

Current Musicology

House Style Guide

2021

Prepared by **Callum Blackmore**

Last modified January 1, 2021

In-Text Citations

Current Musicology uses Chicago (author-date) style citations. It is important to note that Chicago (author-date) style differs in a number of ways from Chicago (notes and bibliography) style.

The Chicago (author-date) style uses in-text citations. In-text citations should be in parentheses. If the author is not named in the text, then in-text citations should include the name of the author, which is followed immediately by the date of publication. If a page number is cited, it should be separated from the date of publication by a comma.

(Charlton 2012) or (Charlton 2012, 129)

When the author is not named in the text, then in-text citations should be placed before punctuation, and ideally at the end of a sentence.

Rebel and Francœur's *Ismène* was an important precursor to Rousseau's *Le devin du village* (Charlton 2012, 129).

Rebel and Francœur's *Ismène* was an important precursor to Rousseau's *Le devin du village* (Charlton 2012, 129); but Rousseau also drew inspiration from the aesthetic theories of Friedrich Melchior Grimm (Waeber 2009).

If the author is named in the text, then the date (and also the page number, if a direct quotation is used) is placed in parentheses next to the author's name.

David Charlton (2012) suggests that Rousseau's *Le devin du village* was inextricably linked to the operatic activities of Louis XV's *maîtresse en titre*, Madame de Pompadour.

Jacqueline Waeber (2009, 84) notes that Rousseau saw traditional musical notation as "an obstacle between the music and the performer."

Note that, in a book review, only page numbers need to be cited when quoting the book that is being reviewed.

Gundula Kreuzer's excellent new monograph, *Curtain, Gong, Steam*, aims to "give opera's Wagnerian technologies their historic and conceptual due" (26).

In a block quote, the citation should appear after the terminal punctuation.

The composer described the theft of his autograph manuscript in great detail:

The day of the premiere of *Le nouveau don Quichotte*, my score was stolen from me in less than three minutes from the prompter's hole, which I had left only for an instant. After the performance, we undertook the greatest research; we questioned everyone; but it was useless; we did not recover the manuscript. We had to draw up another one, based on the parts of the singers and the orchestra. The unfortunates who stole my score made copies, which they sold for their own profit, for the highest possible price. (Champein [1795?], 3)

Note that, if the date of publication is not known, an estimate may be given in square brackets, followed by a question mark (as above); or, alternatively, the abbreviation "n.d." may be used to indicate "no date."

Stanislas Champein (n.d., 3) was forced to recopy the score for *Le nouveau don Quichotte* after the autograph manuscript was stolen from the prompter's box.

If an in-text citation appears within parenthetical text, then it should be written in square brackets.

Massenet's *Hérodiade* premiered at the Théâtre Royal de la Monnaie in Brussels in 1881 (as Jennifer Walker [2019, 213] notes, Parisian directors refused to take a risk on the opera's "incendiary" libretto).

If a citation has four or more authors, only the last name of the first author is given in the in-text citation, followed by "et al."

Semantic memory retrieval is greatly enhanced by listening to music (Eskine et al. 2020, 524).

If a primary source is unavailable, but a section of the original source is quoted in a secondary source, then the original author should be named in the text while the secondary source should appear in the in-text citation, preceded by "quoted in." Only the secondary source is cited in the reference list.

Bouilly gushed that a "concert of angels" would greet Grétry upon his arrival into heaven (quoted in Arnold 2016, 177).

Reference List

All sources cited in the text should be included in the reference list. The reference list should be organized alphabetically by author. If multiple sources from a single author are cited, then these should be organized alphabetically by title.

The reference list should be single-spaced with hanging indentations. Please do not include hyperlinks in the reference list.

In Chicago (author-date) style, the date of publication is always separated from the name(s) of the author(s) by a period. Please consult the examples below. For more information, please consult the latest edition of the *Chicago Manual of Style*.

Book

Charlton, David. 2012. *Opera in the Age of Rousseau: Music, Confrontation, Realism*. Cambridge: Cambridge University Press.

Edited Volume

Radano, Ronald and Tejumola Olaniyan, eds. 2016. *Audible Empire: Music, Global Politics, Critique*. Durham, NC: Duke University Press.

Chapter in an Edited Volume

Moreno, Jairo. 2016. "Imperial Aurality: Jazz, the Archive, and U.S. Empire." In *Audible Empire: Music, Global Politics, Critique*, edited by Ronald Radano and Tejumola Olaniyan, 135-160. Durham, NC: Duke University Press.

Translated Book

Deleuze, Gilles and Félix Guattari. 2005 [1980]. *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi. Minneapolis, MN: University of Minnesota Press.

Journal Article

Geoffroy-Schwinden, Rebecca Dowd. 2018. "Music, Copyright, and Intellectual Property during the French Revolution: A Newly Discovered Letter from André-Ernest-Modeste Grétry." *Transposition* 7. <https://doi.org/10.4000/transposition.2057>.

Murphy, Scott. 2014. "Scoring Loss in Some Recent Popular Film and Television." *Music Theory Spectrum* 36 (2): 295-314.

Waeber, Jacqueline. 2009. "Jean-Jacques Rousseau's 'Unité de Mélodie.'" *Journal of the American Musicological Society* 62, no. 1 (Spring): 79-143.

News Article

Oltermann, Philip and Shaun Walker. 2020. "Chopin's Interest in Men Airbrushed from History, Programme Claims." *The Guardian*, November 25, 2020. <https://www.theguardian.com/music/2020/nov/25/chopins-interest-in-men-airbrushed-from-history-programme-claims>.

Grétry, André-Ernest-Modeste. 1791. "Musique." *Supplément au Journal de Paris*, January 2, 1791, 2.

Book Review

Tomlinson, Gary. 2007. "Monumental Musicology." Review of *The Oxford History of Western Music*, by Richard Taruskin. *Journal of the Royal Musical Association* 132 (2): 349-374.

Bartlet, M. Elizabeth C. 1982. Review of *Jean-François Le Sueur: Contribution à l'étude d'un demi-siècle de musique française (1780-1830)* and *Catalogue thématique de l'oeuvre complète du compositeur Jean-François Le Sueur (1760-1837)*, by Jean Mongrédien. *Notes* 38, no. 3 (March): 600-602.

Interview

Norman, Jessye. 2014. "Why I Ignore My Critics." Interview by Stephen Sackur. *HARDtalk*, BBC, September 29, 2014. Video, 4:00. <https://www.bbc.co.uk/programmes/p027dft4>.

Gopinath, Sumanth. 2020. "Steve Reich and the Politics of Race." Interview by Will Robin. *Sound Expertise*, September 14, 2020. Audio, 67:07. <https://soundexpertise.org/steve-reich-and-the-politics-of-race-with-sumanth-gopinath/>.

Gelb, Peter. 2020. (General Manager, Metropolitan Opera), in conversation with the author. September 23.

Dissertation

O'Rourke, Russell Joseph. 2020. "Representation, Emotion, and the Madrigal in Sixteenth-Century Italy." PhD diss., Columbia University.

Website

The Metropolitan Opera. n.d. "Virtual Meeting Backgrounds." Accessed December 29, 2020. <https://www.metopera.org/user-information/nightly-met-opera-streams/articles/virtual-meeting-backgrounds/>.

Opéra Royal de Wallonie-Liège. 2014. "Guillaume Tell (André Modeste Grétry) - Extraits." Filmed June 5, 2013 at the Opéra Royal de Wallonie, Liège, Belgium. Video, 8:38. <https://www.youtube.com/watch?v=VoC35ybokuU&t=103s>.

Correspondence

Rieu, André. 2018. E-mail message to author, April 17.

Berton, Henri-Montan. 1835. Henri-Montan Berton to Fromental Halévy, February 23. Rare Book and Manuscript Library, Columbia University, M-59.

Mozart, Wolfgang Amadeus. 1769. Wolfgang Amadeus Mozart to Maria Anna Mozart, December 14. In *Mozart Letters*, translated by Lady Wallace. Somerset: Everyman's Library, 2007.

Mahler, Gustav. 1907. Gustav Mahler to Heinrich Schenker, [May 23?]. In *Schenker Documents Online*, translated by Ian Bent. https://schenkerdocumentsonline.org/documents/correspondence/OJ-12-48_1.html.

Social Media

Seattle Opera. 2020. "This morning's broadcast on @KingFM 98.1 is Falstaff! Tune in at 10 a.m. PST." Tweet, November 14, 2020. <https://twitter.com/SeattleOpera/status/1327657549575958530>.

Lloyd Webber, Andrew. 2020. "From my Bad Cinderella to your Bad Guy, welcome @billieeilish to TikTok! - ALW #billieeilish #badcinderella #badguy." TikTok video, November 19, 2020. <https://www.tiktok.com/@officialalw/video/6896838037905460481?lang=en>.

Netrebko, Anna. 2020. "Обожаю Зиму!!! Adores winter #ктодолженбытьмодельюдляснеговика." Instagram photo, December 27, 2020. <https://www.instagram.com/p/CJT0mBSh65k/>.

Score

Champein, Stanislas. [1795?]. *Le nouveau don Quichotte*. Paris: self-published.

Verdi, Giuseppe. 2002 [1848]. *Luisa Miller*. Edited by Jeffrey Kallberg. Chicago, IL: University of Chicago Press.

Jadin, Hyacinthe. 2010 [1795]. "String Quartet Op. 1, No. 2, Mvt. 3." In *Hyacinthe Jadin: Les quatuors à cordes*, edited by Philippe Oboussier, 33-35. Versailles: Éditions du Centre de Musique Baroque de Versailles.

Sound Recording

Britten, Benjamin. 2020. *Peter Grimes*. Bergen Philharmonic Orchestra and Choirs. Edward Gardner. Chandos 095115525029, 2 compact discs.

Milhaud, Darius. 2005. *La Création du monde / Le Bœuf sur le toit / Suite provençale*. Lille National Orchestra. Jean-Claude Casadesus. Naxos 8.557287, 1 compact disc.

Brahms, Johannes. 2015 [1961]. *Ten Intermezzi for Piano*. Performed by Glenn Gould (remastered). Columbia Masterworks ML 5637. <https://soundcloud.com/glenn-gould/sets/brahms-10-intermezzi-for-piano>.

Liner Notes

Doe, Julia. 2016. "André-Ernest-Modeste Grétry (1741-1813): L'épreuve villageoise." Liner notes for *L'épreuve villageoise*, by André-Ernest-Modeste Grétry. Opera Lafayette. Ryan Brown. Naxos 8.660377, 1 compact disc.

Video Recording

Benjamin, George. 2014. *Written on Skin*. Chorus and Orchestra of the Royal Opera House. George Benjamin. Performed March 2013 at the Royal Opera House, London. Opus Arte OA1125D, DVD, 89 min.

Cilea, Francesco. 2019. *Adriana Lecouvreur*. Metropolitan Opera Orchestra, Chorus, and Ballet. Gianandrea Noseda. Performed January 12, 2019 at the Metropolitan Opera, New York. Metropolitan Opera On-Demand, 142 min. <http://metopera.org/season/on-demand/opera/?upc=810004200999>.

Program Notes

Greenwald, Helen M. 2019. "Puccini's *La Bohème*." Program notes for *La Bohème*. The Metropolitan Opera. Marco Armiliato. New York: The Metropolitan Opera, Friday, October 5, 2019.

Grove Article

Grove Music Online, s.v. 2001. "Isouard, Nicolò [Nicholas; Nicolas; Nicolo] [Isoiar, Nicolò; Nicolò de Malt(h)e]," by Marie Briquet, revised by David Charlton and Hervé Lacombe. Accessed December 30, 2020. <https://doi.org/10.1093/gmo/9781561592630.article.13951>.

Multiple Citations by a Single Author

Van Orden, Kate. 2008a. "Chorégraphies courtoises et militaires." In *Les arts de l'équitation dans l'Europe de la Renaissance*, edited by Patrice Franchet d'Espèrey, 388-405. Arles: Actes Sud.

_____. 2008b. "Early Modern Home Décor, Parties, and Makeup." *Journal of Women's History* 20 (4): 185-194.

_____. 2001. "Female 'Complaintes': Laments of Venus, Queens, and City Women in Late Sixteenth-Century France." *Renaissance Quarterly* 54, no. 3 (Autumn): 801-855.

_____. 2015. *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe*. Oxford: Oxford University Press.

_____, ed. 2000. *Music and the Cultures of Print*. New York: Routledge.

Citations with Multiple Authors

Eskine, Katherine E., Ashanti E. Anderson, Madeline Sullivan, and Edward J. Golob. 2020. "Effects of Music Listening on Creative Cognition and Semantic Memory Retrieval." *Psychology of Music* 48 (4): 513-528.

Citations with Unknown Authors

Pétition adressée à l'Assemblée nationale par les auteurs dramatiques, sur la représentation, en France, des pièces françaises, traduites en langue étrangère. 1791. Paris: Du Pont.

Citations with Unknown Dates of Publication

Blackmore, Callum. Forthcoming. "Opera at the Dawn of Capitalism: Staging Economic Change in France and Its Colonies from Rameau to Cherubini." PhD diss., Columbia University.

Berton, Henri-Montan. n.d. "Air d'Aline." Paris: H. Berton and Loraux jeune.

Berton, Henri-Montan. [1804?]. "Air d'Aline." Paris: H. Berton and Loraux jeune.

Guidelines for Authors

Please ensure that submitted manuscripts adhere to the journal's stylistic guidelines. Submissions that significantly diverge from these guidelines without authorization from the editor will not be considered for publication. Similarly, the editorial team reserves the right to alter aspects of accepted submissions in order to bring them in line with these guidelines.

Authors should proofread their manuscript thoroughly before submitting to ensure a smooth publication process.

Open Access

Manuscripts will be published as open-access articles distributed under the terms of the Creative Commons "Attribution, Non-Commercial, No Derivatives" license (CC BY-NC-ND).

Author Agreement

Authors must agree to the terms of the *Current Musicology* Author Agreement (which can be found in the "Submission Checklist" on the journal's website). This agreement will apply to submissions if and when they are published by the journal. Please note that the author will retain all rights to their article.

Anonymity

The author's name should not appear anywhere on the manuscript. Authors should remove any author information listed in the "Info" tab under "Files" in the submitted Microsoft Word file. Authors may use the "Inspect Document" function to remove any personal information from the submitted file.

Prior Publication

Manuscripts submitted to *Current Musicology* should not have been published previously, nor should they be before another journal for consideration.

Submitting Multiple Manuscripts

Multiple manuscripts by a single author should not be submitted to the same issue of the journal without clearance from the editor. If multiple manuscripts are submitted by a single author, the editorial board reserves the right not to consider additional manuscripts for peer review.

Timeline to Publication

Generally, *Current Musicology* publishes two issues a year. In most cases, submitted manuscripts will be considered for publication in the journal's next issue, and the time from submission to publication is usually less than six months.

However, if the journal is publishing a themed issue, then submitted manuscripts that do not fit the theme will be held over for publication in the next general issue, and the time from submission to publication may stretch out to just under a year.

Current Musicology adheres to a rigorous process of peer review, and the time to publication may be delayed if the editorial board has difficulty locating suitable reviewers.

Review Process

1. A call for papers is released one or two months before the submission deadline.
2. After the submission deadline has lapsed, submitted manuscripts are sent out for peer review. Peer review usually takes between one and three months. (Please note: if a manuscript was submitted previously and received a "revise and resubmit" decision, then there is no guarantee that it will be sent out to the same set of reviewers upon resubmission.)
3. Authors are notified of the editorial board's decision. The editorial board's decision is final. The editorial board may issue one of the following decisions:

Reject: the editorial board has opted not to publish the submitted manuscript.

Revise and resubmit: the editorial board agreed that the manuscript shows promise but requires substantial revisions. The author may revise the manuscript and submit it to a later issue of the journal.

Accept with revisions: the editorial board has agreed to publish the manuscript in the upcoming issue but requires some minor revisions. The author will be given time to revise the manuscript before it is prepared for publication.

Accept: the editorial board has agreed to publish the manuscript tout court.

4. The manuscript is sent to the editorial team for proofreading. More revisions to the manuscript may be required following this process.
5. The manuscript is typeset by the publication team. Page proofs are sent out to the authors for approval, which may be returned to the editors with corrections.
6. The issue is published online.
7. The issue is published in print.

Types of Submission

Current Musicology generally publishes two types of submission: articles and book reviews. If you wish to submit a manuscript in another format (for example: a colloquy; a conference report; a review of an album or a performance; an opinion piece; an annotated bibliography; a translation of a primary source; an interview; an opinion piece; a critical edition of a short piece; an open letter; pedagogical material; poetry), please contact the editor.

Current Musicology encourages submissions in these alternative formats.

File Type

Manuscripts should be submitted as a Microsoft Word file. PDF submissions will not be considered for publication.

Length

Submitted manuscripts should range in length from 18 to 30 pages (roughly 3500 to 9000 words), including endnotes and reference lists. Book reviews should range from 2000 to 3500 words.

If you wish to submit a manuscript that is significantly longer or shorter than the limits outlined above, please contact the editor.

Abstracts

Submissions should include an abstract of no more than 250 words. Abstracts are not required for book reviews.

Spacing

The body of the text should be double-spaced. Block quotes, captions, endnotes, and reference lists should be single-spaced. Please use only one space after a period.

Margins and Layout

Horizontal and vertical margins should be no smaller than 2.5 centimeters. Manuscripts should be laid out in portrait, including figures, examples, and tables.

Justification

Right-hand margins should not be justified and automatic hyphenation should be avoided.

Font

All manuscripts should be presented in 12-point Times New Roman font.

Indentation

Indentations should be made using the "paragraph" function in Microsoft Word, and not with spaces or tab stops.

The first line of each paragraph should be indented, with the exception of the first paragraph and paragraphs that immediately follow a section heading.

Reference lists should be formatted using a hanging indentation.

Every line of a block quotation should be indented left.

Headings and Titles

Section headings should be written in bold typeface. Section headings should not be numbered.

Subheadings within sections should be written in italics. Subheadings should not be numbered.

Titles should be written in bold typeface and may use a larger font (not exceeding 20 points).

Titles should be placed at the top of the first page of text. Title pages should not be used.

Endnotes

All submissions should use endnotes; footnotes should not be used. Endnotes should be formatted using the endnote function in Microsoft Word, not as normal text at the end of the manuscript.

Endnotes should be numbered consecutively in Arabic numerals; Roman numerals should not be used for endnotes.

All endnotes should end in a period.

Captions

All examples, figures, and tables should be captioned. Captions should appear immediately beneath the example, figure, or table to which they refer.

Captions should be numbered consecutively in Arabic numerals.

The words "Example," "Figure," and "Table" should be spelled out in full, followed by the number, a colon, and explanatory text. The caption should be in bold, with the exception of the explanatory text.

All captions should end in a period.

Example 1: Johann Strauss, Overture to *Der Fledermaus* (1874), measures 1-6.

"Example" should be used to refer to notated musical examples. Captions for musical examples should include measure numbers, name of composer, and date of composition, where appropriate. If a musical example is extracted from a critical edition, then the critical edition should be cited in the caption. If a musical example has been transcribed by the author, then this should be indicated in the caption like so:

Example 7: Louis Armstrong, trumpet solo from Jerry Herman's "Hello Dolly." 1965. Louis Armstrong and His All Stars. Recorded live in Berlin. <https://www.youtube.com/watch?v=l7N2wssse14>. 3:02-3:45. (Transcribed by the author.)

"Figure" should be used to refer to pictures, photographs (including photographs or scans of musical manuscripts), graphs (including Schenkerian graphs), and other diagrams. Captions for images not produced by the author should include a full citation.

Figure 3: Favart, Antoine-Pierre-Charles. [1809?]. "Mlle Regnault, rôle de Lise dans 'Le jugement de Midas' de Grétry." Paris: Langlois.

If the figure is in copyright, then the caption should conclude with an acknowledgement of the copyright holder (for example, "reproduced with permission from [the author / the Prokofiev Estate/ the Morgan Library]").

Exemplifying Material

Exemplifying material (such as examples, figures, and tables) will be included at the discretion of the editor.

Exemplifying material should be placed at the desired location in the text (rather than at the end of the document). However, the size and location of exemplifying material may be altered at the editor's discretion in order to accommodate restrictions on space.

The author must obtain permission in writing to use any exemplifying material that is under copyright. Authors should include a copy of the written permission with the submitted manuscript.

High-resolution (3000 dpi) TIFF files should be used for all exemplifying material.

Exemplifying material will be reproduced in black and white in the print edition of the journal. However, exemplifying material may be reproduced in color in the journal's online edition.

Musical Examples

Musical examples should be typeset in a music notation software such as Sibelius, Finale, or MuseScore. If you do not have access to a music notation software, please contact the editor.

Musical examples should be notated in a plain Opus or Opus-like font (such as Helsinki, Petrucci, or Maestro). "Handwritten" fonts such as Inkpen2, Capella, or Reprise should be avoided.

Text in musical examples should be written in a plain serif font.

Musical examples containing more than four staves should be presented in a grand-staff reduction unless a specific aspect of the instrumentation is being referred to.

Please proofread all musical examples before submitting.

Tables

Tables should be produced using the "Table" function in Microsoft Word and should be written in Times New Roman font. The size of table text may vary based on the amount of information being presented.

Table borders should be visible. Row and/or column headings should be in bold typeface. The use of color to indicate row and/or column headings should be avoided.

Video and/or Audio Examples

Authors may request to include audio or video examples.

Audio and visual examples will only be published in the online edition of the journal, where they will be inserted as "rich" text in an interactive PDF file. Please note that these examples will not be playable on all PDF readers and all video and audio examples will be accompanied by an explanatory text to that effect.

In the print version of the journal, video stills will be used in lieu of videos to ensure that page numbers remain consistent between the online and print editions.

Video and audio examples should be used as a means of enhancing the reader's experience of the article, and should not relay any information vital to the reader's understanding of the text. Authors should not rely on the reader being able to play video or audio examples.

Video and audio examples should only be submitted to the journal once the article has been approved for publication. Video and audio examples will be included at the discretion of the editor.

Spelling

Authors should adopt American spelling and style, including all American versions of musical terms ("eighth-note" instead of "quaver"; "measure" instead of "bar"; "staff" instead of "stave").

Abbreviations

Contractions using apostrophes ("isn't"; "don't"; "can't"; "ain't") should not be used (except, of course, when they are used in quotations).

All abbreviations that end in a lowercase letter require a period ("Dr."; "Mt."; "St."; "Prof."; "Sen."; "Jr."; "p.m."), with the exception of academic degrees ("MPhil"; "BMus").

Abbreviations that do not refer to people, places, or times should be avoided except in tables, where they may be used to save space.

The following abbreviations should be avoided: "e.g."; "i.e."; "etc."; "viz."; and "a.k.a." Use phrases such as "for example," "also known as," and "and so on" instead.

With the exception of initials that stand in for given names (“W. A. Mozart”; “J. L. Adams”; “C. P. E. Bach”), abbreviations with two or more capital letters which also end in a capital letter do not require periods (“IRCAM”; “KY”; “USA”; “NYPL”; “UCLA”; “DIY”). Abbreviations that consist of a single capital letter (such as abbreviations for composer catalogs) do require periods (“K.”; “D.”).

Uncommon acronyms should only be used after the abbreviated word or phrase has been given in full and only if the acronym is used more than three times. The abbreviation should usually be given in brackets following the full statement of the word or phrase.

First published in the *Times Literary Supplement* (TLS), [...]

Quotations

Double quotation marks should be used throughout, with the exception of quotations within run-in quotations, which should use single quotation marks. Please use “smartquotes,” if possible.

Quotations should be in the American style. Periods and commas should always fall inside quotation marks, regardless of whether these punctuation marks appear in the original text.

Longer quotations should be formatted as block quotations (single-spaced and indented left). Block quotations should not be enclosed within quotation marks. Quotations within block quotations should use double quotation marks.

When a quotation is introduced as an independent clause, it should be preceded by a colon.

If a quotation is introduced partway through a sentence and forms a syntactical part of the sentence, it should begin with a lowercase letter even if the original begins with a capital.

Original quotation:

“The topmost flower of that drama which sprang directly from romance we have in the plays of Shakespeare.”

Run-in quotation:

Wagner (1964 [1851], 125) believed that Shakespeare was “the topmost flower” of post-romance drama.

If a quotation does not form a syntactical part of the sentence in which it is introduced, it may begin with a capital letter even if the original begins with a lowercase letter.

Original quotation:

“Obviously, no other form of poetry can help us here, save that in which the poet no longer describes, but brings his subject into actual and convincing representment to the senses.”

Run-in quotation:

Wagner (1964 [1851], 188) saw drama as the sensual reification of poetic description: “The poet no longer describes, but brings his subject into actual and convincing representment to the senses.”

Brackets should not be used to indicate a change in capitalization within a quotation.

Certain changes should be made to quotations in order to bring them in line with the journal’s house style: en-dashes should be changed to em-dashes; ampersands should be replaced with “and”; and spelling or grammatical errors should be silently changed or signaled with [*s/c*].

If ellipses are used to replace text that is omitted from a quotation, then they should be placed in square brackets.

Wagner (1964 [1851], 188) emphasizes the sensory dimension of the dramatist’s craft: “The poet [...] brings his subject into actual and convincing representment to the senses.”

If a period is included in the omitted text, then that period should be placed outside of the square brackets.

Wagner (1964 [1851], 125) makes a distinction between Medieval narrative poetry and the renewed interest in Greek drama that emerged during the Renaissance: “The poetry of the Middle Ages had already brought forth the narrative poem [...]. This poem described men’s doings and undergoings.”

If the author wishes to change quoted text for clarification, then these changes should be indicated with square brackets. Authors should indicate whether or not italics appearing in quotations are their own following the page number in the in-text citation.

He positions the romance-inspired plays of Shakespeare as the antithesis to French Classical tragedy:

We find [Shakespeare’s] *diametrical opposite* in the tragedy of Racine. Between these two extremes our whole remaining dramatic literature sways undecided to and fro. (Wagner 1964 [1851], 125, italics mine)

If an author is quoted twice in a row, then “*ibid.*” should be used in the in-text citation, replacing the name of the author and the date of publication.

Wagner (1964 [1851], 125) believed that Shakespeare was “the topmost flower” of post-romance drama. He argued that Shakespeare’s plays took the conventions of Medieval narrative romance and “condensed [them] into the drama” (*ibid.*, 127).

For guidelines on quoting poetry or drama, please consult the latest edition of the *Chicago Manual of Style*.

Prose quotations in languages other than English should be translated. The original text may be given in an endnote. Authors should indicate whether or not translations are their own following the page number in the in-text citation.

Lyrics may be kept in the original language when referring to specific musical or poetic features (and may or may not be followed by the translated lyric in brackets).

When Isolde sings “Höchste Lust” (“Utmost bliss”), the harmony temporarily resolves.

Commas

Commas should be used with all introductory dependent clauses, introductory participial phrases, and introductory adverbial phrases. If the sentence is inverted so that the adverbial phrase immediately precedes the verb, then a comma should not be used.

Before moving to France, Grétry had undertaken an apprenticeship in Italy.

But:

Between Morningside Park and Riverside Park stands Columbia University.

A serial comma should be used when listing three or more items.

Grétry, Champein, and Sedaine all signed the petition.

All other comma usage should adhere to the most recent edition of the *Chicago Manual of Style*.

Dashes and Hyphens

Em-dashes should be used throughout. En-dashes should not be used. Hyphens should be used to indicate date ranges.

Phrasal adjectives and unconventional phrasal nouns should be hyphenated; common phrasal nouns such as “comeback” or “input” may be run together (if in doubt, it is usually best to hyphenate).

Possessives

An apostrophe and an *s* are used with all non-plural possessives, even if the noun ends in an *s* (“Ludacris’s album”; “the Sanctus’s three-note motif”). Possessives of plural nouns ending in *s* use only an apostrophe (“composers’ lives”).

Ampersands

Ampersands should not be used and should be replaced in quotations and in reference lists. The only exception is if a band, artist, or work is explicitly styled with an ampersand (i.e., the hip-hop duo Eric B. & Rakim).

Numbers

Cardinal and ordinal numbers between one and twenty, and multiples of ten up to a hundred (ninety, eighty, forty), should be written out in full.

Cardinal numbers of any size may be used as numerals when they are used in dates, when referring to measure numbers, or when used in the generic titles of musical works ("Beethoven, Symphony No. 9" but "Beethoven's Ninth Symphony").

Numbers of more than three figures take commas ("20,000 soldiers"; "36,441 copies of the album").

Number ranges may be abbreviated or may be written maximally ("195-196"; "195-6")

Roman numerals should be used to refer to kings, queens, popes, etc. ("Louis XV"; "Pope Gregory II").

Avoid beginning a sentence with a numeral.

Currency

Most modern currencies may be indicated by a symbol (" \$" for American dollars; " £" for pound sterling; " €" for euros).

Avoid the " ¢" symbol by using a decimal point with a dollar sign (" \$0.50").

Uncommon or outdated currencies should be written out in full.

Australian dollars Belgian francs louis d'or Czech crowns shillings florins

Dates

Names of centuries should be written out in full ("twenty-first century"; "nineteenth-century music"). Names of decades should be expressed in numerals ("the 1930s"; "the 1540s"). "Early" and "late" do not need to be hyphenated when used to describe a century expressed as a phrasal adjective ("late twentieth-century music"; "early sixteenth-century aesthetics").

Years should be expressed in numerals ("1726"; "1954"). "BC" (rather than "BCE") should be used to refer to dates before the year 1 AD. "AD" should only be used if alternating between dates in BC and AD.

Years should not be abbreviated with an apostrophe ("the 1920s" rather than "the '20s"). Spelled-out abbreviations for decades ("the forties"; "the teens") should also be avoided.

Date ranges should be written with a hyphen and may be abbreviated or may be written out maximally depending on the author's preference ("1995-6"; "1995-1996"; "1520-30"; "1520-1530"; "1796-1801").

When giving full dates, the day should always follow the month and should be expressed as a cardinal ("April 4, 1992"; "Wednesday, July 17, 1663").

Birth and death dates are not required when introducing an historical figure, but may be given as a date range in brackets next to the figure's name ("Wolfgang Amadeus Mozart [1756-1791]).

The word "circa" may be abbreviated as "ca." It should be followed by a space and should not be italicized ("When the composer arrived in Bruges (ca. 1562), he [...]).

Times

When hours are used alone, they should be written out in full ("five o'clock in the morning"; "midnight"; "noon"; "a five-hour bus ride").

When hours and minutes are used, they should be expressed in numerals, separated by a colon, and accompanied by the appropriate "p.m." or "a.m." abbreviation ("6:30 p.m."; "12:54 a.m.").

24-hour time should be avoided.

Capitalization of Eras, Movements, Styles, and Events

The names of major eras, movements, styles, and events should be capitalized whether used as adjectives or as nouns ("the Enlightenment"; "the Renaissance"; "Romantic music"; "the Russian Revolution"; "the Congress of Vienna"; "the Classical era"; "Early Modern poetry"). When used generically, the names of some eras, movements, styles, and events may remain in lowercase.

Schoenberg, and other Expressionist composers of the early twentieth century, embraced atonality.

But:

The first movement has an expressionist feel, employing ghostly atonal harmonies.

Capitalization and Italicization of Titles

In English-language titles, all words should be capitalized except for articles, prepositions, and coordinating conjunctions. In French, Italian, and Spanish titles, only the first word only and any proper nouns should be capitalized. In German titles, the first word and all nouns should be capitalized.

Titles of complete publications should be italicized and parts or sections of publications (including articles published in a journal or an edited volume) should be placed in quotation marks.

Notes, Keys, and Accidentals

Note names should always be capitalized.

"Sharp," "flat," "major," and "minor" should all be written out in full, and accidentals should be hyphenated with note names when describing a key ("G-flat major"; "C-sharp minor"; "The ostinato oscillates between G and G sharp"; "The G double-sharp heard earlier now functions as the submediant of a tonicized C major").

Scale degrees may be written thus:

Scale degree six

The sixth scale degree

The submediant

Flattened scale degree seven

The flattened leading tone

The sharpened fourth scale degree

The sharpened subdominant

Solfège or circumflex numerals should not be used to describe scale degrees except in musical examples.

Intervals should be written out in full ("major sixth"; "minor seventh"; "diminished fifth"; "augmented fourth").

If a pitch in a particular octave must be referred to, then American standard pitch notation should be used, with C4 referring to middle C.

Pitch names should be pluralized without an apostrophe ("six high Cs"; "two consecutive F-sharps"). When a list of pitches is given, pitch names may be separated by a hyphen or may be placed in brackets and separated by commas (the former is preferred when the pitches are ordered).

The descending pattern A-G sharp-F-D-C has a Blues-like feel.

The piece uses permutations of the series (G, A flat, F, F sharp).

Roman numerals may be used to refer to chords. Figured bass should be expressed using sub- and super-scripts ("vii^{o7}"; "V⁷"; "ii^{o7}"; "bVI⁶").

Musical Time

Time signatures should be written in numerals separated by a forward slash ("6/8"; "4/4"; "7/16"). Terms such as "cut time" or "common time" should be written out in full.

The word "measure" should not be abbreviated except when used in tables to save space. Measure numbers should be given in numerals and may be abbreviated or written maximally ("measures 195-6"; "measures 195-196").

Rehearsal numbers should appear in boxes ("the crescendo begins at 14"), both in the body of the text and in exemplifying material.

Dynamics

Dynamic markings should be italicized, written out in full, and hyphenated if necessary:

mezzo forte *forte* *fortissimo* *triple-forte* *quadruple-forte*

Musical Works

All words in generic titles of musical works should be capitalized, with the exception of articles, prepositions, and coordinating conjunctions. The terms "Opus," "Movement," and "Number" may be abbreviated when referring to the titles of musical works.

Hummel's String Quartet Op. 1, No. 2, Mvt. 2

Beethoven's Symphony No. 2 in D Major, Op. 36, Mvt. 1

Vaughan Williams's Sixth Symphony

Terms such as "opus" and "movement" should be written out in full when they do not refer to the title of a musical work ("Haydn's most challenging opus"; "the concerto's fourth movement").

Popular titles of works should be given in quotation marks.

Haydn's String Quartet Op. 64, No. 5, "Lark"

Mozart's "Paris" Symphony

Catalog abbreviations follow the same rules for abbreviations listed above.

Mozart's Symphony No. 14, K. 114

Haydn's Horn Concerto No. 1 in D Major, Hob. VIIId:3

Wagner's Fantasia in F-sharp Minor, WWV 22

Titles given to complete works by composers should be in italics.

Boulez's *Pli selon pli*

Adams's *Short Ride in a Fast Machine*

Titles of complete albums should also be in italics.

Barbra Streisand's *What About Today?*

Shirley Bassey's *Songs from the Shows*

Titles of individual songs or movements should be given in quotation marks.

"Sempre libera," from Verdi's *La Traviata*

"Honey, Honey," from ABBA's album *Waterloo*

"Aus meinen Tränen spriessen," from Schumann's *Dichterliebe*

Bette Midler's hit single "The Wind Beneath my Wings"

"Ritual Action of the Ancestors," from *Le sacre du printemps*

Capitalize but do not italicize the names of Latin masses and their constituent parts.

The Kyrie from Beethoven's Mass in C Major

The Sanctus from Fauré's Requiem

Capitalize tempo markings as they refer to specific works, but not when they are used generically.

The Allegro first movement from Mozart's Piano Concerto No. 17 in G major, K. 453

But:

Most allegro movements from this period are in sonata form.

Transliterations and anglicizations of non-English names ("Handel"; "Schoenberg"; "Mussorgsky"; "Rachmaninoff") should remain consistent throughout a submitted manuscript.

Pluralization and Capitalization of Non-English Words

Plurals of naturalized non-English words should be anglicized.

concertos sopranos prima donnas castratos

Plurals of all other non-English words should follow the rules of their respective languages.

Singspiele opéras-comiques drammi per musica

All German nouns should be capitalized, even if they are naturalized ("Lieder"; "Leitmotif"; "Gesamtkunstwerk").

Italicization of Non-English Words

Naturalized non-English words (and some common musical terms) should not be italicized and their spelling may be anglicized (presented without diacritics) at the author's discretion.

per se debut recto/verso topos premiere pizzicato a priori cantabile scherzo

Non-English proper nouns should not be italicized.

Opéra-Comique Risorgimento Doppelkirche

All other non-English words and phrases should be italicized and should follow the rules of the original language.

comédie mêlée d'ariettes coram non judice unendliche Melodie stile rappresentativo

Instrument names, no matter how obscure, are never italicized and should be anglicized if appropriate (including in musical examples).

maracas flugelhorn heckelphone viola da gambas oboe d'amores English horn

Italics for Emphasis

Italics should not be used for emphasis. Please rewrite the sentence to render emphasis without italics.

Dalayrac's string quartets were enjoyed in many Parisian salons. But his *operas* proved most popular with the French public.

May be rewritten as:

Dalayrac's string quartets were enjoyed in many Parisian salons. But it was his operas, rather than his chamber music, that proved most popular with the French public.

Similarly:

Brahms hoped that Stanford would not be disappointed. But Stanford *was* disappointed.

May be rewritten as:

Brahms hoped that Stanford would not be disappointed. But Stanford was very disappointed indeed.

Rhetorical Questions

Avoid the use of rhetorical questions.

How might we understand technology as an essential element of nineteenth-century operatic aesthetics? The nineteenth-century stage designs preserved in the Bibliothèque nationale de France provide vital answers.

May be rewritten as:

The nineteenth-century stage designs preserved in the Bibliothèque nationale de France suggest that technology might be understood as an essential element of nineteenth-century operatic aesthetics.

Colloquialisms

Avoid colloquialisms (“individuals” or “people” instead of “folks”; “mother” instead of “mom”; “man” instead of “bloke” or “guy”; “although” instead of “though” [when the latter is used as a conjunction]).

Jargon

Avoid using non-musical jargon (“rhizomatic”; “biopolitics”; “l’objet petit a”; “Ding an sich”) without first defining it.

Racial, Ethnic, and Religious Identity

Names of racial, ethnic, and religious identities should be capitalized (“Black”; “Indigenous”; “Jewish”).

Names of racial, ethnic, and religious identities should not be hyphenated when used as adjectives (“African American composers”; “Russian Orthodox churches”).

Preserve diacritics when referring to racial, ethnic, and religious identities (“Māori music-making”; “the Bahá’í Faith”).

Avoid outdated or offensive language when referring to racial, ethnic, and religious identities.

Gender and Sexuality

Gender-neutral language is preferred (“humankind” rather than “mankind”; “police officer” instead of “policeman”; “actors” instead of “actors and actresses”).

The use of the singular “they” is not only permissible, but necessary when it is a subject’s preferred pronoun and encouraged in generic contexts.

An inattentive listener might miss this fleeting F-major half cadence, or perhaps they might mistake it for a plagal cadence in C major.

Avoid outdated or offensive language when referring to gender or sexuality.

Other Stylistic Matters

Please consult the most recent edition of the *Chicago Manual of Style* for all other stylistic matters.

For any questions, please contact the editorial team at current-musicology@columbia.edu.

Common Issues

Please be mindful of these common grammatical issues:

Modifiers

Disturbed by political events, the opera house was Chateaubriand's only source of refuge.

Here, "disturbed by political events" modifies "the opera house," but it is clearly intended to modify "Chateaubriand."

Disturbed by political events, it was the opera house that offered Chateaubriand his only source of refuge.

Here, "disturbed by political events" is followed by a statement in passive voice, creating a dangling modifier.

Both sentences could be rewritten thus:

Disturbed by political events, Chateaubriand sought refuge in the opera house.

Comma Splice

Chateaubriand sought refuge in the opera house, Grétry's *Raoul Barbe-Bleue* was his favorite opera.

Here, a comma is used to join two independent clauses.

The sentence could be rewritten with a conjunction or with alternative punctuation:

Chateaubriand sought refuge in the opera house, and Grétry's *Raoul Barbe-Bleue* was his favorite opera.

Chateaubriand sought refuge in the opera house. Grétry's *Raoul Barbe-Bleue* was his favorite opera.

Tautology

The composer's early output included a number of dodecaphonic works, all of which employed twelve-tone rows.

Here, the term "dodecaphonic" already informs the reader that these works employed twelve-tone rows.

A fast-paced Scherzo follows the triple-time Minuet and Trio.

A scherzo movement is inherently fast-paced. A minuet and trio is in triple time by definition.

The IRCAM institute has undertaken a number of important experiments in acoustical manipulation.

IRCAM stands for Institut de Recherche et Coordination Acoustique/Musique, thus rendering the word "institute" redundant.

Malapropism and Confused Homophones

The performers were not phased by the challenges posed by Reich's faze music.

Here, the homophones "faze" and "phase" have been confused by the author.

The author's first novel, about an out-of-work flamingo dancer turned private detective, begins in media's rest.

Here, "flamingo dancer" and "in media's rest" are malapropisms for "flamenco dancer" and "in medias res" respectively.

Pronouns with Unclear Antecedents

Following the performance of Paisiello's *Nina*, Champein had signed a petition denouncing the opera, which had also been signed by none other than Dalayrac himself (who had penned the original French version of *Nina*). It weighed heavily on his mind.

Here, it is unclear whether "it" refers to the performance of Paisiello's *Nina*, the petition, or the original French version of *Nina*. It is also unclear whether "his" refers to Champein or Dalayrac.

In general, authors should avoid using pronouns to refer to antecedents in previous sentences unless the previous sentence contains only one noun.

Verb Conjugation

The list of composers include six members of the institute.

Here, the subject of the sentence is the singular “list,” and the verb “to include” needs to be conjugated accordingly.

The composer conducted a number of concerts during this time, which all receive thunderous applause.

The main clause of this sentence is in simple past tense, while the modifier is in historical present tense. Because both actions occurred at the same time, they should both be written in the same tense. In this case, the best course of action is to change the modifier to simple past tense. Historical present tense is best avoided in academic writing.

Long, Wordy, and Confusing Sentences with Multiple Embedded Clauses

That which had been intended to be played on the auspicious occasion in which Louis XIV was to be married to Maria Theresa of Spain (who was a member of the Hapsburg family, one of the most powerful families in Europe at the time)—Cavalli’s *Ercole amante*—would, in fact—and this came as a surprise to Cavalli—not be played for another two years, premiering in February of 1672, due to the vast logistical demands of Cavalli’s opera, which was to stretch the theatrical resources of the French court.

May be rewritten:

Cavalli’s *Ercole amante* was intended to be performed at the wedding of Louis XIV to Maria Theresa of Span. The latter was a member of the Hapsburg family, one of the most powerful royal families in Europe at the time. However, to Cavalli’s surprise, *Ercole amante* would not be performed for another two years. The vast logistical demands of Cavalli’s opera stretched the theatrical resources of the French court, and the opera was not premiered until February 1672.

Similarly:

Being the last of Strauss’s operas, *Capriccio*—which premiered at the Nationaltheater in Munich on October 28, 1942—contains many distinctive (and not altogether unacknowledged by previous scholars) signs of the composer’s late style (including long, meandering orchestral interludes and the pastiche of Classical styles), which are mirrored in the libretto by Clemens Krauss—who died only three years after Strauss and shared many of the composer’s aesthetic priorities—which is meditative, nostalgic, and even whimsical in nature.

May be rewritten:

Premiering at the Nationaltheater in Munich on October 28, 1942, *Capriccio* was the last of Strauss’s operas. It contains a number of features distinctive to the composer’s late style, many of which have been discussed extensively in the scholarly literature. Scholars have highlighted the long, meandering orchestral interludes and the pastiche of Classical styles—both of which are prevalent in the score for *Capriccio*—as hallmarks of Strauss’s later operas. These features are mirrored in Clemens Krauss’s libretto, which is meditative, nostalgic, and even whimsical in style.

The editorial board reserves the right to revise sentences with confusing or complicated syntax.