

# *Journal of Music Theory* Style Guide

8/11

The *Journal of Music Theory* first adheres to the rules in this style guide. For issues not covered in the style guide, refer to *The Chicago Manual of Style* (16th ed., henceforth CMS16).

## ABBREVIATIONS

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters)—excluding those of educational institutions—are preceded by *the*.

membership in SAM  
dissent within the NEA  
graduate program at MSU  
certain US conservatories

Latin abbreviations, such as *e.g.* and *i.e.*, are usually restricted to parenthetical text and notes and are set in roman type, not italics. The word *sic*, however, is italicized.

Personal initials have periods and are spaced.

C. P. E. Bach; E. T. A. Hoffman

## ACKNOWLEDGMENTS

Acknowledgments are made in the first, unnumbered note and written in the first person.

Erin Lippard's 2005 paper provided the impetus for this study; I thank her for our subsequent discussions of the topic. I am grateful to Richard Cohn and Scott Murphy for their perceptive comments on an earlier version of this article. JMT's anonymous readers also supplied many helpful comments.

## CAPITALIZATION. See also SPELLING AND TERMS

### After a Colon

If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise, it begins with a lowercase letter. See CMS16, 6.61.

## Quotations

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS16, 13.14). For instance:

Christopher Lewis notes that “most of the music written in the half-century after *Tristan* may be fruitfully examined in the light of the double tonic” (1987, 21).

*but*

As Lewis notes, “Most of the music written in the half-century after *Tristan* may be fruitfully examined in the light of the double tonic” (1987, 21).

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (CMS16, 13.51).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

. . .

## Terms

A down (lowercase) style is generally preferred for terms. See CMS16, chap. 8, for detailed guidelines on capitalization of terms.

## Titles of Works

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that, etc.*). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Music

Voice Leading in Set-Class Space

On Harmonic Re-creation

Reading the Twenty-Third Psalm

In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS16, 11.24 and 11.42, for the treatment of Dutch and German titles, respectively.

### Sections of works

The words *chapter*, *part*, etc., when referring to the parts of a book being reviewed or cited, should be spelled out but *not* capitalized. They may be abbreviated in parenthetical citations. Chapter numbers are given in arabic numerals (even if they have roman numerals in the original).

Capitalize and do not abbreviate words like *example*, *figure*, *definition*, and *theorem* when they label or refer to specific numbered elements of your own article. When no number is present, do not capitalize. When these words refer to elements of a work other than your own, do not capitalize.

This will lead to Theorem 4.2, which shows . . .  
This will lead to a theorem showing . . .  
As is made clear in Example 3,  
Lewin's figure 0.1  
Contrast this, however, with the previous example.

See MUSIC-SPECIFIC STYLE GUIDELINES (below) for capitalization of musical terms and titles of musical works.

### CAPTIONS AND CREDITS

The label "Example" should be reserved for extracts or analytical reductions of passages from musical works (real or imaginary). When in doubt as to whether something should be called an example or a figure, consult the editor.

The caption for an example should consist of (or conclude with) the composer's name, the work title, and the measure range(s) or other identifying information, separated by commas.

Example 6. Liszt, *Orpheus*, mm. 194–206

Example 6 (continued). Liszt, *Orpheus*, mm. 207–219

Example 3. Orpheus placates the Furies. From Gluck, *Orfeo ed Eurydice*, act II, scene 1.

Figure 2. Doni, *Dialogo della musica* (1544), Canto, fols. 5v–6r

It is permissible to have an uncaptioned figure or example.

A caption that consists of a single sentence fragment should not end with a period. (Most captions should take this form.) End the caption with a period only if the caption is a complete sentence or consists of more than one sentence or sentence fragment. Credit or source information follows the caption and is without terminal punctuation.

## CONTRIBUTOR'S NOTE

Contributor's notes are a two- to three-sentence biography to be published at the end of an article. The first sentence should state name, position, and institution; the remainder a thing or two about another position held, a recent honor or an upcoming/recent professional activity, a publication or a contracted book. The whole bio should be between twenty-five and fifty words in length.

Danuta Mirka is senior lecturer in music at the University of Southampton. In 2002–6 she was a research fellow of the Alexander von Humboldt Foundation and the Deutsche Forschungsgemeinschaft at the University of Freiburg in Germany.

## DATES AND TIMES. See also NUMBERS

Dates should be formatted with the month first. Set off years in commas when necessary.

The events of April 18, 1775, have long been . . .

April 1775

April 18–20, 1775

on February 8, 1896, at 8:15 a.m. and again at 6:15 p.m.

September–October 1792

from 1792 to 1795

the 1780s, 1960s, 2000s, 2010s

mid-1770s Viennese culture

the mid-nineteenth century [note hyphen, not en dash]

the late eighteenth century; late eighteenth-century Austria

the years 1896–1900, 1900–1905, 1906–9, 1910–18, 2000–2004, 2001–9, 2010–12

AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [full caps without periods for era designations]

c. 1820

See CMS16 9.63 for more detailed information about inclusive years.

## DOCUMENTATION

### General Principles

JMT uses the author-date system, as outlined in CMS16, ch. 15. JMT departs from CMS16 in a few details, indicated below.

### Text Citation Forms

References to works listed in the Works Cited list should ordinarily be made inline (i.e., in body text and not in a footnote). Footnotes may be used for omnibus citations of three or more works by different authors. There are several different forms of inline citation (the least obtrusive one should always be chosen): Author (Date); Author Date; (Date); or (Author Date).

Recently, Huron (1994) has proposed “an index of tonal consonance constructed by amalgamating experimental data from three well-known studies.”

Hasty 1987 provides an insightful discussion of the importance of interval preservation to the experiential meaning of set-type.

The studies Huron cites are Malmberg 1918, Kameoka and Kuriyagawa 1969, and Hutchinson and Knopoff 1979.

In Rameau’s *Traité* (1722), we can infer from some comments that he was not a proponent of equal temperament.

Lewin makes this very clear (1990, 95).

At the performance of Gluck’s opera, he reports, “no one could stop shaking each time this terrifying *nd!* was repeated” (Scott 1995, 506).

### (e) Punctuation issues

When a text citation includes a page number or range, place it after the date, separated by a comma. Do not use the abbreviations “p.” or “pp.” When citing a multivolume work, use the form v:ppp, with the volume number in arabic numerals; no “vol.” is necessary.

“Comme ce genre est assez peu connu ” (Rousseau 1755a, 5:688).

When a parenthetical citation follows a quote, place the reference outside the quotes and move the quote-ending punctuation to the far side of the citation, as in the preceding example.

At the end of a block quotation, leave the quote-ending punctuation (a period or ellipsis) at the end of the quote. Append a parenthetical citation with *no* period.

Questions are then asked in an either-or fashion about whether something is or is not the prototype or part of the prototype in exactly the same way in which the question would previously have been asked about the category boundary. Such thinking precisely violates the Wittgensteinian insight that we can judge how clear a case something is and deal with categories on the basis of clear cases in the total absence of information about boundaries. (Rosch 1978, 36)

A list of several citations requires no “and.” Separate the citations with commas, or with semicolons if any of the references contain a page number (and therefore a comma):

Rameau, on the other hand, follows in the Cartesian tradition, whereby even pain and horror can be sources of pleasure, provided control over the passions is not lost (see Descartes 1996; Kintzler 1983; Zelle 1987, 119, 170).

### **Abbreviations and Latin Terms in Documentation**

Ibid. is used sparingly; f. (ff.), op. cit., and loc. cit. are not used, nor are eadem, idem, infra, passim, and supra. Commonly used abbreviations include cf., ed. (eds.), e.g., esp., et al., etc., fig. (figs.), fol. (fols.), i.e., l. (ll.), n. (nn.), p. (pp.), pt. (pts.), ser., trans., vol. (vols.). Latin abbreviations are not italicized.

### **Sample Bibliographical Citations**

For titles of works, serial commas are added, ampersands are spelled out, and numbers are spelled out. Abbreviations for states in place of publication, if needed, should follow the two letter postal format (e.g., Cambridge, MA: Harvard University Press). If a citation is given to an online work, an access date is required only if no publication date is provided.

In online citations, “http://” does not precede URLs.

#### *Book*

Lewin, David. 1987. *Generalized Musical Intervals and Transformations*.  
New Haven: Yale University Press.

#### *Chapter in a Collection*

Jones, Mari Riess. 1992. "Attending to Musical Events." In *Cognitive Bases of Musical Communication*, ed. Mari Riess Jones and Susan Holleran, 91–110. Washington, DC: American Psychological Association.

*Edited Work*

Babbitt, Milton. 1987. *Words About Music*. Edited by Stephen Dembski and Joseph N. Straus. Madison: University of Wisconsin Press.

*Translation*

Kalbeck, Max, ed. 1909. *Johannes Brahms: The Herzogenberg Correspondence*. Translated by Hannah Bryant. New York: Dutton.

*Multivolume Work*

Landon, H. C. Robbins. 1994. *Haydn: the Years of 'The Creation' 1796–1800*. Vol. 4 of *Haydn: Chronicle and Works*. London: Thames and Hudson.

Berlioz, Hector. [1837] 1969. "Berlioz on the Future of Rhythm." In Jacques Barzun, *Berlioz and the Romantic Century*, 3d ed. Vol. 2. New York: Columbia University Press.

Bent, Ian, ed. 1994. *Music Analysis in the Nineteenth Century*. 2 vols. Cambridge: Cambridge University Press. [The work as a whole is cited.]

*Multiauthor Work*

Callender, Clifton, Ian Quinn, and Dmitri Tymoczko. 2008. "Generalized Voice-Leading Spaces." *Science* 320: 346–48. [three authors]

Cohen, Albert et al. 1972. "National Predilections in Seventeenth-Century Music Theory: A Symposium." *Journal of Music Theory* 16/1–2: 4–71. [more than three authors]

*Preprint*

Callender, Clifton, Ian Quinn, and Dmitri Tymoczko. 2006. "Generalized Chord Spaces." Preprint. [pantheon.yale.edu/~iq2/chordspaces.pdf](http://pantheon.yale.edu/~iq2/chordspaces.pdf) and [pantheon.yale.edu/~iq2/ex0.1-3.pdf](http://pantheon.yale.edu/~iq2/ex0.1-3.pdf).

*Journal Article*

Straus, Joseph. 1997. "Babbitt and Stravinsky under the Serial 'Regime.'" *Perspectives of New Music* 35/2: 17–32. [For a journal published in volumes, the year is always provided but the month or season is not required. As a courtesy to readers, who increasingly are locating articles online, issue numbers should

be given if available. The issue number is separated from the volume number by a slash (/).]

*Online Journal Article*

Aerts, Hans. 2006. "Thoroughbass in Practice, Theory, and Improvisation." *Zeitschrift der Gesellschaft für Musiktheorie* 3. [www.gmth.de/zeitschrift/artikel/0115/0115.html](http://www.gmth.de/zeitschrift/artikel/0115/0115.html).

*Magazine Article*

Ishiguro, Kazuo. 2001. "A Village after Dark." *New Yorker*, May 21, 2001: 86–91. [Note: *The* is dropped before periodicals in the notes.]

*Online Magazine Article*

Stephen Budiansky, "Missing Pieces." *Atlantic Monthly*, March 2002. [www.theatlantic.com/past/docs/issues/2002/03/budiansky.htm](http://www.theatlantic.com/past/docs/issues/2002/03/budiansky.htm).

*Newspaper Article*

Taruskin, Richard. 1996. "Dispelling the Contagious Wagnerian Mist." *New York Times*, 28 January, Arts and Leisure section. [Note: A page cite is not necessary..]

*Dissertation*

Buchler, Michael. 1998. "Relative Saturation of Subsets and Interval Cycles as a Means for Determining Set-Class Similarity." Ph.D. diss., University of Rochester.

*Paper or Presentation*

Callender, Clifton. 2002. "Voice-Leading Distances and Set-Class Spaces." Paper presented at the annual meeting of the Society for Music Theory, Columbus.

Platt, Heather. 1997. "Rhythm and Phrase as Expressive Gestures in Brahms's *Lieder*." Paper presented at "Brahms the Contemporary: Perspectives on Two Centuries," Harvard University (April).

*Websites (Other Than Online Books and Periodicals)*

[Include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, and URL, and access date (if no publication date is provided.)

26. Harry Kloman, "Introduction," The Gore Vidal Index, [www.pitt.edu/~kloman/vidalframe.html](http://www.pitt.edu/~kloman/vidalframe.html) (accessed July 27, 2003). [The official

titles of websites are set in roman type, with headline style capitalization, per CMS16, 8.186.]

17. *Grove Music Online*, s.v. “Coloratura” (by Owen Jander and Ellen T. Harris), [www.grovemusic.com](http://www.grovemusic.com) (accessed April 7, 2007).

[If there is no author, the owner of the site may stand in the author’s place.]

### **Historical sources in translation or in modern editions**

There are three possibilities for the year in such cases, per CMS16, 15.38: the original year of publication; the year of the modern edition’s publication; or both. Furthermore, one can list as author either the original author or the editor/translator (per CMS16 14.88 and 14.90). (We rule out the cumbersome possibility of using both the original author and the modern editor as “author.”) In general, flexibility and common sense will be the best guides, though a consistent policy should be adopted within each article.

One general principle to keep in mind: the purpose of an author/date citation is not so much to tell the reader who the cited passage is “by” as to point them to a specific entry in the reference list, which provides all of the relevant information concerning authorship, publication, and so forth. Thus, agreement between the citation and the reference list is required. At the same time, one would like the author/date citation to cause the reader as little cognitive dissonance as possible. JMT recommends choosing from among the following three possibilities, based on the source.

#### **(a) Facsimiles, reprint editions**

As these editions are essentially exact reproductions of the original edition, the original date and author should be used. The reference entry can then include information on the modern facsimile after the original publication information.

Mattheson, Johann. 1739. *Der vollkommene Capellmeister*. Hamburg: C. Herold.  
Facs. Kassel: Bärenreiter, 1954.

#### **(b) Complete translations, edited modern editions**

As these editions represent a considerable modern contribution—either in a new translation, or perhaps with substantial editorial annotations—the original author should be used but both years should be given. The English-language title, as it appears on the translation’s cover page, should be used for the title. The original name and publication information need only be included later in the citation if there is a possibility of confusion or if the work is little known.

Rameau, Jean-Philippe. [1722] 1971. *Treatise on Harmony*. Trans. and ed.  
Philip Gossett. New York: Dover.

#### **(c) Partial translations, combined editions**

Several popular modern translations of theoretical texts present only *part* of the original work or, sometimes, combine multiple works in a single book. The best way to list these works is using the *modern* editor and/or translator as nominal author and the modern year of publication. Original authorship and publication information can then be given in the body of the reference entry (author/date for the original may be used if the original work is included as a separate entry elsewhere in the reference list). Here are some common examples:

Babb, Warren, trans. and Claude Palisca, ed. 1978. *Hucbald, Guido, and John on Music: Three Medieval Treatises*. New Haven: Yale University Press.

Baker, Nancy Kovaleff, ed. and trans. 1983. *Introductory Essay on Composition*. New Haven: Yale University Press. Partial translation of Koch 1782–93.

Beach, David and Jürgen Thym, ed. and trans. 1982. *The Art of Strict Musical Composition*. New Haven: Yale University Press. Partial translation of Johann Philipp Kirnberger, *Die Kunst des reinen Satzes*. Berlin: G. J. Decker, 1771–79.

#### **ELLIPSES. See also CAPITALIZATION**

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS16, 13.48–56, for more detailed guidelines on the use of ellipses.

#### **EPIGRAPHS**

The epigraph source includes the author's name or the author's name and the title of the work. No other bibliographical information is required.

#### **EXTRACTS. See also CAPITALIZATION and ELLIPSES**

Set off quotations that are more than eighty words in length.

#### **INCLUSIVE LANGUAGE**

Avoid sexist language and terms that are gender specific (chairman, mankind, etc.). Never allow the form *s/he*. State both pronouns—*he or she*, *him or her*, *his or her*—or recast

the sentence in the plural. Avoid alternating the use of masculine and feminine pronouns in an article.

**INITIALS. See ABBREVIATIONS**

**NAMES**

JMT follows the *New Grove Dictionary of Music and Musicians* for proper orthography for the names of composers and theorists. If there is disagreement between a cited work and *Grove*, it should be handled as follows in the reference entry: *Grove's* name (name in this edition). Year. Etc.

Johannes Cotto (Johannis Affligemensis). 1950. *De musica cum tonario*.  
Ed. Joseph Smits van Waesberghe. *Corpus scriptorum de musica*, 1.  
Rome: American Institute of Musicology, 43–200.

**NUMBERS. See also DATES AND TIMES**

Except in technical contexts, spell out cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred* and *thousand*), any number at the beginning of a sentence, and common fractions. Common fractions are hyphenated as well. Numerals (before spelled-out millions or more) are used to express very large numbers..

no fewer than six of the eight victims  
no more than fifty-two hundred gallons  
One hundred eighty-seven people were put to death there during the twenty-  
third century BC  
attendance was about ninety thousand  
at least two-thirds of the electorate  
there were 2 million ballots cast  
the population will top 25 billion

Numbers applicable to the same category, however, are treated alike in the same context.

no fewer than 6 of the 113 victims  
Almost twice as many people voted Republican in the 115th precinct as in the  
23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years  
now estimated at 1.1 billion inhabitants  
more than \$56, or 8 percent of the petty cash  
a decline of \$0.30 per share

In both page numbers and years in references and citations, the second (right-hand) number in an inclusive pair is always given with two digits, unless (a) the first of the two digits would be 0 or (b) more than two digits is required.

<i>Two-digit rule:</i>	<i>Exception (a):</i>	<i>Exception (b):</i>
13–17	101–5	98–103
25–29	304–7	215–327
356–57		1499–1501
1024–29		

These guidelines apply to both *page numbers and years* in references and citations.

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels..

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* to be a better movie than *Jaws 2*.

[Follow the usage in the original work, per CMS16, 9.44.]

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned.

## **PERSONAL NAMES**

Insert the full names of people at first mention, except for names that would be well known by any educated reader. For example: Einstein, Freud, Shakespeare, but Jacques Derrida, Gayle Rubin, Michel Foucault. If a person is usually referred to only by last name, then the last name is sufficient (e.g., Goethe, Colette, Montaigne).

## **POSSESSIVES**

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Kansas's weather  
Burns's poetry  
Camus's novels  
Descartes's philosophy  
Euripides's plays  
Demosthenes's orations  
Jesus's name  
Moses's direction

## QUOTATIONS. See EXTRACTS

## SPELLING AND TERMS

Follow *Merriam-Webster's Collegiate Dictionary*, 11th ed. (W11) or *Webster's Third New International Dictionary* for general spelling and *New Grove Dictionary of Music and Musicians* for proper names of composers and theorists. If more than one spelling is provided in W11, follow the first form given (e.g., *judgment*, not *judgement*; *focused*, not *focussed*). Common foreign terms are set in roman type. (Common foreign terms are defined as those with main entries in W11.)

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to W11 and CMS16, 7.85 for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

A term referred to as the term itself is italicized.

In the twentieth century *socialism* acquired many meanings.  
The word *hermeneutics* is the most overused term in recent monographs.  
The term *lyricism* was misused in Smith's book review.

Italicize foreign music terms, except those that are so familiar as to be considered part of English. (Most common musical terms are considered to be English.) Technical music-theoretic terms coined in another language should be translated if a conventional English form exists. If left in the original language, they should be italicized unless they are familiar to specialists outside of music theory. German nouns should only be capitalized if they are also italicized.

nonretrogradable rhythm  
Law of the Shortest Way  
notes inégales  
passacaglia  
*proslambanomenos*  
*Mehrdeutigkeit*  
*Gegenkleinterzwechsel*

Form plurals of unitalicized Italian terms in the English manner by adding an *s*.  
Unitalicized French and German terms should be pluralized in the original language:

concerto—concertos	adagio—adagios
etude—etudes	lied—lieder
<i>Schritt—Schritte</i>	<i>Stufe—Stufen</i>

## TRANSLATIONS

When an original non-English title and its translation appear together in the text, the first version (whether original or translation) takes the form of an original title, and the second version is always enclosed in parentheses and treated like a bona fide title (whether or not the work represents a published translation) with title capitalization appropriate to the language.

A manuscript of his *Regolamento per il cembalo* (*Rules for the Harpsichord*) states that . . .  
A manuscript of his *Rules for the Harpsichord* (*Regolamento per il cembalo*) states that . . .

## MUSIC-SPECIFIC STYLE MATTERS

### (a) Work titles and opus numbers

Never italicize a generic title.

Shubert's String Quintet

The question of capitalization is thorny and can best be summarized thus: A genre name is capitalized when it is used as part of a generic title and not when it simply refers to a piece that has already been specified in the discourse.

Capitalize a genre name when using it as (or as part of) a title of a piece:

Mozart's Piano Sonata in D, K. 284

## Shumann, Fantasy for Violin and Orchestra

When a composer wrote more than one work in a genre, specific works may be referred to familiarly by adding a key and/or catalog-number specifier to a lowercase genre name, especially in a comparative context:

Mozart's D-major sonata (K. 284) has a more orchestral character.

A genre name may be capitalized when it is used to refer to a particular work, but it is more common to do this when the piece is the only example of a genre in the composer's output:

Shubert completed the Quintet two months before his death.

Never capitalize a genre name that labels a genre or that refers collectively to a number of works in the genre:

Mozart's string quintets

The string quartet served as a formal laboratory for Bartók.

Generic titles should always be translated into English:

Shuman, Fantasy for Violin and Orchestra (*not* Phantasie)

To specify a piece within an opus, use a slash:

op. 49/2

Only use a comma before an opus number if another specifier for the piece is used before the opus number. Generic titles should only be capitalized when a comma is not used.

"Waldstein" sonata, op. 53

The sonata in C major, op. 53

Beethoven's Piano Sonata op. 53

Beethoven's Piano Sonata op. 53 ("Waldstein")

### **(b) Notes, keys, and modes**

Notes should be referred to with capital letters. When specifying a note's chromatic level, use symbols rather than words — C#, not C-sharp (see Accidentals).

For notating pitch class JMT prefers the pitch notation of the Acoustical Society of America, in which "middle C" is C4, "viola C" is C3, "Cello C" is C2, and so forth. An

octave number refers to pitches from a given C to the B a seventh above it. Thus, B3 is the white key immediately to the left of C4 on the piano; Bb3 shares the same key as C4. Do not hyphenate a key unless it is used as an adjective.

the key of E major  
the E-major English Suite  
the Suite in A minor

Names of modes (“major,” “minor,” “dorian,” “phrygian,” etc.) are not normally capitalized.

### (c) Thoroughbass figures

Whenever possible (and not overly cumbersome), names of figures should be spelled out, with a hyphen: “six-four chord,” “four-three chord,” etc. For more complex figures, use the codes given in the Typographic Markup section below.

### (d) Intervals

Spell out intervals: “thirds,” “sixths,” etc. For questions about hyphenation in chords named after intervals, see section (a) under Punctuation below.

### (e) Chord symbols — jazz and pop contexts

When naming chords or chord progressions in jazz and pop contexts, please use the standardized lead-sheet forms listed below. Note that numbers are always at the baseline (not superscript), and quality is indicated with abbreviations rather than symbols such as triangles, circles, and slashed circles. Lead-sheet symbols for chords with additional extensions and alterations should be based on the symbols on this list.

<i>C major triad</i>	<i>C7 dominant seventh chord</i>
<i>Cm minor triad</i>	<i>Cmaj7 major-seventh chord</i>
<i>Cdim diminished triad</i>	<i>Cm7 minor-seventh chord</i>
<i>Caug augmented triad</i>	<i>Cm7b5 half-diminished seventh chord</i>
<i>Csus4 suspended fourth</i>	<i>Cdim7 diminished-seventh chord</i>
<i>Cadd6 added sixth</i>	

## Punctuation

### (a) Hyphens

Compound nouns naming music-theoretic concepts are hyphenated only when used as attributive adjectives, with one common exception:

the voice leading in this passage *but* voice-leading space  
twelve pitch classes *but* pitch-class set  
Z relation *but* Z-related

octave equivalence  
 set-class (always hyphenate)

Chords named after a single interval have hyphenated names, but are not hyphenated when the word *chord* is omitted:

added-sixth chord *but* added sixth  
 diminished-seventh chord *but* diminished seventh  
 augmented-sixth chord *but* augmented sixth

If the adjective describes the quality of the whole chord, and not a single interval, do not hyphenate:

dominant seventh chord  
 half-diminished seventh chord  
 major-minor seventh chord  
 French sixth chord

These rules can act simultaneously in more complex cases:

French augmented-sixth chord  
 dominant minor-ninth chord

**(b) En dashes (coded “-” or “-{en}” in manuscripts)**

En dashes should be used for number ranges, sequences of pitch (or other musical) events, and Forte set-class numbers:

the 5–6 motion over the C bass  
 the soprano’s G–A succession  
 the pc sequence ⟨5–6–4⟩  
 mm. 102–7  
 set-class 4–2 [0124]

Number sequences with dashes are automatically converted to en dashes in our production process. For sequences of pitch events or other non-numerical items, please use the code “-{en}” for en-dashes in your manuscript:

the soprano’s G-{en}A succession

**(c) Em-dashes (coded “--” in manuscripts)**

Em dashes should be used only in sentence punctuation. Do not add space around the em dash; it should run in to the preceding and following text:

By stratification I mean the separation in musical space of ideas—or better, of musical areas—juxtaposed in time.

In your manuscript, use a double hyphen (“--”) to indicate an em dash.

## **MANUSCRIPT PREPARATION**

### **(a) Preparing a manuscript for review**

When you submit an article for review by JMT’s referees, the most important thing is readability. You should use footnotes rather than endnotes, and should indicate in the text where you would expect floating elements (figures, examples, tables, etc.) to appear in the final article.

Do be sure to double-space your manuscript when you submit it, as most referees prefer to read double-spaced text. It is your responsibility to remove all identifying information (including references to your own work) for purposes of blind review.

### **(b) Preparing a manuscript for production**

*Text and notes (filename should take the form of lastname-text.doc)*

JMT uses the author-date system of citation. Only author-date citations (no complete bibliographic citations) should appear in the file containing your main text and footnotes. Complete citations should appear only in your bibliography (a separate file), under the heading WORKS CITED.

Do not use a footnote simply to give one or two author-date citations; a footnote should be used for prose annotation of references, discursive asides, or a relatively large number of references (three or more).

Section headings should be specially marked {A-head}, {B-head}, etc., depending on the hierarchical level of the section heading.

*Special procedures for articles*

The first two lines of your article should be (1) the title of your article and (2) your name as you would like it to appear throughout the issue; the text of your article should follow your name. Your institutional affiliation(s) and position(s) should not appear in your main manuscript—this goes in your two-sentence biography (see below).

Please try to keep your title short and to the point; long titles (especially those that have subtitles) can look awkward on the page.

*Special procedures for book reviews*

If you are writing a book review, it is very important that you supply crucial data (title, authors or editors, publisher, date, page count, price, your name) at the beginning of your manuscript.

*Aspects of Unity in J. S. Bach's Partitas and Suites: An Analytical Study.*  
 University of Rochester Press, 2005: xiii+92 pp. (\$75.00 cloth)  
 Reviewed by Robert P. Morgan

Neil Lerner and Joseph N. Straus, eds.  
*Sounding Off: Theorizing Disability in Music*  
 Routledge, 2006: xv+295 pp. (\$95.00 cloth, \$30.00 paper)  
 Reviewed by David Schwarz

Use a colon to separate the book's title and any subtitle given on the cover, even if the cover does not have a colon. The page count should list the last roman and arabic page numbers printed in the book. Please give the prices of both cloth (hardcover) and paper editions if appropriate; amazon.com is a reliable source of prices, but be sure to use the *list price* and not Amazon's discounted price.

Please refrain from giving your review a title or a designation such as "review essay" or "review article." JMT publishes reviews of varying lengths, degrees of depth, and number of books reviewed, but we treat all reviews identically.

*List of works cited (lastname-bib.doc)*

Your bibliography should appear in a separate file. The first line should be "WORKS CITED," and each bibliographic entry should appear on a separate line. Arrange bibliographic citations alphabetically by author, then by date. The second and later entries for a single author should replace the author's name by a three-em dash. Multiply-authored works should appear after all the single-author entries for the first author; do not use a three-em dash to refer to the first author's name.

{Proper ellipsis style should be used}

Callender, Clifton. 2002. . . .

— — —. 2004. . . .

Callender, Clifton, Ian Quinn, and Dmitri Tymoczko. 2007. . . .

The style requirements for bibliographic citations are covered in the Documentation section above.

*Contributor note (lastname-bio.doc)*

Please supply, in a separate file, a two-sentence biography for us to publish on the "Contributors" page at the back of the book. See CONTRIBUTOR'S NOTE, above, for more details.

*Captions for figures, examples, etc. (lastname-captions.doc)*

Captions for all "floating" elements of your piece should be provided in a separate file. Order your captions in the order in which they will appear in the article; do not separate

the different types from each other. The name and number of the element should be on a separate line from the caption, with no period:

Example 1  
[caption]  
Example 2  
[caption]  
Figure 1  
[caption]  
Example 3  
[caption]  
etc.

## TYPOGRAPHIC MARKUP

JMT uses several codes (mostly involving curly brackets) to communicate various symbols to our composers. Please make sure to use these in your manuscript.

### Thoroughbass figures

Code figured bass symbols as follows:

```
{FB}{6}{4}
{FB}{6}{4}{{Sharp}}
```

### Accidentals

Code them {sharp} and {flat}:

the C{sharp} in m. 7 of the *Eroica* symphony

Use {doublesharp} for double sharps, and {flat}{flat} for double flats.

### Scale degree symbols

Use {sd3}, etc.

### Cross references

If an article contains a reference to some page or item somewhere else in the article (like a footnote or a figure) but it is not yet clear what the final number of the thing referred to will be, use a *cross reference*. Code this as {XREF}:

as discussed in footnote {XREF}.

You would then place "{XREF}" at the beginning of the relevant footnote. If multiple cross references are made in an article, one can use {XREF1}, {XREF2}, as necessary.