

STYLE SHEET – JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

GENERAL

1. Avoid linguistic bias, particularly the generic use of male nouns and pronouns when referring to both sexes.

2. Unless otherwise specified in this style sheet, copyeditors will follow Webster's New International Dictionary, unabridged, for spelling, hyphenation, and punctuation (supplemented by Webster's Eleventh New Collegiate Dictionary); and The Chicago Manual of Style, 17th edition (University of Chicago Press), for editing style.

3. "That" is used with a restrictive clause; "which" is used with a nonrestrictive clause and is set off by a comma:

He stopped the first car that contained two people.

He stopped the first car, which contained two people.

or

He proposed the only amendment that concerned wage rates

He proposed the only amendment, which concerned wage rates.

4. "Since" is used with reference to time, and "because" is used to denote causality:

Since the program's inception, it has become widely accepted.

Because of the program's inception, many lives have been saved.

5. "While" is used only as an adverb of time. In other contexts, the word "although" or "whereas" is substituted.

6. Use of the feminine article is avoided in reference to ships, countries, and so on:

- France, its people.

7. Avoid starting sentences with conjunctions. Where a sentence beginning with “But” does not truly contradict what precedes it, or where an “And” simply reiterates a linkage clear from the flow of the text, the conjunction simply can be deleted. Where the sense of the conjunction must be maintained, however, there are three ways to resolve this problem: (i) Lowercase the conjunction and change the preceding period to a semicolon (often the easiest choice). (ii) If this change would result in a sentence that is overly long or convoluted, change the conjunction to an adverb (But = However; And = Moreover, Furthermore, Also, Additionally; Yet = Still, Nevertheless). (iii) If all else fails, recast the sentence to avoid the problem. Starting a sentence with a conjunction is acceptable when it is immediately preceded by a quotation.

8. Abstracts: Abstracts should be no more than 250 words.

9. Acknowledgments should be set as an unnumbered footnote at the beginning of the article.

10. For numbered run-in lists, use lower case Arabic letters in parentheses (i) (ii) (iii), rather than numbers in parens.

SPELLING

1. American spelling is used throughout, except in quotations from British sources:

- traveled, toward, appendixes, behavior

not

- travelled, towards, appendices, behaviour

2. The author is responsible for the spelling of proper names, the spelling and accents of foreign names and words, accuracy of quotations, source of citations, and statements of fact.

3. Accents are set on capital letters in French, Spanish, and Italian. Umlauts are set on capital letters in German rather than an “e” being inserted.

USE OF HYPHENS

1. Words with the following prefixes are spelled solid and not hyphenated:

- anti, co, extra, inter, intra, macro, micro, non, pre, post, pro, pseudo, psycho, re, semi, socio, sub, trans

Unless two like vowels or consonants are juxtaposed:

- re-educate, inter-racial, post-test, non-normative

Hyphens are used where closing up the word might lead to confusion in meaning or pronunciation:

- re-create, pro-union, un-joined

The hyphen after the prefix is retained when the second element begins with a capital letter or a number:

- non-American, post-1950

Words with the prefix “self-” are hyphenated:

- self-centered, self-help, self-care

2. Words with the suffixes “-like” (but commonsense-like), “-wise,” and “-wide” are closed up:

- cagelike, worldwide, otherwise

3. Compound nouns in common use are spelled solid:

- headache, checkbook, landscape, boathouse

Compound nouns formed from a noun and a gerund, from two nouns, or from a noun and an adjective are spelled as two words:

- decision making, policy maker, master builder, attorney general,
but vice-president, president-elect, poet-scholar

4. Compound adjectives generally will be hyphenated:

- short-term effects, nineteenth-century art, decision-making process, 10-year plan

A compound adjective containing an “-ly” adverb is not hyphenated:

- highly motivated people, deeply involved groups

5. An en-dash (–) rather than a hyphen (-) is used between compound words to convey a relationship between two terms or when a hyphen could be ambiguous:

- input–output analysis, Ali–Norton fight

6. Use a solidus (/) to denote “and/or” sense and alter egos (such as actor/role).

7. An en-dash (–) rather than a hyphen (-) is used between page and date ranges to signify “up to and including.” This is most commonly necessary in citations where page-range citations are frequent. If a “from” precedes a range, use “to” or “through” instead of a dash for the sake of parallel construction.

- See pages 16–25, the book series published 2006–2011

8. Other examples of use/nonuse of hyphens: inpatient, outpatient, in-hospital tests, life-years, lifetime, trade-off.

CAPITALIZATION

Correct capitalization schemes for titles of cited works are observed both in the original language and in English. In English, the first word of the title (and subtitle) and all words except conjunctions, articles, and prepositions are capitalized.

For other languages, always capitalize the first word of the cited title and its subtitle, plus all proper nouns. In French, if the first word is an article, also capitalize the substantive and any intervening adjective (L'Esprit nouveau; Position politique du surréalisme). In German, also cap common nouns; in Dutch (if any), also cap proper adjectives.

1. When copy following a colon is a complete sentence, the first word following the colon is capitalized.

2. References in the text to chapters, tables, and figures are capitalized:

- as shown in Table 2.1, see Chapters 3 and 4

3. In titles and headings, prepositions are lower case (among, between, during).

4. The following are examples of preferred capitalizations:

- God, the state, the church, the court (except the U.S. Supreme Court)
- the war, the Civil War, the two world wars, World War II
- the Communist Party, the party, communist ideology, the party system
- southern city, the South (region), to the south (direction)
- Caucasian, Black (when used as an adjective to describe a shared history, identity, and community), white
- President Washington, the president
- Oberlin College, the college
- the Hudson River, the Hudson and Ohio rivers
- X-ray, *U*-test, *t*-test

ABBREVIATIONS

1. Generally, the abbreviations “i.e.,” “e.g.,” “etc.,” and “vs.” are retained in quoted material, parentheses, tables, and notes, but are spelled out in text as “that is,” “for example,” “and so on,” and “versus,” respectively.

2. The percent symbol “%” is spelled out in text and parentheses: 50 percent. The symbol is used in tables.

3. Acronyms and abbreviations spelled with capital letters are set with no period or space between letters:

- NATO, JFK, UAW, USSR, but U.S.

Possessive forms of abbreviations take an apostrophe and lowercase “s”; plural forms take a closed-up “s”:

- the UN’s mandate, many APCs, QALYs

4. Units of measure are spelled out in the text but are abbreviated when used with numbers in parentheses, notes, and tables. Such abbreviations are identical in the singular and plural sense:

- 20 years of age, (20-yr follow-up), 1-minute intervals, (1 min, 10 min, 30 min)

5. Do not use abbreviations or acronyms in the titles of individual articles.

NUMBERS

1. In general, cardinal numbers under 100 are spelled out in the text; numbers of 100 or more are numerals:

- Ninety-nine patients, forty-two tests, 101 Dalmatians, twofold, 200-fold

Numerals are used with units of time and measurement:

- 59 cents, 4 years, 75 percent, 8 mm, $n = 21$ (the n is italic)

but numerals are used for numbers <100 when they are being compared with numbers ≥ 100 :

- Of 119 colleges, fewer than 15 were included

Note: Numbers (except years) will always be spelled out in dialogue, as this is the way they would be spoken. Avoid beginning a sentence with a number.

2. Ordinal numbers and fractions are spelled out, unless use of numerals makes the information easier to grasp (especially in math):

- one third of the students, 3-by-5 cards, the twentieth century, nineteenth-century morality

3. Numerals are used for dates, time of day, percentages, decimals (including money), ratios, and measurements in which the unit of measure is abbreviated:

- June 8, 1960 (not 8 June 1960, and not 6/8/60), the 1850s (not 1850's) but the fifties
- 7:50 AM but eight o'clock, half past nine; 7.98 inches; \$7.98, but spell out money not given in decimals (two-dollar bet); a 5:1 ratio; a score of 5 to 3; 7 lb; 3 mm

Note: Dates are always styled month first to avoid confusion between American and British conventions. (Under the American system, 1/12/76 would read January 12, 1976; under the British system, it would read December 1, 1976.)

4. Commas are used (except in page numbers) in numbers of four digits or more.

PUNCTUATION

1. A series comma is used to separate items in a series of three or more.

2. In running text, in accordance with Cambridge style, use a 1-em dash with no spaces on either side, rather than a 1-en dash with a space on either side.

3. The possessive case of a singular noun (even those ending in an "s" or an "s" sound) is formed by adding an apostrophe and a lowercase "s," and the possessive of plural nouns by the addition of an apostrophe only (except for a few irregular plurals) as follows:

Singular	Plural
Burns's poems	the Rosses' house, the Wieners' home
Marx's dialectic	the shopkeepers' association
Frase' and Squier's book	those Marxist' interpretation

but Moses' law (classical)

4. Interpolations by author or editor within quoted material is enclosed in brackets [] rather than parentheses (). Parens within parens are replaced by brackets within parens ([])

5. Commas and periods appear inside quotation marks, but semicolons and colons appear outside:

- like "this," and "this." and like "this"; and "this":

6. Quotation marks (except for actual quotations) are used sparingly, as with overuse, they lose their emphasis. They are used:

- to set off a quotation run in to the text or around words or phrases from another source
- around words used in an ironic (or unusual) sense, if that sense might elude the reader: five villages were subjected to "pacification"
- around titles of articles, short stories, songs and other short or subdivided musical works, and poems

Quotation marks are not used:

- around a term or expression following the phrase "so-called"
- around a quotation that will be set off in block form from the text (quotations over 60 words long will be set off [and some shorter ones may be])

7. Ellipses: Three points of ellipsis are used to indicate omissions within quoted material. Terminal punctuation is retained before points of ellipsis. Ellipsis points are deleted at the beginning (end) of a quotation if the first (final) sentence is complete.

ITALICS

1. Italic type is used sparingly, as with overuse, it loses its emphasis. Italic type is used for the following:

- on the introduction of a key term or statement to which the author wishes to draw the reader's attention; italics will not be used thereafter when that term or statement is repeated
- for words used as words or terms used as terms on their first occurrence in the manuscript: *Tribe* is used here to indicate . . .
- for foreign words that are unfamiliar to the reader (e.g., not appearing in Webster's Eleventh Collegiate)

2. Italics will not be used for foreign words or phrases now in common use:

- *ibid.*, *et al.*, *raison d'être*

3. Italic type is used for names of large-scale musical works, ships, plays, films, books, periodicals, and paintings:

- *Saturn V, The Sorrow and the Pity, Quadripartite Structure*

TABLES

1. Tables are copyedited to conform to the standard Cambridge style: The table number, title, and headnotes are run-in on one line. Capitalize the first word of the title (and subtitle) and all words except conjunctions, articles, and prepositions. A rule is set at the beginning and end of the table, and a rule is set below the column headings; where

possible, rules within the body of the table are eliminated and column heading are simplified.

2. Notes to the table are set below the bottom rule in this order: general notes, footnotes, and the abbreviation footnote. The general notes statement begins with the word *Notes*. in italic followed by a period. No superscript designator. Footnotes to tables are indicated by superscript lowercase letters (^a, ^b) rather than symbols (*, †). There are no symbol footnotes. The abbreviations footnote will appear last and will have no superscript designator; simply give the abbreviation followed by a comma then the definition followed by a semicolon. The last definition ends in a period.

3. Reference citations are to be superscript Arabic numerals in the usual manner of footnotes, and should appear after the relevant period, comma, semi-colon, or colon. See the Chicago manual for guidance on notes and bibliography style footnotes.

REFERENCES

1. All references from journals, books, collected works, and so on should be listed alphabetically in the “reference” section. All references to articles should contain inclusive page numbers of that article. If page numbers are missing, the author will be asked to supply them when reviewing the page proofs. See styles below.
2. The references section is titled “References” (not Bibliography or Works Cited). At the author’s discretion, the reference section may contain subheadings to denote different types of sources. “References” and all subheading titles should be bolded and preceded by a blank line.
3. References are cited within the text using footnotes in the notes and bibliography style (see the Chicago Manual for guidance on the notes and bibliography style).

4. Manuscripts cited in the text as personal communication should not appear in the reference list unless they are publicly available. If they are publicly available, please supply their location (e.g., university and department).

5. Newspapers (from Chicago Manual of Style): (a) “If the city is not part of the name of an American Newspaper, it should be added at the beginning of the name and italicized along with the official title.” (b) “If the name of the city is not well known or is the same as that of a well-known city, the name of the state or, in the case of Canada, province, should be added in parentheses and italicized: *Houlton (Maine) Pioneer Times*; *Saint Paul (Alberta) Journal*.” (c) “Names of cities not part of the titles of foreign newspapers are added in parentheses after the title and are not italicized. If the city name is part of the title, it is italicized.” (d) “For such well-known national papers as the *Christian Science Monitor*, the *Wall Street Journal*, and the *National Observer*, the city of publication is omitted.” (e) “In the titles of English-language newspapers, the initial *the* is omitted; in a foreign-language title, its equivalent is retained: *Times* (London) and *Le Monde* (Paris).”

Archival Sources

As per the Chicago Manual, if more than one item from a collection is cited in the notes, the collection as a whole is cited in the references. If only one item from a collection has been mentioned in text or in a note and is considered important enough to include in a bibliography, the entry will begin with the item.

George Rochberg Papers. Music Division of the Performing Arts Library. New York Public Library. New York, NY.

Rochberg, George. Interview with Vincent Plush. Oral History of American Music Archive. Yale University, New Haven, CT.

Sammlung George Rochberg. Paul Sacher Stiftung. Basel, Switzerland.

Washington, George. Papers. Series 5: Financial Papers, 1750–96. Library of Congress, Washington, DC.
<http://memory.loc.gov.proxy1.lib.uwo.ca/ammem/gwhtml/gwseries5.html>.

Journal Articles

Beaudoin, Richard. "Dashon Burton's Song Sermon: Corporeal Liveness and the Solemnizing Breath." *Journal of the Society for American Music* 16, no. 1 (February 2022): 1–23. <https://doi.org/10.1017/S1752196321000456>.

Rochberg, George. Review of *Serial Composition and Atonality*, by George Perle. *Journal of the American Musicological Society* 16, no. 3 (1963): 413–18.

Books

Schiller, David. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*. Oxford: Oxford University Press, 2003.

Schoenberg, Arnold. "Problems in Teaching Art." In *Style and Idea: Selected Writings of Arnold Schoenberg*, edited by Leonard Stein, 365–69. London: Faber and Faber, 1975.

Dissertations

Maher, Erin K. "Darius Milhaud in the United States, 1940–1971: Transatlantic Constructions of Musical Identity." PhD diss., University of North Carolina at Chapel Hill, 2016.

Snively, John. "Benny Goodman's Commissioning of New Works and their Significance for Twentieth-Century Clarinetists." D.M.A. diss., University of Arizona, 1992.

Musical Scores

In general musical scores, including printings of single songs, like pamphlets, are cited as books, with the title in italics rather than quotes, as per the Chicago Manual.

Mozart, Wolfgang Amadeus. *Sonatas and Fantasies for the Piano*. Prepared from the autographs and earliest printed sources by Nathan Broder. Rev. ed. Bryn Mawr, PA: Theodore Presser, 1960.

Schubert, Franz. "Das Wandern (Wandering)," *Die schöne Müllerin (The Maid of the Mill)*. In *First Vocal Album* (for high voice). New York: G. Schirmer, 1895.

Hayes, Roland. *My Songs: Aframerican Religious Folk Songs Arranged and Interpreted*. Boston: Little Brown and Company, 1948

The American Songster: Being a Select Collection of the Most Celebrated American, English, Scotch and Irish Songs. New York: Printed for Samuel Campbell and Thomas Allen, 1788.

Websites

As per the Chicago Manual: It is often sufficient simply to describe web pages and other website content in the text (“As of May 1, 2017, Yale’s home page listed . . .”). If a more formal citation is needed, it may be styled like the examples below. For a source that does not list a date of publication or revision, include an access date (as in example note 2).

Bouman, Katie. “How to Take a Picture of a Black Hole.” Filmed November 2016 at TEDxBeaconStreet, Brookline, MA. Video, 12:51.
https://www.ted.com/talks/katie_bouman_what_does_a_black_hole_look_like.

Google. “Privacy Policy.” Privacy & Terms. Last modified April 17, 2017. <https://www-google-com.proxy1.lib.uwo.ca/policies/privacy/>.

Yale University. “About Yale: Yale Facts.” Accessed May 1, 2017. <https://www-yale-edu.proxy1.lib.uwo.ca/about-yale/yale-facts>.

Newspaper or Magazine Articles

Note that the Chicago Manual of Style usually recommends omitting newspaper articles from the references section.

Dalton, Joseph. “Musical bridges: Max Lifchitz shares Latin riches in persona creation and music of the Americas.” *Times Union*, January 29, 2004.

Panken, Ted. “Muhai Richard Abrams Hall of Fame: The Individual Principle.” *Down Beat*, August, 2010, 34–35.

Caswell, Estelle. “How Sign Language Innovators Are Bringing Music to the Deaf.” *Vox*, March 27, 2017, <https://www.vox.com/videos/2017/3/27/15072526/asl-music-interpreter>.

Sound Recordings

Dorsey, Thomas A. “I’ll Tell It Wherever I Go.” *Precious Lord: Recordings of the Great Gospel Songs of Thomas A. Dorsey*. With Sallie Martin. Columbia KG32151, 1973, LP.

Jackson, Mahalia. “City Called Heaven.” *In the Upper Room with Mahalia Jackson*. With Kenneth Morris, Hammond organ. Apollo ALP 474 [1950–52], 1960, LP.

Martin, Sallie, and Cora Martin. *Sallie and Cora Martin: Just a Little Talk with Jesus*. Gospel Friend Records/Mr R&B Records PN-1509, 2015, compact disc.

Pink Floyd. *Atom Heart Mother*. Capitol CDP 7 46381 2, [1970] 1990, compact disc.

Video Recordings

Note: YouTube video (and similar) citations should include in order: the relevant author of the content, the title of the video, the username and date of the upload, the hosting site, full timestamp, and URL. Livestreams should be indicated as such.

Chapman, Tracy. "Tracy Chapman – Fast Car—12/4/1988 – Oakland Coliseum Arena (Official)." Folk & Country on MV. September 24, 2014. YouTube video, 5:36.
<https://www.youtube.com/watch?v=IxXO2ybSvfg>

Mayo, Archie, dir. *My Man*. Los Angeles, CA: Warner Bros. Incorporated, 1928.
<https://archive.org/details/78rpmRecords-MiscellaneousOrchestras/MyMan1928Soundtrack.mp3>.

Stone, Andrew, dir. *There's Magic in Music*. Paramount Pictures, 1941.

Wyer, William, dir. *Funny Girl*. Culver City, CA: Columbia Pictures, 1968.