

American Music Style Sheet

General Guidelines:

In general, follow the Chicago Manual of Style, 15th edition, for all style decisions. Use the Oxford Dictionary of Music for reference when needed.

The journal has references instead of a bibliography for sources cited at the end of articles.

Do not let articles open with subheads. Acknowledgment notes should appear in the notes section as unnumbered notes before the first numbered ones.

Journal articles are to be referred to as articles or essays, not papers.

Avoid sexist language and wordiness.

Avoid passive verbs and sentence structure (e.g., “There are many people who...”). Avoid overuse of the verb to be.

Do not use the first person (I) or address the reader (you).

Avoid phrases such as “In this paper I discuss...” It is not necessary to outline the entire article within the introduction.

Change more importantly to “More important, the race. . . .” Use first and second, not firstly and secondly.

Don’t use job descriptions as titles. Use “In 1939 the sociologist Gunnar Myrdal wrote. . . .” not “Sociologist Myrdal wrote. . . .”

Pay particular attention to the *Chicago Manual*’s chapters 7 and 8 on spelling and distinctive treatment of words and on names and terms.

Always use American spellings.

Don’t hyphenate adverbs (as in “the slowly turning wheel”) or adjectives formed of “ly” adverbs and participles.

Use 1940s, not 1940’s; 2d, 3d, not 2nd 3rd.

In general, omit commas after short, esp. one-word introductory adverbial phrases.

First-level subheads should be centered and underlined. Second-level subheads should be flush left, no underline. Do not use bold for any text.

Insert hard spaces between ellipses when words are left out instead of using Word's ellipses symbol. Use hyphens, not en-dashes, throughout. Make sure em-dashes are typed as double hyphens--with no spaces; do not use the Word symbol for em-dashes.

Use the underline function, not the *italic* function. Make sure commas, colons, and semicolons after underlining are also underlined.

For question marks and exclamation points, the rule is to italicize them if they are part of the preceding material, e.g., a title that contains a question mark. If the word preceding the question mark (etc.) is merely italicized, then the question mark should not be. For example: Joyce Carol Oates, Where Are You Going, Where Have You Been? Where did you get that?

Run in extracts of less than 10 typed lines (unless the author typed the lines very short; use your judgment); add quote marks at beginning and end. If you set off as an extract a long quote the author has run in, remember to delete quote marks. In either case, check the quote for internal quote marks that need to be changed (the first set of internal quotation marks should be doubles). Set off poetry extracts over 2 lines.

Index: Do not use commas after titles followed by parenthetical material. Make sure commas after italic titles are also italic.

Captions:

Musical examples are called examples and are numbered consecutively in each article. The caption runs flush left above the example:

Example 1. Charles Ives, "Majority," mm. 20-35

If the music must carry a credit line, it runs below the example.

Figures are defined as either photographs (halftones) or line drawings (rarely material that is to be typeset). The caption runs below each figure, line length marked by the designer to match the window size:

Figure 1. The Belmont-Perry reunion at The Hague, December 1984

Any material for a figure that needs to be typeset should be moved to a separate file and clearly identified.

Lists are one or (at most) two columns, with no headers, and are not numbered. Lists should be included as regular text.

Tables are multicolumn and have headers. Tables are also numbered consecutively within each article. Titles go above tables (not in the captions file). Tables should be put in a separate file. Edit tables carefully. Conceptualize them; make sure you can translate each row and column into a meaningful English sentence. Does the table have superfluous

words or columns? Are the headings clear? Are there enough column headings? Try to have all tables vertical, not broadside.

Callouts for figures and tables, <FIG. 1 ABOUT HERE>, should be placed on a new line after the paragraph where the figure is mentioned.

Documentation:

American Music employs endnotes rather than footnotes or parenthetical notes. Endnotes should be numbered consecutively and should contain full bibliographic information for each source cited (see *Chicago Manual of Style*). Use full citation at first mention, and then short versions (i.e., author, short title, page number) throughout the notes.

Discographic references should include, where applicable, the name of the performer(s) and the composer, the title of the composition (in quotation marks or, for operas and other long compositions, italicized) and the title of the album or CD (italicized), the name of the publisher or issuing company, the year of publication, and the release number or catalog number.

Sample of Endnote style:

1. Carol J. Oja, "The Copland-Sessions Concerts and Their Reception in the Contemporary Press," Musical Quarterly 65, no. 2 (April 1979): 214.
2. Ibid., 212.
3. Judith Tick, "Women in Music," in The New Grove Dictionary of American Music, vol. 3, ed. H. Wiley Hitchcock and Stanley Sadie (New York: Macmillan Press, 1986), 550-57.
4. Nolan Porterfield, Jimmie Rodgers: The Life and Times of America's Blue Yodeler (1979; Urbana: University of Illinois Press, 1992), 33.
5. Richard Crawford, "Notes on Jazz Standards by Black Authors and Composers, 1899-1942," in New Perspectives on Music: Essays in Honor of Eileen Southern, ed. Josephine Wright with Samuel A. Floyd Jr. (Warren, Mich.: Harmonie Park Press, 1992), 245-87.
6. Porterfield, Jimmie Rodgers, 203-4. [In abbreviated citations, use author's last name and short title for work, not op. cit.]
7. Mellonee Victoria Burnim, "The Black Gospel Music Tradition: Symbol of Ethnicity," Ph.D. diss., Indiana University, 1980.
8. Lawrence Gushee, liner notes to Steppin' on the Gas: Rags to Jazz, 1913-1927, New World Records NW 269.
9. Michael Simmons, "New Old-School Flattops," Acoustic Guitar, no. 164 (August 2006), <http://www.acguitar.com/article/164/164,7054,FEATURE-1.asp>.

Musical Terms for Notes and Keys:

Letters used to indicate musical tones are usually capitalized and set in roman type, with designations for sharps or flats hyphenated and written out (do not use # or b symbols).

Write out designations for major or minor mode in lowercase letters, roman type:

middle C
F-sharp minor
B-flat string
the A string
the D-major chord
the key of G major
C-tuning

Musical Styles and Stylistic Periods:

Capitalize all nouns and adjectives derived from proper nouns when using them to designate philosophical, literary, musical, or artistic movements, styles, and schools of thought or composition. In other cases, designations for styles and stylistic movements should be lowercased.

Musical Titles:

Capitalize and set in roman type generic musical terms used in titles:

Amy Beach, Sonata in A Minor for piano and violin
Ruth Crawford, String Quartet 1931
Walter Piston, Symphony no. 1 (1937)
George Walker, Concerto for cello and orchestra
Chou Wen-chung, Suite for harp and wind quintet

Exceptions: opus and number are lower case

Titles of Songs:

Set in roman type within double quotation marks:

Phoebe P. Knapp, "Blessed Assurance"
Charles Ives, "Ann Street"
Blind Lemon Jefferson, "Match Box Blues"
Florence Price, "Song to the Dark Virgin"

Titles of Unpublished Works:

Set in roman type within double quotation marks:

S. P. Mallow, "My Life as a Dog"

Names of Nationalities, Races, Tribes, Religions, Etc.:

Capitalize designations based on proper names such as African American (no hyphen), European American; in general African American, Asian American, American Indian or Native American, Latino/Latina or Mexican American are preferred to Negro, oriental, Indian, Hispanic, or Chicano/Chicana, which are offensive to various ethnic groups. Designations based solely upon color are lowercased (e.g., blacks, whites).

Abbreviations:

Spell out most terms in text. Use abbreviations such as e.g. and i.e. only in parenthetical references. Do not use etc. Months of the year should be spelled out in the text but abbreviated in the notes (e.g., January 4, 1990, vs. Jan. 4, 1990).

The following abbreviations are acceptable:

A&R	artists and repertory
R&B	rhythm and blues
rpm	revolutions per minute
comp.	compiler
comps.	compilers
CD	compact disc
ed.	editor or edition
eds.	editors
rev. ed.	revised edition
ex.	example
exs.	examples
fig.	figure
figs.	figures
m.	measure
mm.	measures
n.d.	no date
n.p.	no place
no.	number
nos.	numbers
op.	opus
opp.	opuses

Spellings:

A

Aaron Copland
Adam Flach
Adam K. Spence
Alessandro Liberati
Alexander Scriabin
Alvred Bayard Nettleton
AMA field secretary E. M. Cravath
America Robinson
American Missionary Association
(AMA)
Arthur A. Clappé

B

Baku Ishii
Benjamin Holmes

C

Carlo Alberto Cappa
Charles Freudenvoll
Charles Griffes
Clarence Whitehill

D

David Wallis Reeves

E

Edgar Stillman Kelley
Edmund Watkins
Eduard Strauss Orchestra
Ella Sheppard
Elliott Carter
Ellis Brooks
Emerson Whithorne
Emily Crane Chadbourne
Erastus M. Cravath
Etsuko Terasaki

F

Finnegans Wake
Franz Joseph Haydn
Frederick H. Martens
Frederick Loudin
Frederick Neil Innes

Frederick Phinney

G

George Gershwin
George White
Georgia Gordon
Gustavus D. Pike

H

H. D. Harootunian
Harold Schonberg
Hinton D. Alexander

I

Ira Gershwin

J

J. Rosamond Johnson
James Weldon Johnson
Jennie Jackson
Jimmie Rodgers
John Philip Sousa
Joseph Hecker
Juilliard School of Music
Jules Levy
Julia Jackson

K

Kaori Osani
Kôsçak Yamada

L

Leo Ornstein
Ludwig van Beethoven (not von)

M

Mabel Lewis
MacDowell Club
Maggie Carnes
Maggie Porter
Marian Anderson
Marion Bauer
Marion Williams
Maurice Maeterlinck
Meredith Willson

Updated 7/27/06

O

Okakura Kakuzo

P

Patrick Sarsfield Gilmore

Patti Malone

Paul Laurence Dunbar

Pharoah Sanders

R

Richard Rodgers

Robert Hammond

S

Sergei Prokofiev

Sissieretta Jones

T

Tate, Minnie

the Singers

“The Waverley Novels”

Thelonious Monk

Theodore F. Seward

Thomas Rutling

V

Victor Herbert

Virgil Thomson

W

Walter J. Leonard

Will Accooe

Will Marion Cook

William Schuman

William Tomlins

woodblock prints

Y

Yanagita Kunio