songs (i.e. tracks) - for example a Symphony, Concerto, or Sonata.

Informal Classical Work Structure - This structure defines any album title or track title formatting that strays away from the traditional formatting of Formal Classical Work Structure. Due to the creativity and ever-changing style of more recently composed classical music, Informal Classical Work Structure covers an extremely broad range of Classical Works.

FUTURE CONTENT ADDITIONS

- Detail Informal Classical Work Structure and other more casually organized works
- Detail variations, song cycles, vocal works, and other varied work structures
- Detail composer and non-composer arrangements
- Detail Mass structure
- Outline rule for catalogue grouping exceptions (IE Op. 81a & 81b)
- Specifying instruments if piece is not a Common Work type (for informal structure)
- Subtitle formatting for work titles
- Detail movement titles when there is no movement title
- General language clarification for movement titles
- Clarify guest ensemble performers and the correct way to display them
- Further detail into the Arranger contributor role

NEXT STEPS: FEEDBACK & RECOMMENDATIONS

We need ongoing participation to keep the Classical Metadata Style Guide moving forward. Please share your feedback and recommendations for the next version of the guide at the following link:

https://docs.google.com/document/d/1EImbg2rc0kktf2DnUu7hugZRQX3KtwJn8nvt_n8NUrg/edit?usp=sharing

User feedback is greatly appreciated.

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