The *Journal of Music Theory* Style Guide comprises three parts: (1) a style sheet listing elements of style and format particular to the journal; (2) starting on page 6 of this guide, the Duke University Press Journals Style Guide, which offers general rules for DUP journals based on *The Chicago Manual of Style*, 17th ed. (CMS); and (3) starting on page 12, an explanation with examples of the journal’s format for citations and reference list or bibliography.

### Journal of Music Theory Style Sheet

#### ACKNOWLEDGMENTS
Acknowledgments appear in the first, unnumbered footnote and are 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 OF NUMBERED ELEMENTS
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

#### EPIGRAPHS
An epigraph, which may appear at the start of an article or a section, has an attribution that includes the author’s name or the author’s name and the work’s title. No other bibliographical information is required, and the source is not included in the works cited list unless it is cited elsewhere in the text. No footnote should be attached to an epigraph.

No man is an island entire of itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as any manner of thy friends or of thine own were; any man’s death diminishes me, because I am involved in mankind. And therefore never send to know for whom the bell tolls; it tolls for thee. John Donne

#### EXAMPLES
The label “Example” should be reserved for extracts or analytic 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 (continued). Liszt, *Orpheus*, mm. 207–19.
Figure 2. Doni, *Dialogo della musica* (1544), Canto, fols. 5v–6r.

**MUSIC-SPECIFIC STYLE MATTERS**

*WORK TITLES AND OPUS NUMBERS*

Never italicize a generic title.

Schubert’s String Quintet

A genre name is capitalized when it is used as part of a generic title, 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

Use a comma before an opus number only if another specifier for the piece is used before the opus number. Generic titles should be capitalized only 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”)

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 under TYPOGRAPHIC MARKUP below).

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.

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, see TYPOGRAPHIC MARKUP below.)

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

CHORD SYMBOLS—JAZZ AND POP CONTEXTS
When naming chords or chord progressions in jazz and pop contexts, use the standardized lead-sheet forms listed below. 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 major triad
- Cm minor triad
- Cdim diminished triad
- Caug augmented triad
- Csus4 suspended fourth
- Cadd6 added sixth
- C7 dominant seventh chord
- Cmaj7 major-seventh chord
- Cm7 minor-seventh chord
- Cm7b5 half-diminished seventh chord
- Cdim7 diminished-seventh chord

**PUNCTUATION**

**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

**En dashes.** 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]

**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.


**TYPOGRAPHIC MARKUP**
*JMT* uses several codes (mostly using curly brackets) to communicate various symbols to the compositors.

**TROUROUGH BASS FIGURES**
Code figured bass symbols as follows.

\[
\{FB\}{6}\{4\}
\{FB\}{6}\{4\}\{\text{Sharp}\}
\]

**ACCIDENTALS**
Code them \{sharp\} and \{flat\}.

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

Use \{doubleshap\} for double sharps, and \{flat\}{flat} for double flats.

**SCALE DEGREE SYMBOLS**
Use \{sd3\} etc.
Duke University Press Journals Style Guide


**ABBREVIATIONS**

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

- further expansion of NATO’s membership
- dissent within the AFL-CIO
- sexism is rampant at IBM
- certain US constituencies

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.

- W. E. B. Du Bois; C. D. Wright

**ABSTRACT**

Substantial articles should include an abstract of approximately 200 words. Book reviews and short issue introductions do not require abstracts.

Abstracts should be written in the third person (“This article proposes . . .”) not the first person (“I propose . . .”).

**CAPITALIZATION. See also SPELLING AND TERMS; CAPITALIZATION OF NUMBERED ELEMENTS in the JMT style sheet**

**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 CMS 6.63.

**Quotations**

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS 13.19). For instance:

Smith stated that “we must carefully consider all aspects of the problem.” *but*
Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (CMS 13.53).

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 CMS, 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 Literature
- Avoiding a Run-In
- Policies on Re-creation
- Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS 11.70 and 11.39 for the treatment of Dutch and German titles, respectively. Diacritical marks on capital letters are retained in all languages.

**CONTRIBUTOR’S NOTE**
Each contributor’s note includes the author’s name, rank, affiliation, areas of activity or research, and most recent works. Dates of publication, but not publishers’ names, are given for books.
Rebecca Newman is professor of history at the University of Chicago. She is author of In the Country of the Last Emperor (1991).

Yingjin Zhang teaches Chinese literature at Indiana University. His book Configurations of the City in Modern Chinese Literature is forthcoming.

DATES AND TIMES. See also NUMBERS
For more information, see CMS 9.29–38.

May 1968
May 1, 1968
May 1–3, 1968
on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.
September–October 1992
from 1967 to 1970
1960s counterculture; sixties [not 60s or '60s] counterculture
the 1980s and 1990s
mid-1970s American culture
the mid-nineteenth century [note hyphen, not en dash]
the late twentieth century; late twentieth-century Kenya
the years 1896–1900, 1900–1905, 1906–9, 1910–18
AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [use full caps without periods for era designations]
ca. 1820

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 CMS 13.50–58 for more detailed guidelines on the use of ellipses.

EXTRACTS. See also CAPITALIZATION and ELLIPSES
Set off quotations that are more than 400 characters (including spaces) in length.

FIGURE CAPTIONS AND TABLE TITLES
Captions take sentence-style capitalization and have terminal punctuation. If credit or source information is provided, it should be the last element of the caption. Table titles take sentence-style capitalization but do not have terminal punctuation.

Figure 1. The author with unidentified friend, 1977.

Figure 2. The author posed for this picture with an unidentified friend in 1977.
Figure 3. Noam Chomsky at a political rally, 1971. Courtesy John Allan Cameron Archives, University of Florida, Gainesville.

Figure 4. Coal miners in Matewan, West Virginia, April 1920. The miners’ strike was depicted in John Sayles’s film *Matewan*. Photograph courtesy Matewan Historical Society.

Figure 5. Winston Roberts, *When Last I Saw* (1893). Oil on canvas, 56 × 48 in. Courtesy of the Campbell Collection, Central State Community College Library, Pleasanton, Nebraska.

Figure 6. Harvey Nit, *These. These? Those!* (2011). Mascara on cocktail napkin, 16 × 16 cm. © Harvey Nit.

Table 3. Comparative frequency of bicycles, mopeds, and Segways in Amsterdam, Dublin, and Toronto, 2005–2015

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. See CMS 5.251–60, especially 5.255–56.

INITIALS. See ABBREVIATIONS

KEYWORDS. See also ABSTRACT
Articles that include an abstract should also include three to five keywords. Keywords should be lowercase (except for names or titles that would otherwise be capitalized) and separated by commas.

*Keywords* negative affect, self-portrait, Del LaGrace Volcano, intersex, Polaroid photography

NUMBERS. See also DATES AND TIMES
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 are spelled out. Common fractions are hyphenated as well. Numerals are used to express very large numbers (in the millions or more).

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

Inclusive page numbers are given as follows (per CMS 9.61):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

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 a better movie than Jaws 2. [Follow the usage in the original work, per CMS 9.43.]

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.

POSSESSIVES
The possessive of nouns ending with the letter s are formed by adding an apostrophe and an s (CMS 7.17).

- Burns’s poetry
- Camus’s novels
- Descartes’s philosophy
- Euripides’s plays
- Jesus’s name

QUOTATIONS. See EXTRACTS

SPELLING AND TERMS
Follow the online Merriam-Webster’s Collegiate Dictionary (www.merriam-webster.com) and Webster’s Third New International Dictionary for spelling. If more than one spelling is provided in the dictionary, 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 and not classified as “foreign term” in Webster’s.)

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to Webster’s 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.

Put neologisms within quotation marks at first use.

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.

TABLES. See figure captions and table titles

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 published title (whether or not the work represents a published translation) with title capitalization appropriate to the language.

I read Mi nombre es Roberto (My Name Is Roberto) in 1989.
I read My Name Is Roberto (Mi nombre es Roberto) in 1989.

Rubén Darío’s poem “Azul” (“Blue”) is one of my favorites.
Rubén Dario’s poem “Blue” (“Azul”) is one of my favorites.
Documentation

*JMT* uses author-date citations with a corresponding list of references, headed “Works Cited,” at the end of the article. Facsimile, reprint, and combined editions and partial translations are treated as explained immediately below.

**FACSIMILES AND 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.


**PARTIAL TRANSLATIONS AND 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. Use 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).


Notes may include material that cannot be conveniently presented in the text, such as discursive adjuncts and additional sources of information. Any material necessary for understanding the argument set forth in the article should appear in the text.

The notations f. (ff.), ibid., 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., n. (nn.), p. (pp.), pt. (pts.), ser., trans., vol. (vols.). Latin abbreviations are not italicized. Note that in et al., et is a whole word (meaning “and”) and therefore is not followed by a period. In references to poetry, where the abbreviation “l.” or “ll.” might be mistaken for a numeral, the word “line” or “lines” is spelled out.

The reference list at the end of the article contains only works cited. References are arranged alphabetically by author, then chronologically in ascending order. For multiple references by the same author, the author’s name is repeated; 3-em dashes are not used.
In titles of works, serial commas are added, ampersands are spelled out, and numbers are spelled out. For additional guidelines concerning the treatment of titles, see CAPITALIZATION in the Duke University Press Journals Style Guide.

Sample Reference List Items

**BOOK**

Langford, Gerald. 1971. *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book*. Austin: University of Texas Press. [A book title within a book title is quoted and italicized (CMS 14.94). A main title ending in an exclamation point or a question mark is followed by a colon only if the question mark or exclamation point appears within quotation marks (CMS 14.96).]


Smith, John. 2011. *All Tongue-Tied and Nowhere to Go; or, How to Save Face When They Put You on the Spot*. Vail, CO: Slippery Slopes. [Treatment of double titles, contra the preferred form in CMS 8.167]

**E-BOOK**


**CHAPTER**


Weinstein, Donald. 1989. “The Art of Dying Well and Popular Piety in the Preaching and Thought of Girolamo Savonarola.” In Tetel, Witt, and Goffen 1989: 88–104. [A shortened form is used for chapters from collections that are also included in the reference list.]

**PREFATORY MATTER**


**EDITED WORK**


**REPRINT**

Williams, Theodore. (1905) 1974. *The Art of Porcelain during the Late Ming Dynasty*. New York: Grove. [For reprint editions, the date of first publication may be supplied parenthetically, followed by the date of the reprint (CMS 15.40). Both dates appear in the corresponding citation.]
TRANSLATION


FOREIGN-LANGUAGE WORK CITED IN ENGLISH


*[This form is recommended for works in languages relatively unfamiliar to Western readers. The translated title uses italics and headline capitalization (contra CMS 11.9)—in other words, it is treated as if it named a published translation even if it does not.]*

MULTIVOLUME WORK

Hooker, Joseph. 1977–82. *Of the Laws of Ecclesiastical Polity*, edited by Georges Edelen, W. Speed Hill, P. G. Stanwood, and John E. Booty. 4 vols. Cambridge, MA: Belknap Press of Harvard University Press. *[If there are ten editors or fewer, all are listed by name; if more than ten, the first is listed by name, followed by “et al.” (CMS 14.76).]*

MULTIAUTHOR WORK

Gustafson, Albert K., Jonas Edwards, Ezra Best, and Nathan Wise. 1985. *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty*. Murphy, WI: Fore and Aft. *[If there are ten authors or fewer, all are listed by name; if more than ten, the first is listed by name, followed by “et al.” (CMS 14.76).]*

ANONYMOUS WORK. See also UNSIGNED ARTICLE

*A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced*. 1610. London. *[The title appears in place of the author; “Anonymous” or “Anon.” is not used. For purposes of alphabetization an initial article is ignored (CMS 14.79).]*

UNDATED WORK

Sales, Robert. n.d. *Victory at Sea: Being a True Account of the Recent Destruction of an Infamous Foreign Fleet*. Dublin. *[Note that the “n” in “n.d.” is not capitalized (CMS 14.145).]*

REFERENCE WORK


JOURNAL ARTICLE, PRINT
Meban, David. 2008. “Temple Building, Primus Language, and the Proem to Virgil’s Third Georigc.” Classical Philology 103, no. 2: 150–74. [Journal published in volumes; the month or season is not required. As a courtesy to readers who consult articles online, issue numbers should be given if available.]


JOURNAL ARTICLE, ONLINE


Jovanovic, Boyan, and Peter L. Rousseau. 2008. “Specific Capital and Technological Variety.” Journal of Human Capital 2, no. 2: 129–52. doi.org/10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI in URL form, as indicated here. See CMS 14.8.]

REVIEW

Jameson, Fredric. 1991. “The Historian as Body-Snatcher.” Review of Learning to Curse: Essays in Early Modern Culture, by Stephen J. Greenblatt. Times Literary Supplement, January 18, 7. [Page numbers are not needed in citations of or references to newspapers (CMS 14.191) but may be included in citations of or references to supplements and other special sections (CMS 14.197).]

SPECIAL ISSUE, and ARTICLE IN SPECIAL ISSUE


MAGAZINE ARTICLE


NEWSPAPER ARTICLE, PRINT


NEWSPAPER ARTICLE, ONLINE


UNSIGNED ARTICLE


DISSERTATION

PAPER OR PRESENTATION


PERSONAL COMMUNICATION OR INTERVIEW

Noah Fence (pers. comm., April 1, 2014) speculated on the pitfalls of having a play on words for a name. [References to such communications as emails or private messages shared on social media often can be run in to the text, without need of note or reference (CMS 14.214).]

24. Jacques Petits Fours (provost, Upper Midwestern University), interview by author, Ames, IA, February 20, 1995. [Interviews or other personal communications in which more information than the date is pertinent may appear in a note (CMS 14.214).]

SOCIAL MEDIA CONTENT

[Citations of social media content may contain such elements as the author of the post; the title, or the text, of the post; the type of post (e.g., the service and/or a brief description); the date; and a URL. Contra CMS 14.209, such citations have corresponding references.]


WEBSITES (OTHER THAN ONLINE PUBLICATIONS)

[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, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS 8.191 and 14.206 for guidance as to whether such titles should be set in roman type or italicized. Websites and social media postings are cited in notes but are not included in the reference list. Items resembling articles in form, such as blog postings, are cited in notes and also included in the reference list.]


Author-Date Citations
This system uses in-text citations—usually enclosed in parentheses and comprising the author’s surname (with first initial if ambiguous), the date, and the pages cited—and a reference list at the end of the article contains the complete bibliographic information of
the works cited. See the sample references immediately above. For multiple references by
the same author, the author’s name is repeated; 3-em dashes are not used. Note that in the
author-date system, works published in the same year by the same author must be labeled
“a,” “b,” and so on for clarity.

The witnesses had been, one observer surmised, tampered with (Northrup 1957: 3). [The date and
page number are separated by a colon, not a comma (contra CMS 15.9).]

As Sylvia Molloy (1991: 43) observes, “The previous letter, marked by subservience, waived
Manzano’s rights to the text by ‘giving’ it to del Monte; the second letter, marked instead by
resistance, has Manzano keep the text for himself.” [The date and page number appear immediately
after the author, not at the end of the sentence, if he or she is named in the sentence (CMS 15.25).]

25. Wert (1984: 115–17) insists that his predecessors’ conclusions were the merest
speculation (see M. McLain 1981; P. McLain 1981). [No note should consist solely of an author-date
citation, but discursive notes may contain author-date citations.]

If more than one work by the same author is cited, the author’s name is not repeated.

(Wilson 1963, 1974)
(Miller 1978: 267; 1994)

For works by more than three authors, only the surname of the first author is used,
followed by et al.


not (Cobb, Hornsby, Ott, and Smith 1982) but (Cobb et al. 1982)

If there is no author, use the shortened title or publication title in the author position in
the reference.

(New Yorker 1974)

If there is no date, n.d. is used.

(McGarry n.d.)

If the work is meant, rather than the author, the parentheses are omitted.

Medwick 1924 remains the standard reference.

If the citation is to a reprint edition, the original date of publication should be cited first,
in brackets within a parenthetical citation and in parentheses not within a parenthetical
citation (e.g., in a note). See CMS 15.40.

(Williams [1905] 1974: 41)

1. For a more in-depth discussion of this point, see Williams (1905) 1974.
To refer again to the most recently cited source, a page number is used.

The sperm whale, Beale (1839: 46) concluded in *The Natural History of the Sperm Whale*, is “remarkably timid, and is readily alarmed by the approach of a whale boat.” Beale noted that “it is difficult to conceive any object in nature calculated to cause alarm to this leviathan” (46).

When one volume of a multivolume work is cited, the volume number is indicated after the date.

(Koufax 1973, 1:223)

To cite an unnumbered note, the abbreviation n or nn follows the page number without an intervening space. With numbered notes, the note number or numbers follow the abbreviation without intervening period or space (CMS 14.157).

(Javitch 2010: 385n; Adams 2009: 5n10, 8nn20–21)

Personal communications, such as telephone conversations, email messages, and nonarchived letters, are identified as “pers. comm.” and dated in the text but are not included in the reference list.

Wilson (pers. comm., March 13, 2007) proved the hypothesis false.