

COPYEDITOR'S GUIDE FOR ETHNOMUSICOLOGY

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INTRODUCTION	1
VERSION CONTROL	1
CLEANING AND FORMATTING	1
COPYEDITING.....	2
Tracking:.....	2
Queries:.....	2
Editing Tables and Figures:	3
Style Items and Common Concerns:.....	3
Foreign Words:	3
In-text References:	4
References Section:.....	4
Notes:	5
TABLES AND FIGURES	6
Tables:.....	6
Figures:	6
Examples:.....	6
Captions:	7
CODING	7
Common Typesetting Codes (alphanumeric order):.....	7
Modal Codes:	8
Character Codes:.....	8
Hyphens, Endashes, Emdashes:	9
EXCHANGING REDLINES.....	9
Exchanging Tables, Figures, or Musical Examples:.....	10
Electronic Redlines Exchange Option:	10
INCORPORATING REDLINES FEEDBACK	12
NEW STYLE ITEMS	12

COPYEDITOR'S GUIDE FOR ETHNOMUSICOLOGY

INTRODUCTION

The copyeditor's [CE] main duty is to edit the manuscripts accepted for publication in *Ethnomusicology* so that they conform to the journal's style. As this editing is done, the CE tracks the changes using Microsoft Word's tracking tool, producing a version of each manuscript that will be referred to as redlines throughout this document. The CE proposes changes to the authors through these redlines.

The CE, however, will do more than just edit articles and reviews. He or she will be responsible for formatting and coding the manuscripts as well as gathering and incorporating author feedback. The CE is also responsible for other forms of publication preparation, such as ensuring that the quality of figures is appropriate for publication. The procedures described below are roughly in the order that they should be accomplished.

VERSION CONTROL

Always keep a copy of the original electronic version of each article as well as the original paper version. If an author submits a revised version of an article before copyediting begins, clearly label the old and new versions, for instance by adding a date to the file names. Once work on a manuscript has started, two other phases of preparation need to be saved: Redlines and Final. It is recommended that a separate folder be kept for each stage -- Original, Redlines, Final -- for each issue. Well-organized files prevent mistakes, such as editing the wrong version of an article.

CLEANING AND FORMATTING

All cleaning and formatting should be done *before* the CE turns on Word's tracking tool, as these changes will not affect the meaning or wording of the text.

- Start by selecting all (ctrl+a) and changing all text to Times New Roman, 12 pt., and double spaced. Be sure to preserve the author's original italics and boldface.
- Clear all tab stop positions by selecting *Tabs* in the *Format* menu. In the resulting window, choose *Clear All*.
- Using the search-and-replace function (ctrl + h), convert two consecutive spaces to a single space. (Run this function several times to eliminate all such occurrences.)
- Replace all emdashes with "--" (two hyphens), with no space on either side.
- Convert italicized text to underlined text using the search-and-replace function. If the *Format* button is not visible on the search-and-replace screen, click the *More*

button to expand the window. With the cursor in the *Find What:* field, select the *Format* menu, then *Font*. In the resulting window, select *Italic* in the *Font Style:* menu, then *OK*. Next, place the cursor in the *Replace With:* field. Click the *Format* button, then *Font*. In the resulting window, select *Not Italic* in the *Font Style* menu and the first line choice in the *Underline Style:* menu, then click *OK*. Click *Replace All*.

- Ellipsis characters [...] should be replaced with three periods separated by spaces [...].
- Extracts should not be indented. (They will be indented during the typesetting stage.)
- Endnotes and references, in that order, should appear at the end of the manuscript as standard text, not using Word's embedded endnote/footnote function. Note numbers within the body of the article should be formatted as standard superscript text.
- Save the file as a Microsoft Word document (.doc).

COPYEDITING

Copyediting entails editing and correcting manuscripts so that they conform with the journal's style. The CE will make editorial, spelling, and capitalization decisions according to this style guide (first and foremost); *Chicago Manual of Style*, 15th ed; and *Merriam-Webster's Dictionary*, 11th ed. Previous issues of the journal may also be consulted to judge precedent.

The CE is primarily concerned with impartial editing: consistency in spelling, punctuation, capitalization, hyphenation, and abbreviation, as well as the way numbers are treated. The CE is also concerned with substantive editing for the sake of clarity, such as rephrasing sentences. Substantive editing should be minimal; if an author's word choice is sufficiently clear and correct, it should not be altered. The CE also reorganizes documentation so that it conforms to the journal's style. Documentation should also be corrected and simplified where possible. Generally speaking, works not directly cited in the text should not appear in the references.

Tracking:

The CE should turn on Microsoft Word's "Track Changes" tool when copyediting. This is done by selecting Tools/Track Changes/Highlight Changes and checking the "Track changes while editing" box. The tracking is turned off by unchecking that box. Remember, changes should be tracked only when editing. The tracking should be turned off when formatting or coding.

Queries:

The CE will inevitably have questions that need to be answered by the authors. The queries should be presented in the document as capitalized alphabetic footnotes, using

Word's footnoting feature. (Make sure they are footnotes, not endnotes, so that the query appears on the same page as the text being queried.) The queries should be in bold so that they stand out, like the footnote below.^A The CE will frequently need to query authors about incomplete reference information, oddly worded quotes, or inconsistent spelling of names and places.

Editing Tables and Figures:

Since tables and figures are handled differently than the main manuscript, please mark any changes on a hard copy of the table or figure. Do not mark on camera-ready originals -- make a photocopy for editing.

Style Items and Common Concerns:

- Make sure the author is using politically correct and gender-neutral language.
- British spellings should be changed to American spellings.
- Single quotes only within a quote, and no quotation marks around an extract. A quote within an extract takes double quotes.
- In lists, use a comma before "and": x, y, and z.
- When referring a reader to a table or figure, capitalize the word Table or Figure, including callouts in parentheses (e.g., see Table 1).
- Boldface does not require special coding.
- Italicizations should include end-case commas and periods.
- Italicize titles of books, websites, operas, CDs, LPs.
- An author's added emphasis to quotes should be clearly indicated.

Non-English Words:

Non-English words are italicized in their first appearance only. In the case of subsequent uses in conjunction with other non-English words, italicize the whole new phrase. Diacriticals should be retained throughout. When encountering new non-English words and phrases, a number of issues should be considered:

- How foreign is the word (*rāg*)? In many cases, this can be a political question that applies to the specific language and context, and must be an editorial decision.
- Who has done the translating? The author being quoted, the author of the article? Often, deciding to transliterate rather than translate is also a political decision (e.g., *Allah* for God).
- What is the nature of the original language? Does it use the roman alphabet? Is it commonly romanized in a certain way?
- What is the nature of the usage in the manuscript? This might also involve issues of capitalization, punctuation, and syllabication.

^A This is a sample of what queries should look like. See the "Queries" heading above for more information.

In-text References:

- In-text references should appear as follows: (Merriam 1964:65–72). If the author, Merriam, is mentioned in the sentence, the author can be omitted: (1964:65).
- Within a parenthetical reference, same author/different years should be separated by a comma, but different authors should be separated by a semicolon.
- Personal communications should be abbreviated as “p.c.”

References Section:

The references section comes after endnotes but before captions and tables. Ultimately each reference will be formatted with a hanging indent, but this should not be reflected in the manuscripts submitted to the Press. What follows is a sample reference section containing a variety of different references that should clarify how various types of resources should be listed (see Coding regarding <B1HD> and <BTXT>):

<B1HD>References

<BTXT>Apel, Willi. 1975. Harvard Dictionary of Music. 2d rev. ed. Cambridge, MA: Belknap Press of Harvard University Press.

Ariès, Philippe. 1962. Centuries of Childhood: A Social History of Family Life. Translated by Robert Baldock. New York: Knopf.

Babiracki, Carol. 1991. “Tribal Music and the Study of the Great and Little Traditions of Indian Music.” In Comparative Musicology and the Anthropology of Music, edited by Bruno Nettl and Philip V. Bohlman, 69–90. Chicago: University of Chicago Press.

Barz, Gregory and Frank Gunderson, eds. Forthcoming. Mashindano: Music and Competition in Tanzania and East Africa. In preparation.

Beaver, R. Pierce. 1988. “Protestant Churches and the Indians.” In History of Indian-White Relations, edited by Wilcomb E. Washburn, 430–63. Vol. 4 of Handbook of North American Indians, edited by William C. Sturtevant. Washington, D.C.: Smithsonian Institution Press.

Buchanan, Donna A. 1991. “The Bulgarian Folk Orchestra: Cultural Performance, Symbol, and the Construction of National Identity in Socialist Bulgaria.” Ph.D. dissertation, University of Texas at Austin.

----- . 1998. “Ottoman Images and Oriental Imaginings in Bulgarian Popular Culture: Ethnopop, Mysterious Voices, and Xena, Warrior Princess.” Paper presented at the 43d annual meeting of the Society for Ethnomusicology, Bloomington, Indiana, 21-25 October. [use six hyphens for repeated author: -----]

- Charry, Eric. 1998. "Mande Guitarists." <http://www.wesleyan.edu/~echarry/Guitar/Guitars.html> (26 Sept. 1999).
- Du Bois, W. E. B. [1903] 1989. The Souls of Black Folk. Repr. ed. Henry Louis Gates, Jr. New York: Bantam.
- Jordan, S. 1995. "Blekbala Mujik." Rolling Stone May 1995:90.
- Kotay, Ralph. 1993. Recorded conversation. Anadarko, Oklahoma, 28 December. **[note, we are generally not putting these in bibliographies]**
- Ligeti, Györgi. 1996. Liner notes to Györgi Ligeti: Works for Piano. Musica Ricercata. Mainz: Schott (CD SK 62308), Györgi Ligeti Edition.
- Merriam, Alan. 1964. The Anthropology of Music. Evanston: Northwestern University Press.
- Nketia, J. H. K. 1986. "The Scholarly Study of African Music: A Historical Review." In The Garland Encyclopedia of World Music. Vol. 1: Africa, edited by Ruth M. Stone, 13–73. New York and London: Garland Publishing, Inc.
- Presti, Susan M., ed. 1981. Public Policy and Native Americans in North Carolina: Issues for the '80s: Conference Proceedings. Raleigh: North Carolina Center for Public Policy Research, Inc.
- Shiloah, Amnon. 1981. "The Arab Concept of Mode." Journal of the American Musicological Society 34:19–42.
- Taruskin, Richard. 2001. "Nationalism." In The New Grove Dictionary of Music and Musicians, 2d ed., vol. 17, edited by Stanley Sadie, 689-706. London: Macmillan Publishers Ltd.
- Tommasini, Anthony. 1997. "Even at Birth, Opera Wed the Stirring and the Silly." New York Times, 14 June, Arts 17.
- Wallerstein, Immanuel. 1974, 1980, 1989. The Modern World System. 3 vols. New York: Academic Press.
- Weintraub, Andrew N. 1990. "The Music of Pantun Sunda: An Epic Narrative Tradition of West Java, Indonesia." M.A. thesis, University of Hawaii.

Notes:

- Endnotes provide additional information that the author wants to append to the main text. They should NOT provide reference information.

- When a manuscript is submitted to the press, the endnotes should appear after the main text but before references. They should NOT appear in a separate endnotes section (i.e., embedded).
- Each endnote should have a corresponding superscript note number within the main body of the text.
- Each note should be preceded with a tab, a note number, a period, and an underscore.

What follows is a sample notes section (see Coding regarding <N1HD> and <NTXT>):

<N1HD>Notes

<NTXT> 1. _During fieldwork I have also seen musicians use screwdrivers and knitting needles.

2. _Former maraquero for Grupo Changüí de Guantánamo, Antonio Cisneros Arnaud, earned his nickname “Ñico Ya” from his inimitable shout: “Ya!”

3. _One changüí group in which the tres player sings lead vocals is Grupo Changüí 17 Mayo, from the Niceto Pérez municipality.

TABLES AND FIGURES

Tables:

Tables should not be embedded within the text of the copyedited manuscripts but should appear at the end of their respective manuscript (after endnotes). Corresponding callouts should appear within the manuscript. <INSERT TABLE 1 NEAR HERE> is the preferred format for a table callout. Table captions are considered part of the table and DO NOT go at the end of the article.

Figures:

Figures should be submitted separately from manuscripts. They should be high-resolution electronic files (300 dpi for photographs, 1200 dpi for line art) or camera-ready copy. (See “Photograph, Line Art, and Table Specifications” for more details.) A print-out should accompany all electronic figures. All electronic files, print-outs, and camera-ready copy should be clearly labeled with author last name and figure number (e.g., SmithFIG3.tif). Figures should NOT appear within the electronic manuscript--a callout should appear in their place. <INSERT FIGURE 1 NEAR HERE> is the preferred format for a figure callout. Captions should be grouped together and listed after references and notes but before tables (see below).

Examples:

Musical examples are for the most part treated the same as figures. Musical examples are considered line art, and thus must be submitted at 1200 dpi if submitted electronically. <INSERT EXAMPLE 1 NEAR HERE> is the preferred format for an example callout.

Captions:

Figure and example captions, NOT table captions, go at the end of the article after references and endnotes but before tables. A <CAPTIONS> code should appear to indicate the start of the captions section. Each caption should be preceded by a <CAP> code. What follows is a sample captions section (see also Coding):

<CAPTIONS>

<CAP>Figure 1. Hank Walters and the Dusty Road Ramblers, circa 1958.

<CAP>Figure 2. Fast pulsation in a samba de roda group from São Félix, Bahia.

<CAP>Figure 3. Baile del tambor in the procession honoring the Virgen of Paso, September 1991.

<CAP>Example 1. The traditional version of the Ewedome hunters' song.

CODING

The CE will insert codes into the manuscripts that will indicate to the typesetter how to format the text. The CE should have Word's tracking tool turned off when this is done. Codes should **ALWAYS** appear in bold.

Common Typesetting Codes (alphanumeric order):

<AA>	Article author's name
<AF>	Article author's affiliation
<APHD>	Appendix head
<APT>	Appendix title (equivalent to <T1HD>)
<AT>	Article title
<ATXT>	Appendix text
<B1HD>	Bibliography/works cited heading
<BL>	Bulleted list. Items in list should be preceded by <->.
<BTXT>	Bibliography text
<CAP>	Caption
<CAPTIONS>	Indicates start of a captions section.
<EPG>	Epigraph
<EPGSL>	Epigraph source line
<EXT>	Prose extract
<H>	Hyphen, use only for special cases
<L>	Unnumbered list. Items separated by hard return.
<N1HD>	Note heading, for acknowledgments and notes.
<NACK>	Acknowledgment note
<NL>	Numbered list. Items in list should be preceded by a number.
<NTXT>	Note text
<PXT>	Poetry extract (runovers will be indented at typesetting)
<R1HD>	First-level review heading
<RA>	Reviewer's affiliation
<REXT>	Review extract

<RN>	Reviewer's name
<RPI>	Review book/recording title and publication information.
<RT>	Review section head.
<RTXT>	Review text
<T1HD>	First-level head
<T2HD>	Second-level head
<T3HD>	Third-level head
<TXT>	Text

For more typesetting codes, see the list provided by the press.

In general, codes are applied to the text by the typesetter until the next code is encountered. <TXT>, for example, indicates that the typesetter should use the standard text format specified for the journal. <EXT>, on the other hand, indicates that the text should be set as an extract. The text is coded as an extract until the next code is encountered, which is often a return to <TXT>. A common coding mistake is to forget to reapply <TXT> after coding for a level-one heading, <T1HD>. The sample article and review provided (http://www.press.uillinois.edu/journals/ethno/docs/sample_coded_article.pdf) should clarify coding usage.

Modal Codes:

Modal codes are applied to text that is already coded. In other words, they do not mark the start of a new code but merely allow the text's style to deviate from the standard mode. Common modal codes are:

	underline (needed since text that is actually underlined indicates italics.)
<SC>	small caps
<CSC>	caps/small caps (applied to author names in the TOC)

Modal codes are turned off by the insertion of <NM> which stands for *normal mode*. For example, an underlined word would be coded as follows: underlined<NM>.

Character Codes:

Many accented characters convert accurately from Word to InDesign. This includes a variety of diacriticals: acute and grave accents, umlauts, carrots, tildes, and slashed characters (e.g., á, à, ã, â, ñ, ø). InDesign is also able to convert many common symbols, including: Æ, æ, Œ, œ, Ø, Đ, đ, Þ, þ, §, £, ¼, ½, ¾.

Other characters should be replaced by character codes. Character codes behave differently than other codes in that they are replaced at typesetting, as opposed to signifying a change in formatting. For example, suppose the name “Žātū” is encountered in a manuscript. It should be coded as “<Z;><a*>t<u->”.

The chart below shows a number of common character codes:

Diacrit	A	a	E	e	I	i	O	o	U	u
hacek	<A+>	<a+>	<E+>	<e+>	<I+>	<i+>	<O+>	<+o>	<U+>	<u+>
	Ǻ	ǻ	Ǽ	ǽ	Ǫ	ǫ	Ǭ	ǭ	Ǯ	ǯ
breve	<A*>	<a*>	<E*>	<e*>	<I*>	<i*>	<O*>	<o*>	<U*>	<u*>
	Ă	ă	Ĕ	ĕ	Ĭ	ĭ	Ŏ	ŏ	Ū	ū
macron	<A->	<a->	<E->	<e->	<I->	<i->	<O->	<o->	<U->	<u->
	Ā	ā	Ē	ē	Ī	ī	Ō	ō	Ū	ū
underdot	<A.>	<a.>	<E.>	<e.>	<I.>	<i.>	<O.>	<o.>	<U.>	<u.>
	Ą	ą	Ę	ę	Į	į	Ų	ų	Ų	ų

Below is a list of additional character codes.

<A(>	Ą	A with underhook
<a(>	ą	a with underhook
<A:>	Å	A with overcircle
<a:>	å	a with overcircle
	ß	German double s
<C,>	Ç	C with cedilla
<c,>	ç	c with cedilla
<Z;>	Ž	Z with overdot
<z;>	ž	z with overdot

When an issue is ready to be sent to the press, ALL character codes for the issue need to be compiled into a “character codes” list, which should indicate all codes used in each article. These sometimes require handwritten notations, since some character sets aren’t available in Word.

Hyphens, Endashes, Emdashes:

InDesign often converts hyphens to endashes when appropriate. However, hyphens need to be coded in special cases, such as when they appear between two numbers and must remain hyphens. In such cases, the code <H> precedes the hyphen. For example, an ISSN number would appear as follows: 0014<H>-1836. Endashes need to be coded when they are not between numbers, as with roman numerals. The code is <EN> and is followed by a hyphen. For example, a volume range might appear as: I<EN>-IV.

EXCHANGING REDLINES

As mentioned previously, copyedited manuscripts with the changes tracked are known as redlines. Once you have finished copyediting an issue, print the redlines. Mail each manuscript to its senior author for review. The cover letter might look similar to the following:

Dear [author],

Enclosed is a copyedited version of your article, which is scheduled to appear in *Ethnomusicology* [volume]:[issue] ([season] [year]). In checking the editing, you do not need to mark changes of which you approve. Write "stet" to indicate changes you reject. Write any other changes or additions you wish to make on the printout. Please use a colored pen or pencil so that your changes will be easily visible. Please disregard notations in brackets (e.g., <TXT>). They are instructions for the typesetter. Please review the manuscript carefully and answer ALL editorial queries. These are marked by a superscripted capital letter, with the query at the bottom of the page. This is your last chance to check the accuracy of facts, quotations, and citations; to question editorial changes; and to add or delete any material. Also carefully review any requested changes to figures, examples, or tables. For figures and examples, make the requested changes as indicated, and submit new camera-ready copy or a new file. For tables, stet any changes you don't agree with, mark any new changes, and return the marked tables.

Please return the manuscript to me by [date] along with any figures, tables, or examples. If you cannot meet this deadline, or if you have any other questions or concerns, please let me know as soon as possible.

Best regards,
[copyeditor]

Ask each author to stet undesired changes, mark any additional changes, and answer ALL queries. (They should write on the redlines with a colored pencil.) We recommend giving the authors 2 weeks to return their redlines from the time they are mailed. We recommend using Priority Mail for U.S. authors and a parcel service with a high priority level for international authors.

Exchanging Tables, Figures, or Musical Examples:

If an article has tables, figures, or musical examples, include the hand-marked tables, figures, or examples with the redlines. For tables, ask the author to stet any changes they don't agree with or mark any additional changes and return them with the redlines. For figures, ask the author to incorporate the CE's changes they agree with and resubmit new figures, preferably as electronic files, when they return their redlines.

Electronic Redlines Exchange Option:

Often it is expedient or just more convenient to exchange redlines with authors electronically. Preparation of electronic redlines requires two additional steps involving the text document and the the tables, figures, and examples.

For the text document, first add page numbers and line numbers for reference purposes. (Page numbers: Insert/Page Numbers. Line numbers: File/Page Setup/Layout/Line Numbers/Add Line Numbers/Restart each new page.) Second, convert the Word document to a PDF: File/Print, then select Adobe PDF as the print destination.

The marked tables, figures, and examples must be scanned as PDFs. When all elements of the article have been converted to PDF, group the elements according to article,

compose an e-mail message to the senior author, and attach the PDFs to the e-mail message. The message itself might look similar to the following:

Dear [author]:

Attached for your review is a copyedited version of your contribution to *Ethnomusicology*, which will be appearing in the [season year] ([volume.issue]) issue. If you have trouble opening the document, you can download a free PDF reader at:

<http://www.adobe.com/products/acrobat/readstep2.html>.

The document contains a record of the copyeditor's changes. Vertical black lines in the right-hand margin appear next to those lines of text in which changes have been made. Red lines struck through text indicate deletions, and insertions appear in bold. The notations in angled brackets (e.g. <EXT>) are instructions for the typesetter and should be ignored. Once you have reviewed the copyeditor's changes, please detail any feedback in a return e-mail message to me as follows:

*If there is a change you disagree with, please indicate its line and page number, followed by the word "stet," which means let it stand. You may need to clarify with additional description, as in cases where there are multiple changes in a line.

*If there is an additional change you would like made, please provide its page and line number followed by a brief description.

*Please respond to all copyeditor's queries, which correspond to the document through alphabetic footnotes often located at the end.

Below is an example of what your feedback might look like [minus the text in brackets]:

pg. 6, ln. 20: stet [negates all changes in the line]
pg. 8, ln. 4: change "can not" to "cannot" [a new change, unrelated to any tracking]
pg. 9, ln. 12: stet: "winds" to "wind" [a negation of one specific change]
pg. 10, ln. 18: change ". . . she on the hand did not . . ." to "she, on the other hand, did not . . ."
pg. 11, ln. 23: stet: ". . . but in most cases the argument . . ." to ". . .but, in most cases, the argument . . ."

Queries:

- A. Yes. [Many queries are answerable with a simple yes or no]
- B. The publisher and date are Routledge, 1999. [Missing citation information is one of the more common queries]
- C. The quote is correct as it currently appears. [The copyeditor will sometimes question quotes with awkward wording/punctuation]

Your feedback need not be formatted exactly as above so long as it is clear and concise. You may also detail your feedback in an e-mail attachment if you prefer. If you find the process of detailing your feedback as described above too cumbersome, you may also print the document, mark your feedback on the pages, and return them to me by postal service. If you decide to return your changes this way, please let me know beforehand.

If there are tables in your contribution:

Please review the changes marked by the copyeditor. If you disagree with a change or would like to make an additional change, indicate the table number followed by a specific description of the change being negated or added. Below is an example of what your table's feedback might look like:

Table 1.

Sixth row of table, do not insert "and"

In the "Control Group" column in the "Female" row, change 26 to 24
Table 2.
table footnote, stet all punctuation changes

If there are figures in your contribution:

Please review the changes marked by the copyeditor. You need to provide revised versions of your figures in which you have incorporated the copyeditor's changes. If you do not agree with a change, simply do not incorporate it (though I will occasionally insist on certain changes). Send revised figures to me as e-mail attachments when you provide the rest of your feedback.

Please provide all feedback (and revised figures, if necessary) to me by **February 16, 2007**, or sooner, if possible. If you cannot meet this deadline, please let me know as soon as possible.

Sincerely,
[copyeditor]

INCORPORATING REDLINES FEEDBACK

This stage is fairly self-explanatory. When the authors return their feedback, adjust the manuscript accordingly. Turn off the tracking function before you begin this stage.

- If an author stets a CE's change, right click on the change and select "Reject Change".
- If an author marks a new change, simply make the change without tracking it.
- Be sure also to make changes to the manuscript according to the answers given to the queries.
- Once all of the author's feedback is addressed, select Tool/Track Changes/Accept or Reject Changes, and then hit the Accept All button.
- Save the document. The file is ready to be sent to the Press.

NEW STYLE ITEMS

Inevitably, the style of a journal will evolve. Perhaps a new term will come into common use in the field and a decision needs to be made as to how that term will appear in the journal. Overarching consistency makes for a higher-quality publication. Keep a list of such terms or any other stylistic decisions that are made, and please keep the Production Editor informed of these change. If you have an electronic version of this document, perhaps you might add them here: