

JMT STYLE SHEET

(rev. 11/12/08)

JMT follows *The Chicago Manual of Style* (15th Edition, henceforth *CMOS*) for most matters of general style. This document summarizes some of the most important principles we follow, and also describes departures from *CMOS* and special cases arising within the specialized discourse of music theory.

This is an evolving document whose comprehensiveness and accuracy depends on the consideration of specific questions that arise during the editorial process. Questions or concerns about applying the principles described below, or about the style sheet's aporias or blind spots, are strongly encouraged and may be addressed to the editor.

§1. Manuscript preparation

§1.1 Preparing a manuscript for review

When you submit an article for review by *JMT*'s referees, the most important thing is readability. You are encouraged to use footnotes rather than endnotes, and to place floating elements (figures, examples, tables, etc.) in the text where you would expect them to appear in the final article. This is different from the way in which you will be required to prepare your manuscript for production if it is accepted for publication (see §1.2 below).

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 using first-person pronouns) for purposes of blind review.

§1.2 Preparing a manuscript for production

Once an article has been accepted for publication, authors will be required to prepare their manuscripts according to the system described below. A prepared manuscript will take the form of a number of files to be transmitted to the editor by email. Please observe the filename conventions listed here. Although we prefer Microsoft Word files, other file formats can be accepted – but please consult the editor before submitting other types of files.

(a) Text and notes (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 endnotes; see §2.1 for details. Complete citations should appear only in your bibliography (a separate file), under the heading **WORKS CITED**.

Do not use an endnote simply to give one or two author/date citations; an endnote should either 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.

(b) Abstracts (lastname-abstract.doc) – for articles only

JMT now publishes RILM-compliant abstracts with all articles. Authors should follow the style guidelines given at <http://www.rilm.org/abstinfo.html>, though all conflicts between RILM's style and JMT's style (as described in this style sheet) are to be resolved in favor of JMT style. The maximum length of an abstract is 200 words.

(c) Other 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. Please note that once the final electronic version of your manuscript is submitted to Duke University Press, the title can no longer be changed.

(d) 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. Two examples follow:

David W. Beach
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.

(e) 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.

Callender, Clifton. 2002....
———. 2004....
Callender, Clifton, Ian Quinn, and Dmitri Tymoczko. 2007....

The style requirements for bibliographic citations are covered in §2.2 below.

(f) Contributor note (lastname-bio.doc)

Please supply, in a separate file, a two-to-three-sentence biography for us to publish at the end of your article. The first sentence (“the nametag”) should state your name, position, and institution. The remainder (“the brag”) should say a thing or two about another position you hold, an honor you’ve recently received, or an interesting upcoming/recent professional activity or contracted book.

The whole bio should take up at least 25 words, but no more than 50. Example: “Danuta Mirka is Senior Lecturer in Music at the University of Southampton. In 2002–06 she was a Research Fellow of the Alexander von Humboldt Foundation and the Deutsche Forschungsgemeinschaft at the University of Freiburg in Germany.”

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

Figures, examples, tables, and equations are numbered in separate series. 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 with 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 3
Orpheus placates the Furies. From Gluck, *Orfeo ed Eurydice*, act II, scene 1.

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.

It is permissible to have an uncaptioned figure or example; indicate “[no caption]” in the caption file after the figure or example number.

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.

§2. Documentation/citation style

JMT uses the author–date system, as outlined in *CMOS* §§16.90–16.120 (see also the examples in ch. 17). *JMT* departs from *CMOS* in a few details, listed in section 1.1 below.

§2.1 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 an endnote). Endnotes may be used for omnibus citations of three or more works by different authors. There are several different ways of making an inline citation—the least obtrusive one should always be chosen.

(a) Referring to an author in a sentence: the “Author (Date)” form

When describing the contributions, claims, or actions of an author vis-à-vis a work to be cited, place the year of the work in parentheses immediately following the name of the author in the sentence. This is the most common reference form in body text.

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

(b) Referring to a work in a sentence: the “Author Date” citation

When it is necessary to refer to a work rather than to the author, the date should not be parenthesized. This form is more common in notes and captions than in body text.

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.

(c) Back-referring to an author: the "(Date)" form

When it would be awkward to use form (a), or when the citation should follow a sentence or passage that uses the author's name several times, the cited work's date may be placed in parentheses at the end of a sentence. When using this form it is essential that there be no ambiguity as to which author's name should be used to locate the bibliographic citation in the Works Cited list; such ambiguity may be eliminated by using form (c).

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).

(d) Citing a work: the "(Author Date)" form

When a work is cited as an authority to a sentence or passage that does not use the author's name, the sentence should be followed by an author-date citation in parentheses. This form may also be used as an alternative to (b) when the back-reference might be unclear.

At the performance of Gluck's opera, he reports, "no one could stop shaking each time this terrifying *nò!* 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, & que nos auteurs se sont contentés d'en donner quelques notions trop générales, nous croyons devoir l'expliquer ici un peu plus clairement" (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:

Thus, the voices will follow (as I once heard Bruckner say) the 'law of the shortest way' (Schoenberg 1978, 39).

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).

§2.2 Bibliographic citation forms

(a) Punctuation and capitalization

The author’s first name should be spelled out, not given in initials. Headline-style capitalization is used for all English titles in reference entries.

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

Foreign-language titles should follow that language’s capitalization conventions.

Rameau, Jean-Philippe. 1737. *Génération harmonique, ou traité de musique théorique et pratique*. Paris: Prault fils.

Article titles are enclosed in quotes.

Schachter, Carl. 1987. “Analysis by Key: Another Look at Modulation.” *Music Analysis* 6: 289–318.

(b) Journal issue numbers

Journal issue numbers are included as a supplement to the volume number only if the journal’s pagination is *not* continuous within a given volume; the issue number in such a case is separated from the volume number by a slash (/). If the pagination *is* continuous, only the volume number is given.

Straus, Joseph. 1997. “Babbitt and Stravinsky under the Serial ‘Regime’.” *Perspectives of New Music* 35/2: 17–32.

———. 2003. “Uniformity, Balance, and Smoothness in Atonal Voice Leading.” *Music Theory Spectrum* 25: 305–52.

(c) Inclusive years and page numbers

CMOS §9.64 is needlessly fussy on this issue. For inclusive numbers in general (in the text as well as in citations and references) *JMT* simply follows the “two-digit rule,” where 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		
1024–29		

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

Clough, John. 1979–80. “Diatonic Interval Sets and Transformational Structures.” *Perspectives of New Music* 18: 461–82.

(d) Specific citation forms

When the following models of particular citation forms diverge from *CMOS*, the models given here are controlling.

Journal article. See §2.2(b) above for identifying the issue of the journal.

Clough, John and Jack Douthett. 1991. “Maximally Even Sets.” *Journal of Music Theory* 35: 93–173.

Book with editor, translator, etc. Spell out “edited by,” “translated by,” and other non-authorial roles and place them after the book title (separated by a period). When the editor is the nominal author of the book, abbreviate the role and place it immediately after the editor’s name at the start of the reference.

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

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

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

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

Contribution to an edited volume. Names of editors appear after the book title, separated by a comma and with the abbreviation “ed.” Be sure to include page numbers, preceded by a comma (not a colon or a period).

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

Dissertation. The title is enclosed in quotes; use periods in the degree abbreviation. Use the name of the university granting the degree, not the individual school or college attended by the cited author.

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

Unpublished conference paper. Include information about the conference or society name and the location of the meeting. For society meetings, specify the city. For one-off conferences, specify the host institution and the month.

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).

Preprint (unpublished paper available online). Give a URL where possible.

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

Unpublished paper. Use this form only when the paper in question has never been delivered and is not available on line.

§2.3 The problem of historical sources in translation or in modern editions

Historical sources in modern editions pose special problems for the author/date system. Such sources often provide more than one choice both for the "author" and for the "date" of the citation. Per *CMOS* §17.124–17.127 there are three possibilities for the year in such cases: 1) the original year of publication; 2) the year of the modern edition's publication; or 3) both. Furthermore, one can list as author either the original author or the editor/translator (per *CMOS* §§17.42 and 17.45). (We rule out the cumbersome possibility of using both the original author and the modern editor as "author.") Given the work being cited, certain author/date formats will seem more appropriate than others. In general, flexibility and common sense will be the best guides here, 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 it is 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 the most important issue;

what to use for the author and year is a secondary, aesthetic concern. All the same, one would like the author/date citation to cause the reader as little cognitive dissonance as possible. Thus, *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. Thus:

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. Thus:

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 different 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.

§2.4 Composer and author names

JMT follows the *New Grove Dictionary of Music and Musicians* as regards proper orthography for the names of composers and theorists. If there is disagreement between the name of an author as it

appears in a cited work and in *Grove* it should be handled as follows in the reference entry: *Grove's* name (name in this edition). Year. Etc. Thus:

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.

§3. Other style guidelines

§3.1 Music-specific style issues

(a) Work titles and opus numbers

Never italicize a generic title:

Schubert's String Quintet
Schubert's *Quartettsatz* (not really a generic title)

The question of capitalization is thorny, and can be best 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
Schumann, 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:

Schubert 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:

Schumann, 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.

“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) Foreign musical terms

Italicize foreign words, 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.

non-retrogradable rhythm
Law of the Shortest Way
notes inégales
passacaglia
proslambanomenos
Mehrdeutigkeit
Gegenkleinterzwechsel

Form plurals of un-italicized Italian terms in the English manner by adding an *s*. Un-italicized 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>

Use Roman type for scholarly Latin words and abbreviations:

et al.
ca.
passim.
ibid.

(c) 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{sharp}, not C-sharp (see §4.2).

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; B#3 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. Letter-names of keys (even minor keys!) are always capitalized:

Mozart, Piano Concerto no. 20 in D minor *not* ... in d minor

Unless there’s some contextual reason to do so, do not include the name of a key in a generic title when a composer has more than one piece in the same genre:

Sibelius, Violin Concerto *not* ... in D minor
Schumann, Fantasy for Violin and Piano *not* ... in C minor

(d) 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 section 3.1.

(e) Intervals

Spell out intervals: “thirds,” “sixths,” etc. For questions about hyphenation in chords named after intervals, see §3.2(a) below.

(f) 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.

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

§3.2 Punctuation

(a) Hyphens (coded “-” in manuscripts)

Hyphens should only be used in compound words; see the sections on en and em dashes below. In determining whether a compound word should be hyphenated, closed up, or neither, *JMT* follows *Webster’s*:

standoff	<i>not</i>	stand-off
breakthrough	<i>not</i>	break-through
follow-up (noun)		
follow up (verb)		
post-tonal (always hyphenate)		

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

the voice leading in this passage	<i>but</i>	voice-leading space
twelve pitch classes	<i>but</i>	pitch-class set
Z relation	<i>but</i>	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	<i>but</i>	added sixth
diminished-seventh chord	<i>but</i>	diminished seventh
augmented-sixth chord	<i>but</i>	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.

(d) Serial comma

Use a comma before the conjunction in a series:

Rousseau, Rameau, and Enharmonic Furies in the French Enlightenment

(e) Punctuation and quotation marks

Tuck commas and periods, but not other punctuation, inside quotation marks. (Of course, any punctuation that is part of a quotation should remain inside the quotation marks.)

such as “women,” “Jews,” “enemy combatants,” etc.
an emphatic unison “*Nò!*” punctuating Orpheus’ cadences

§3.3 Abbreviations, numbers, and dates

The first word of a sentence should not, in most cases, be abbreviated. Do abbreviate the following common words when they appear later in the sentence:

measure(s): m. (mm.)
number(s): no. (nos.)
opus(es): op. (opp.)

In non-technical contexts, spell out all of the following:

small numbers (one through ninety-nine), ordinals and cardinals
small numbers followed by “hundred,” “thousand,” “million,” etc.
centuries (e.g., “nineteenth century”)

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

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

For details on number ranges, see §§2.2(c) and §3.2(b) of this style sheet.

§3.4 Sections of works

Capitalize and do not abbreviate the 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.

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

§3.5 Lists

Lists can be bulleted or labeled with letters or numbers. When using letters or numbers to label list items, use parentheses on either side of the label. Avoid periods, uppercase, italic, and bold-face.

- (a) First item in the list.
- (b) Second item in the list.
- (c) Third item in the list.

§4. 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.

§4.1 Thoroughbass figures

Code figured bass symbols as follows:

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

§4.2 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.

§4.3 Scale degree symbols

Use {sd3}, etc.

§4.4 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}.

“{XREF}” would then also be placed at the beginning of the relevant footnote.

If multiple cross references are made in an article, one can use {XREF1}, {XREF2}, as necessary.