THIRD EDITION

Writing about Music

A Style Sheet

D. Kern Holoman

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UNIVERSITY OF CALIFORNIA PRESS

University of California Press, one of the most distinguished university presses in the United States, enriches lives around the world by advancing scholarship in the humanities, social sciences, and natural sciences. Its activities are supported by the UC Press Foundation and by philanthropic contributions from individuals and institutions. For more information, visit www.ucpress.edu.

University of California Press
Oakland, California

The tables and examples are adapted, with permission, from the following sources. Table 1: Paul A. Bertagnolli, "Amanuensis or Author? The Liszt-Raff Collaboration Revisited," *19th-Century Music* 26, no. 1 (2002): 38. Table 2: Will Crutchfield, "Vocal Ornamentation in Verdi: The Phonographic Evidence," *19th-Century Music* 7, no. 1 (1983): 51. Table 3: Richard Kramer, "Schubert's Heine," *19th-Century Music* 8, no. 3 (1985): 222. Example 11: Kofi Agawu, "Structural Analysis or Cultural Analysis? Competing Perspectives on the 'Standard Pattern' of West African Rhythm," *Journal of the American Musicological Society* 59, no. 1 (2006): 33. Example 12: R. Anderson Sutton, *Traditions of Gamelan Music in Java: Musical Pluralism and Regional Identity* (Cambridge: Cambridge University Press, 1991), 406. Example 14: Barry Kernfield, *What to Listen for in Jazz* (New Haven: Yale University Press, 1995), 205. Example 15: David Brackett, *Interpreting Popular Music* (University of California Press, paperback ed., 2000), 72.

Library of Congress Cataloging-in-Publication Data

Holoman, D. Kern, 1947–, author.
Writing about music : a style sheet / D. Kern Holoman. — Third edition.
pages cm.
Includes bibliographical references.
ISBN 978-0-520-28153-0 (pbk. : alk. paper)—ISBN 978-0-520-95881-4 (ebook)
1. Musical criticism—Authorship—Handbooks, manuals, etc. 2. Music—Historiography—Handbooks, manuals, etc. I. Title.
ML3797.W75 2014
808.06′678—dc23 2014008951

Manufactured in the United States of America

23 22 21 20 19 18 17 16 15 14
10 9 8 7 6 5 4 3 2 1

In keeping with a commitment to support environmentally responsible and sustainable printing practices, UC Press has printed this book on Natures Natural, a fiber that contains 30% post-consumer waste and meets the minimum requirements of ANSI/NISO Z39.48-1992 (R 1997) (*Permanence of Paper*).

Contents

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Preface to the Third Edition

Alongside the previous editions of *Writing about Music* came *Wikipedia* and JSTOR and WorldCat and Zotero—robust, game-changing, everyday utilities all. At IMSLP (International Music Score Library Project / Petrucci Music Library) you can download nearly all the canonic scores of Western classical music. Tracks (or, as iTunes so wrongly puts it, "songs") replaced albums, and an electronic device was soon to be found in every palm: Spotify offers ten million tracks to more than twenty-five million subscribers. The collective aspiration became eco and green, soon paperless.

The Chicago Manual of Style entered its sixteenth edition, changed its color scheme (from the familiar bright orange to near-electric blue) and preferred acronym (to CMOS, which is too bad), and unveiled an impressive online version. CMS, or CMOS, continues to name *Writing about Music* as the go-to reference work for the matters it treats.

What has not much changed since the first edition of *Writing about Music* in 1988 (drawn from a style sheet for contributors to the journal *19th-Century Music*) is the scope of the particular issues facing writers about music: title strategies, simultaneous handling of multiple languages, particulars of notation and illustration. But the particulars have dramatically increased, as music scholarship casts its net over every place and period conceivable.

This third edition means to be timely and pragmatic as to digits and devices and clouds. It extends the principles that work for the classical

repertoires into the vast fields of popular and commercial and non-Western musics. Still, we wanted to keep it short and to the point, as before. Hence a brief opening manifesto—"First Principles"—on the issues at stake, and this summary:

WHAT'S NEW IN THE THIRD EDITION

Greatly simplified citation of Internet locators

Examples from world musics, rock, pop, and cinema

Expectation of paperless transmission and storage of work product

Recognition of multiple platforms for writing about music: manuscript (papers and theses), print, web, e-book

It seems counterproductive to recommend specific products, or even to enumerate their pros and cons (Windows vs. Mac, Finale vs. Sibelius, Microsoft Word vs. OpenOffice, EndNote vs. Ref Works), since these are always changing and the web is full of much richer analysis than could possibly be presented here. Choose a solution carefully, master it, and stay with it until the end of the project.

I continue to be grateful to the University of California Press for its twenty-five-year commitment to *Writing about Music,* notably to Mary Francis for promoting and Rose Vekony for helping frame this new edition. I also owe thanks to my copyeditor, Sharron Wood. In addition to the many acknowledgments that have appeared in the previous editions, here I particularly thank Jonathan Elkus, Carol Hess, Stephen Hudson, Barry Kernfeld, Katherine In-Young Lee, Sam Nichols, James North, Henry Spiller, and the reviewers and contributors who helped us plan the third edition. Also, of course, I acknowledge and express deep gratitude to all the authors who see bits and pieces of their work included here as exemplary.

Introduction

FIRST PRINCIPLES

If writing about music is meant to be read and understood by ordinary thinking people, it follows that the running text or narrative should be as uncluttered as possible—moving offsite, one way or another, anything that interrupts our ability to concentrate on the reasoning. This ideal should affect our basic approach to annotation and citation, which must be brief and neat, relying on the immense electronic options at our fingertips. Browsers, search tools, and databases are so intelligent that it is pointless to transcribe long URL addresses into printed texts. Nobody ever retypes those, anyway: one merely cuts and pastes.

The mechanics of writing, reading, publishing, and preservation have become almost exclusively digital, if not quite paperless, with all the primary exchanges taking place among electronic devices. Hence concepts like page count, manuscript, editing, design, and production are either obsolete or defined quite differently than they once were. The author bears more responsibility than ever for seeing the work satisfactorily through to publication.

Most of the authoritative resources you may need are now online. These include:

Grove Music Online, accessible by paid subscription through oxfordmusiconline.com. Full texts of the articles in *The New Grove Dictionary of Music and Musicians,* 2nd edn. (2001) have been online since its print publication; also the articles from *The New Grove*

Dictionary of Opera (1992), *The New Grove Dictionary of Jazz,* 2nd edn. (2002), and now *The Grove Dictionary of American Music,* 2nd edn. (2013), and *The Grove Dictionary of Musical Instruments,* 2nd edn. (2014).

The Chicago Manual of Style, both 15th and 16th editions (2003, 2010; chicagomanualofstyle.org), likewise a subscription service—though Q&A, where staff members respond to user questions, is free.

Webster's. The free online version (m-w.com) is based on *Merriam-Webster's Collegiate Dictionary,* 11th edn. (2003).

RISM, the Répertoire International des Sources Musicales (rism.info), with easy lookup of the widely used RISM Library Sigla. See 3.41.

By contrast, the most authoritative sources on music notation remain print-only; see 4.6. The most recent is Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation* (London: Faber Music, 2011). Gould is a senior editor of new music scores for Faber.

As for styles and templates, especially, we endorse the use of *Wikipedia* and, like everybody else, use it all the time. For starters.

Slavish adherence to any of these guides will almost certainly trap you in a conundrum, since writing about music is bewildering, even notorious, in its idiosyncrasy: personal, disciplinary, national. Here we say repeatedly: make a reasoned choice and stick to it. It's about common sense and consistency. Keep your wits about you as you craft simple solutions based on the suggestions presented in the following pages.

1 Music Terminology

Titles of Works

1.1 *Classical Titles.* The formal title of a work from the classical repertoire includes the key, index identifier, and sometimes its familiar or traditional name.

Beethoven, Symphony No. 3 in E♭ Major, op. 55 ("Eroica")

or

Beethoven, Symphony No. 3 in E-flat Major, op. 55 ("Eroica")

Either solution is correct. (The use of lowercase *b* and the number symbol in place of the flat and sharp symbols, respectively, is not.) For most applications the spelled-out version ends up posing fewer challenges to design and layout.

1.2 *Other Titles.* Examples of titles from the countless other repertoires of music, and the many sources that preserve them (manuscripts, prints, albums, digital media), appear in the appropriate locations throughout this book; see especially "Songs," 1.8. Here are some samples for consideration.

the Song of Moses
Metallica (the *Black Album*) / *The Black Album* (Prince)

Ch'unhyangga (Song of Ch'unhyang, 춘향가)
"Witchi-Tai-To" (Comanche peyote chant)
"Jesus Shall Reign" (DUKE STREET 8.8.8.8.)
"Oklahoma!" the title song from *Oklahoma!*

1.3 *Generic Titles.* Generic titles are those, in English, that use such describers as symphony, concerto, fantasia, and the like, often with an identifying opus number or index number appended. These titles are given in roman type. Consider the forms below.

Bach, Toccata and Fugue in D Minor, BWV 565
Haydn, Baryton Trio No. 71 in A Major, Hob. XI:71
Beethoven, String Quartet No. 1 in F Major, op. 18, no. 1
Beethoven, Violin Concerto in D Major, op. 61
Beethoven's Fifth Symphony
Schubert, Mass No. 6 in E♭ Major, D. 950
Schumann, Variations for Piano, op. 9
the Schumann Variations, op. 9
Beach, Piano Concerto, op. 45
Rakowski, Etude No. 37, "Taking the Fifths"

(See, for more samples, 1.16, and, for catalogs, 1.30.)

Capitalization styles vary but should be consistent throughout a work. CMS (8.190), for instance, prefers Symphony no. 3. The style strongly preferred in the profession, from performing artists to record producers, uses the uppercase No. for the title—and lowercase no. for a constituent of the opus number, as in the case of the Beethoven string quartet above.

1.4 *Composers' Titles.* Titles assigned by the composer (usually in their original language) are given in italics. (For capitalization of foreign titles, see 1.20, 2.42–49.)

Bach, *Das wohltemperierte Clavier* (or *The Well-Tempered Clavier*)
Mozart, *Vesperae solennes de confessore*
Beethoven, *Missa solemnis*
Rossini, *La gazza ladra*

Berlioz, *Symphonie fantastique*
Debussy, *La Mer*
Stravinsky, *Le Sacre du printemps* (or *The Rite of Spring*)
Boulez, *Le Marteau sans maître*
Takemitsu, *Rain Tree Sketch II: In Memoriam Olivier Messiaen*
Radiohead, *In Rainbows*

1.5 *Common Names.* Many works are referred to by widely recognized popular names. These are generally put in quotation marks.

Mozart, Symphony No. 41 in C Major ("Jupiter")
Beethoven, Piano Sonata No. 23 in F Minor, op. 57 ("Appassionata")
Beethoven, Piano Trio in B♭ Major, op. 97 ("Archduke")
Schubert, Symphony No. 8 in B Minor ("Unfinished")
the "Archduke" Trio
the "Emperor" Concerto

To refer to Schubert's "Unfinished" Symphony may in a subtle way suggest that it really isn't unfinished at all, that the quotes are a sort of conspiratorial wink of the eye. There are, however, any number of unfinished symphonies of Schubert, but only one called the "Unfinished."

1.6 The rule of thumb, then, is to italicize titles given to works by composers themselves and put common titles within quotation marks. These principles collide with vexing frequency; nicknames and true subtitles are often difficult to keep separate, and the matter of foreign languages complicates things still further. Neither Beethoven nor Tchaikovsky, it turns out, approved of the subtitle "Pathétique." When in doubt, use quotation marks for common names.

"From the New World"
the "New World" Symphony
the "Pathétique"
the Pastoral Symphony
the "Italian" Symphony

1.7 *Operas, Musicals.* Use roman type within quotation marks for arias drawn from operas (and, likewise, songs—and even titled sections of ballets and suites—drawn from other theatricals).

"Where'er You Walk," from Handel's *Semele*
"Porgi amor"
"Addio, fiorito asil," from *Madama Butterfly*
"Somewhere," from *West Side Story*
"Chorus of Exiled Palestinians," from *The Death of Klinghoffer*

1.8 *Songs.* Song is the common denominator of music, reaching us from every time and place. Since the iPod and its promise of putting "1,000 songs in your pocket" (2001), the word has come to describe, too loosely, single movements in general. (And see 3.30.) Here we mean a short, self-contained work with lyrics and accompaniment.

In almost every case, render a song title in quotation marks, and its container—the series, publication, or album from which it comes—in italic.

"Joshua Fit the Battle of Jericho"
"Greensleeves"
"Der Leiermann," from *Winterreise*
"La Flûte de Pan," from *Chansons de Bilitis*
"East St. Louis Toodle-Oo" (but see 1.12)
Grateful Dead's "Candyman" (*American Beauty,* 1970)
"Takeda Lullaby" (Takeda no komoriuta)

Hey Jude was essentially another of Capitol's cobblings together for the U.S. market of U.K. singles. The salient track was, of course, "Hey Jude."

1.9 *Song Title Translations.* Provide translations and transliterations as appropriate to your argument. See 2.50.

Bartók, "Síppal, dobbal" (With Drums and Pipes, lit. "with a whistle, with a drum"), from *Szabadban* (Out of Doors)

Neil Hannon, "Les Jours tristes" (Sad Days; also known as "Perfect Lovesong"), from *Amélie*

1.10 *Named Movements.* These levels—quotation marks and italics—work for named movements in general.

"Arlequin," from *Carnaval*
"Ondine," from *Gaspard de la nuit*
"The Open Prairie," from *Billy the Kid*

1.11 *Albums.* Various ways of citing albums and tracks are suggested in 3.28–31. Album titles, however, can be highly nuanced. Consider:

A Love Supreme, John Coltrane's masterpiece
Part 1, "Acknowledgment," from *A Love Supreme* (contains the "Love Supreme" mantra)
"Love Supreme" Suite, live performance 26 July 1965, Antibes Jazz Festival
"Acknowledgment," alternate takes 1 and 2 (takes 90246-1 and 90246-2), 10 December 1964
Max Steiner, music for *Gone with the Wind* (*Gone with the Wind: Original MGM Soundtrack,* 1939; re-engineered CBS/Sony, 1990). Note additionally Steiner's 30-minute suite (RCA, 1954), Muir Matheson's version (Warner Brothers, 1961), and Charles Gerhardt's re-edition and re-recording for Classic Film Scores (1974).

1.12 *Italics for Song Titles.* It may sometimes be preferable to use italic font for song titles and other short works.

Her rendition of *An die Musik,* like that of *Gretchen am Spinnrade* earlier in the program, drew a chorus of approving murmurs and not a few tears.

His favorite Debussy preludes were *Le Vent dans la plaine* (The Wind in the Plain) and *La Cathédrale engloutie* (The Submerged Cathedral).

The first important Ellington-Miley collaboration, *East St. Louis Toodle-Oo,* is impressive, but Miley's anguished *wa-wa* horn dominates it, as it does the second important joint work, *Black and Tan Fantasy.*

1.13 *Latin Liturgical Works.* Capitalize such titles as Mass, Requiem, and Te Deum, as well as their constituent movements; leave them in roman type.

Kyrie	Sanctus
Gloria	Agnus Dei
Credo	Benedictus

In view of the symbolic and structural function of these high sonorities in the Credo and Benedictus of the Mass, it is not surprising that Beethoven resorted to this framework again, in those parts of the choral finale of the Ninth Symphony with an explicitly religious text.

Kyrie *Cunctipotens genitor*
Alleluia *Angelus domini*
the motet *In seculum / In nova fert / Garrit gallus*

1.14 *Movement Titles.* Tempo indications as movement titles are capitalized and, in most cases, given in roman type.

We expect a string quartet to commence with a sonata-allegro movement, but to this point the Allegro has all the earmarks of an interjection within an Adagio movement.

1.15 Listings in concert programs and related publications require full formal titles. (See chapter 6.)

Beethoven, Piano Concerto No. 4 in G Major, op. 58

or

Beethoven, Concerto No. 4 for Piano and Orchestra in G Major, op. 58

or even (in high Boston Symphony Orchestra style)

Beethoven, Concerto No. 4 for Piano and Orchestra, in G Major, opus 58

but not

Beethoven, Fourth Piano Concerto

1.16 *Numbering of Symphonies by Schubert, Mendelssohn, and Dvořák.* These are especially difficult because more than one numbering system is or has been in wide use. Use the following, which reflect contemporary knowledge and practice and are in each case the systems adopted by *The New Grove.*

SCHUBERT

Symphony No. 6 in C Major, D. 589 ("Little C-Major")
Symphony No. 7 in E Minor, D. 729 (a sketch, also called E Major and E Major/Minor)
Symphony No. 8 in B Minor, D. 759 ("Unfinished")
Symphony No. 9 in C Major, D. 944 ("Great C-Major")

MENDELSSOHN

Symphony No. 3 in A Minor, op. 56 ("Scotch" or "Scottish")
Symphony No. 4 in A Major, op. 90 ("Italian")
Symphony No. 5 in D Major, op. 107 ("Reformation")

DVOŘÁK

Symphony No. 7 in D Minor, op. 70
Symphony No. 8 in G Major, op. 88
Symphony No. 9 in E Minor, op. 95 ("From the New World")

1.17 *Opus Number as Identifier.* When an opus or catalog number is used as sole identification of the work, it does not have to be preceded by a comma.

Adagio K. 411
In the Trio op. 97, Beethoven achieves . . .

Major and Minor

1.18 The words *major* and *minor* are identical in grammatical structure, both of them adjectives. The convention of uppercase Major and lowercase minor is correct only for some styles of chord notation, notably in analysis and figured bass, where such abbreviations as GM (G major) and Gm (G minor), or even G and g, can be useful.

Sonata in A Major
Sonata in A Minor

The words *major* and *minor* are capitalized only in titles, however.

The first theme is in C minor; the second, in E-flat major.

1.19 When a key *precedes* a genre it becomes an adjectival construction and requires a hyphen.

A-Major Sonata
A-Minor Sonata

Capitalization Schemes

1.20 See also 2.42–49. In English capitalize the nouns and other major words as described in CMS 8.157; in German capitalize the nouns; in French capitalize through the first substantive; in Italian, capitalize just the first letter. The following are typical examples:

Ein deutsches Requiem
Le Roi Lear
Il re Lear
Les Vêpres siciliennes
I vespri siciliani
Der Freischütz
Ich hatte viel Bekümmernis
Ariettes oubliées
Prélude à "L'Après-midi d'un faune"
Rhapsody in Blue
Sweeney Todd, the Demon Barber of Fleet Street

Proper Names

1.21 *Composer and Performer Names.* Use transliterated, American English names for composers and performers. Absent reason to the contrary, adopt the most common version. The usual resource

is "Biographical Names" at the back of *Merriam-Webster's Collegiate Dictionary* (or at m-w.com using the tab "Encyclo.").

Stravinsky
Tchaikovsky
Scriabin
Machaut
Dussek
Josquin des Prez
Fauré
von Bülow

Yvonne Loriod (Mme Messiaen) or Yvonne Loriod-Messiaen

Yo-Yo Ma *but* Lang Lang

Ravi Shankar, often with his honorific Pandit

Ali Akbar Khan, often with his honorific Ustad, and sometimes as Khansahib

Pak Cokro (Chokro, Tjokro; the noted master of gamelan, 1909–2007), known variously under the increasingly honorific names K. R. T. Wasitodipuro, K. R. T. Wasitodinigrat, K. P. H. Notoprojo

50 Cent / Curren$y / Eminem / Snoop Dogg (now Snoop Lion)

Sean "Diddy" Combs (formerly "Puff Daddy" and "P. Diddy")

Invisibl Skratch Piklz

and, late-breaking:

Jay-Z, then (after July 2013) Jay Z

The Germanic rendering *Tchaikovsky* is practically universal in symphony halls and opera houses, as well as at the ballet. But Professor Taruskin's massive oeuvre on Russian music uses Chaikovsky. If you adopt the latter spelling, make certain to put a cross-reference in any alphabetical bibliography or index.

1.22 *Professional Names.* Take care to use true professional names, and do not make assumptions about nicknames.

Beth E. Levy (not Elizabeth)
R. Anderson Sutton (not Andrew)

1.23 *The Beethoven Problem.* According to the standard (*Webster's*) system, the name is broken "Bee•tho•ven." For those who are aware of the fact that *-hoven* is a common Dutch suffix, the proper

break is "Beet•hoven." It is preferable to avoid the issue entirely, separating the word as "Beetho•ven."

1.24 *The Mendelssohn Problem.* Remember "Mendel's son" in this most frequently misspelled of composers' names.

Mendels•sohn

1.25 *The Problem of Possessives.* There are any number of theories about the proper formation of possessives for names. We recommend that of CMS (7.17): add an apostrophe *and* an *s.*

Berlioz's	Boulez's
Brahms's	Saint-Saëns's

Incidentally, the *z's* in Berlioz and Boulez, as well as the final *s* in Saint-Saëns, are pronounced.

1.26 *The Russian Problem.* Transliteration from the Russian alphabet is, at best, troublesome; see 2.50. Generally use the spellings with *v,* not *w* or *ff,* and *y* at the end, not *ii.* In the case of Rachmaninov (or Rachmaninoff, as he spelled it in the West; or Rakhmaninov, as some argue), the best advice is to make a reasoned decision and stick to it.

Glazunov	Scriabin
Koussevitzky (note the *z*)	Stravinsky
Prokofiev	Tchaikovsky
Rachmaninov	

1.27 *Umlauts: the Schoenberg Problem.* Schönberg dropped the umlaut and added an *e* when he immigrated to the United States. Charles Münch did, too, but after a very brief period of being Muench he became Charles Munch (no *e*), a decision jointly made by himself, his agents, the papers, and the Boston Symphony Orchestra.

Händel emigrated only so far as England but loses his umlaut anyway (and does not gain an *e*).

Handel (but the complete edition is *Georg Friedrich Händels Werke*)
Munch
Schoenberg

1.28 *Names with "von" and "de."* By and large these particles are omitted, except in the full name.

Dittersdorf
Gluck
Weber
La Guerre
Lassus
Machaut

but usually

von Bülow
de Gaulle (because "Gaulle" is only one syllable)

1.29 *Summary.* The following is a list of names that pose difficulties of one sort or another, with their hyphenations. Note that in typography words may not break after the first letter or before the last two letters.

Bach, Carl Phi•lipp Ema•nuel
Bar•tók, Béla
Beet•ho•ven
Ber•lioz
Bi•zet
Bo•ro•din
Brahms
Bruck•ner
Cho•pin, Fré•dé•ric
Cle•menti
Cop•land
De•bussy
De•libes
De•lius
Dia•ghi•lev
D'Indy (uppercase *D*)
Du•kas
Dvo•řák
Fauré
Franck
Glinka
Gou•nod
Grieg
Han•del, George Fri•deric
Haydn
Hof•manns•thal
Ko•dály
Kre•nek

Mah • ler
Men • dels • sohn
Mo • zart
Mus • sorg • sky
Pa • ga • nini
Rach • ma • ni • nov *or*
Rach • ma • ni • noff
Ra • vel
Res • pi • ghi
Rim • sky-Kor • sa • kov
Ros • sini
Schoen • berg
Schu • bert
Schu • mann
Scri • a • bin, Alex • an • der
Sme • tana
Strauss
Stra • vin • sky
Tchai • kov • sky
Verdi
von Bü • low
Wag • ner
We • ber

Remember that you can always look in *Webster's* for the latest notions of what constitutes a proper American spelling of a famous biographical name, and its word divisions.

As for first names, the usual convention for running text is to include a person's full name on first mention, then only the surname. Where this strategy won't work is with big families of musicians like the Bachs and Mozarts and Seegers, and famous couples like the Schumanns, appearing close to one another in the same text. We generally talk about J. S. and C. P. E. Bach—but about Leopold and Wolfgang and Nannerl and Constanza Mozart, and Robert and Clara Schumann.

Thematic Catalogs of Composers' Works

1.30 Thematic catalogs are abbreviated with a letter or letters suggesting the author's name, followed by a period.

K. 191	In Köchel's catalog of Mozart, the Bassoon Concerto in B♭ Major
D. 628	In Deutsch's catalog of Schubert, *Erlkönig*
J. 277	In Jahn's catalog of Weber, *Der Freischütz*
Hob. XXII:9	In Hoboken's catalog of Haydn, the *Missa in tempore belli*
BB. 62	In Somfai's *Béla Bartók Thematic Catalogue* (in progress), *Bluebeard's Castle*

The exception is BWV, for *Bach-Werke-Verzeichnis,* Wolfgang Schmieder's catalog of the works of Bach. This is usually abbreviated without periods.

BWV 1050 In the *Bach-Werke-Verzeichnis,* the Fifth Brandenburg Concerto

There are online versions of most composer catalogs, typically unofficial databases prepared by a third party. The *Wikipedia* work lists ("Lists of Compositions by") are typically good; those in *Grove Online* are mostly authoritative.

Pitch Names

1.31 *Letters for Pitch Names.* For most purposes a simple uppercase letter defines pitch names well enough.

The high C immediately descends two octaves and loses every trace of energy.

The bass moves sequentially from G to B♭ to D.

The plural of a pitch name takes simply an *s,* not *'s.*

Its symmetrical images (m. 7: the Cs) are now stable and dramatically executed.

When a series of pitches is given, join the pitch names with en dashes (see 2.30).

The initial F–G–G–B♭ provides the framework for the vocal phrase that begins songs 3, 5, and 7.

1.32 *Naming the Octaves.* The conflicting systems in use descend from medieval practice, national habit, pipe-organ terminology, the work of Hermann von Helmholtz and Arnold Dolmetsch, and on and on. What has (recently) prevailed, largely because of its adoption for synthesizers and music-typography software, is the so-called Scientific Pitch Notation. Here middle C is the beginning of the fourth octave:

C4	middle C
A4	A = 440 (*above* middle C)

The octave changes on C, not A; take care when dealing with pitches just below a particular C to refer to the previous octave.

C5–B4–A4–G4

The C-major chord C4–E4–G4 consists of separate tones vibrating at 262, 330, and 392 Hz.

The most common alternative is the Helmholtz system, which calls the C two octaves below middle C "Great C," then c, c^{i} (for middle C), c^{ii}, and so on.

If it is not self-evident from the context, specify the octave nomenclature in a note. Be particularly attentive to these nuances for subject areas that have traditionally used other systems—MIDI, for instance, and organ building.

Dynamics

1.33 *Use Italics.* Directions for dynamic nuance are given in italic.

piano, pianissimo
forte, fortissimo
mezzo piano, mezzo forte
sforzando

Returning to the *pianissimo* level, it reinterprets the B as an element of a normal V^7.

The Horowitz recording shows an astonishing control of dynamics through a myriad of levels between *pianissimo* and *mezzo forte.*

1.34 *Abbreviations.* Abbreviations of these terms for dynamic nuance may be in italic as well. Boldface italic is even clearer. (See also 2.4, concerning Unicode music symbols.)

The movement originally ended ***ff*** at what is now m. 493.

Numbers

1.35 *Meter Signatures.* These are given in roman or boldface roman characters. In proper musical notation, the constituents of a numerical meter signature go directly over each other, not as a fraction.

The one is in major and $\mathbf{c}$ ($\frac{4}{2}$), and the other is in minor and $\frac{2}{4}$.

It is better to avoid meter signatures entirely (using, instead, such formulations as "the passage in triple meter") than to settle for fractions in the published product, since the slash in a fraction suggests all sorts of relationships that do not apply. But in ordinary manuscript, simply type meter signatures as fractions (e.g., 6/8) and postpone the question of how they will appear in the finished publication until the design phase. See 2.4.

1.36 *Chords and Figured Bass.* Roman numerals, uppercase (for major) and lowercase (for minor), are used for chord progressions. The arabic numbers and the sharps and flats that modify the numerals are quite small, since two and sometimes three of them must fit within a line of type. Take care to specify the exact position of the sharps and flats, so as not to confuse D♭^{7} with D$^{♭7}$.

The second chord of ex. 3 is $\frac{7}{5}$ on the dominant.

The first movement opens with a bold, terse gesture, a I^{6}_{4}–V^{13}–I cadence which echoes down the whole length of the exposition and development.

1.37 *Jazz Chords.* Roman numeral notation also suffices for jazz progressions. The basic vocabulary (describing a chord's root, quality, and extensions beyond the triad) is the same, though the notational conventions are hardly standardized. Consult the *New Grove Dictionary of Jazz,* now part of Oxford Music Online.

The bridge to [Ray Noble's] *Cherokee* moves downward sequentially in whole tones from ♭II (C♭) to V (F) and then returns to the main key, B♭.

1.38 *Pitch-Class Symbols.* A caret over an arabic numeral is sometimes used to indicate pitch class.

In mm. 229–33 the rising fourths, which had always been left open ($\hat{1}$–$\hat{4}$ / $\hat{2}$–$\hat{5}$), are closed ($\hat{1}$–$\hat{4}$ / $\hat{5}$–$\hat{1}$).

Given the complexity of typesetting them, however, authors should consider if they are really necessary to the argument.

1.39 *Other Notation Systems.* Systems consisting entirely of letters and numbers—for instance, set-class trichords and tetrachords, simple guitar "tabs," and very simple cipher notations for Asian genres—can occasionally be presented in the running text.

The two opening trichords, 027 (05t) and 012 (+2–1), are prevalent throughout the work.

[A7] D
Just as quiet as a churchmouse
G
He stole in the Martins' henhouse
D A7 D
For the Coys they needed eggs for breakfast too.

These passages may appear to be identical in both Yogyanese and Solonese versions, as in the following excerpt from Gendhing *Capang:* 5653 2123 ..35 2353N.

Most other notation, for both classical and popular idioms, belongs in musical examples, not the running text. See, for instance, in chapter 4, exs. 11–12, 14, 15 (transcriptions), 11 (cipher notation), and 18 (fakebook notation).

1.40 *Rehearsal Numbers.* Rehearsal numbers are generally given in boxes.

The Adagietto at [52] is centered on D and carries a signature of two sharps, while the music from [54] to [58] has E at its center.

An alternative is to use boldface for rehearsal numbers (or letters), sometimes preceded by "reh." A typical way of referring to passages

from standard scores that lack published measure numbers is to cite the nearest rehearsal number, plus or minus the correct number of measures.

The standard cut goes from **28** to **29**+7, then **41** to **43**−3.

Other

1.41 On the question of italic or roman typeface for such musical terminology as "pizzicato" and "tremolo," see 2.81. The latter is generally preferable.

1.42 Pitches reside on a *staff* (sing.) or *staves* (pl.).

manuscript paper of thirty-two staves
twelve-staff paper
the crosshatching in staff 8

2 Narrative Text

Getting Started

2.1 *The Manuscript.* This chapter concerns matters encountered in preparing the running text of your work. For now let your software do the work as far as layout is concerned. Following the admonitions in 8.8 and 8.9 (single space after sentence, use 1 and not l for arabic numeral one, no underlining) will save everyone precious minutes as your work is prepared for publication. So will calling for the correct characters from the get-go.

2.2 *Special Characters and Unicode.* Unicode (presently version 6.3, 2013) is a standard for character encoding that has been under continuous development since the late 1980s. It seeks nothing less than to describe a universal character set for all the world's writing systems, including music notation, with more than 100,000 characters so far. "Unicode," according to the consortium that controls it, "provides a unique number for every character, no matter what the platform, no matter what the program, no matter what the language." Your manuscript can, and should, call for correct characters using Unicode. Unicode serves both word-processed text and HTML (web pages).

Most of the time you simply call for what's needed through the special-characters matrix (Microsoft Word: symbols menu) of your word-processing software.

SYMBOL	CODE	NAME	UNICODE BLOCK
–	U+2013	en dash	General Punctuation
—	U+2014	em dash	General Punctuation
…	U+2026	ellipsis	Latin Extended-A
♭	U+266D	flat	Miscellaneous Symbols
♮	U+266E	natural	Miscellaneous Symbols
♯	U+266F	sharp	Miscellaneous Symbols
ř	U+0159	r with caron (or haček, as in Dvořák)	Latin Extended-A

For the first 256 characters, you can generally type the corresponding numeric code, e.g., alt-233 = é. In Microsoft Word for Windows you type the Unicode number followed by alt-X, which will call up the proper character. In Microsoft Word for Macs, you type the number that follows "U+" in the search box of the Character Viewer.

Of course the font you are using must contain the characters you seek. Those with the word Unicode in the font name offer the broadest options: Arial Unicode MS and Lucida Sans Unicode, for example, contain thousands of characters each. Unicode character maps are at unicode.org/charts; one of the easiest ways to navigate through Unicode (Windows) is with Andrew West's free BabelMap and BabelPad.

For more complex uses, your operating system, word-processing program, fonts, and keyboard must be properly set up to access everything you will need. Consult a professional.

References

Unicode Consortium: unicode.org

Alan Wood's Unicode Resources: alanwood.net/unicode

2.3 *Diacritics and Accents.* These are found for European languages in Unicode blocks Latin 1 (256 characters) and Latin Extended-A. See 2.55–58.

2.4 *Musical Symbols.* Seven musical symbols (three of them unlikely to appear in written prose) are found in the Unicode block Miscellaneous Symbols: go ahead and use the accidentals.

♪ ♫ ♬

♭ ♮ ♯ ♩

Most of the musical symbols you might want for in-line use were added to Unicode in 2001, code points 1D100–1D1FF, in a block called Musical Symbols. These include meters, clefs, dynamics, and the like.

𝄞	U+1D11E	Musical Symbol G Clef
𝄐	U+1D110	Musical Symbol Fermata
𝄴	U+1D134	Musical Symbol Common Time
𝄵	U+1D135	Musical Symbol Cut Time
𝆑	U+1D191	Musical Symbol Forte

Remember that you must have a music-symbols font installed for the symbols to display: your best bets are the venerable Sonata font (1985) and the open-source Symbola. Keep your eye out for updates on musical symbols in Unicode. You can always put the Unicode code in the manuscript in curly brackets: {U+1D135} for the cut-C meter signature, for instance.

The other meter signatures, which are represented as fractions without a slash, can be a nightmare since they so far lack a Unicode equivalent. For in-text use in papers and the like, type simple fractions—2/4, 4/4, or 6/8—noting that your software will usually convert 3/4 to ¾, which you should override. For publication, call out the symbol in curly brackets, e.g. {meter signature 12/8}. For web use, the *Wikipedia* music template provides for everything you might need. A fine table of music symbols and their names in multiple languages appears at dolmetsch.com.

References

"Musical Symbols, Range 1D100–1D1FF," PDF from Unicode Consortium

"Template: Music," from *Wikipedia,* en.wikipedia.org/wiki/Template:Music

"Music Dictionary: Musical Symbols," from Dolmetsch Online, dolmetsch.com/musicalsymbols.htm

Numbers

2.5 Spell out numbers under 100.

The membership of forty comprised fourteen painters, eight sculptors, eight architects, four engravers, and six composers.

2.6 Use arabic numerals for most numbers over 100.

Before the eighteenth century was over, some 150 Russian comic operas had been written and performed.

Look, Ma, I'm Dancin'! closed in July after 188 performances.

2.7 But do not begin a sentence with a numeral.

Two hundred pages of music paper devoted to two-staff sketches for the Great C-Major Symphony would have seemed like an ample initial supply.

2.8 *Large Round Numbers.* In some circumstances "a hundred" is preferable to "100," "a thousand" to "1,000," and so on for other big round numbers.

Caliban by the Yellow Sands . . . filled New York City's Lewisohn Stadium for fourteen performances involving, by Farwell's count, five thousand community actors, a five-hundred-person chorus, and a one-hundred-piece orchestra.

On his return, Professor Holoman had to write *jejune* a hundred times on his office blackboard.

2.9 *Series.* A completed series takes the last two digits of the completing number. Note the use of en dashes.

22–37
122–27
200–08 [CMS: 200–208]
1003–09 [CMS: 1003–9]
1756–91
1803–69
2007–08

2.10 *Adjectives.* Hyphenate adjectival forms.

twenty-four-year-old man
10-×-13-inch paper

Dates

2.11 *Order.* For full dates, give the day, then month, then year. This system is both logical and in wide use internationally.

17 June 1882

2.12 Do not separate out the year with commas.

October 1954

As late as December 1822, we find him piqued by assertions that the success of *Freischütz* depended chiefly on the "Teufelspark" in the work.

eighth blackbird also frequently performs commissioned work, including Steve Reich's *Double Sextet* and Steve Mackey's *Slide,* for which the group won a Grammy Award for "Best Small Ensemble Performance" in February 2012.

Note the rare, but justified, beginning of a sentence with a lowercase letter.

2.13 *Date Spans.* A span of time is best expressed as follows, using an en dash.

9–18 August 1881

1770–1827
1908–92

2.14 *Decades.* Try to use arabic numbers for decades, without an apostrophe, though the best practice may depend on context.

the 1850s
the early 80s (*or* '80s *or* eighties)
the 1950s and 60s (*or* 1950s and '60s)

If adopting the fussier solution with the apostrophe, make certain to type an apostrophe and not a single open quote.

2.15 *Centuries.* Spell out centuries.

the seventeenth century
the twenty-first century

Adjectival forms should be hyphenated.

nineteenth-century opera
late-nineteenth-century ballet [CMS: late nineteenth-century ballet]

2.16 *Russian Dates.* By and large, convert dates to the modern Gregorian system. When the Julian calendar date is to be distinguished from the Gregorian one, use the abbreviations O.S. (Old Style) and N.S. (New Style).

Berlioz's first St. Petersburg concert was on 28 November 1867 (N.S.; 16 November, O.S., and not the 17th, as alleged by Husson).

In the nineteenth century the N.S. dates are twelve days later than the O.S. dates.

2.17 *French Republican Calendar.* A date from the picturesque calendar developed for the First Republic is correctly given with its conversion into the Gregorian calendar.

le 9 Thermidor, an II de la République (27 July 1794)

The usual treatment is something along the following lines.

This was the Convention of 26 Messidor, year IX (15 July 1801), promulgated on 18 Germinal, year X (8 April 1802).

Since the French no longer capitalize months, and since roman numerals are fast disappearing from running text, the following would also be acceptable.

This was the Convention of 26 messidor, year 9 (15 July 1801) . . .

Money

2.18 *American Money.* In running text, American money is given in arabic numbers preceded by the dollar sign.

$1.00 (not $1)
$.50 (no space, not 50¢)
$1 million

2.19 *Foreign Currencies.* These are expressed as follows:

€	euro (U+20AC)
£	British pound sterling (U+00A3)
¥	Japanese yen (U+00A5)
FS	Swiss franc

and so on from the Albanian lek to the Vietnamese dong, Yemen rial, and Zanzibar dollar. There are also three-letter codes used in banking (ALL, VMD, YER, ZWD for the currencies just mentioned). For most purposes, simply use the standard graphic symbol, which can be found in the "special characters" menu of your software.

2.20 *Older European Currencies.* The following are some older currencies often encountered in writing about music.

LIT	Italian lira
DM	German mark
FF	French franc
FB	Belgian franc
Thlr.	(thaler, i.e., "dollar," in wide and long use in historical Europe, notably Germany)
Gr.	groschen
Ngr.	neugroschen
Sgr.	silbergroschen
Rthlr.	reichsthaler
Pf.	pfennig
RM	reichsmark
S	schilling
öS	Austrian schilling
s., d.	old-system English shilling and pence

He received a salary of £10 plus £33 6s. 8d. for the choristers.

2.21 *Other Foreign Currencies.* In most cases, and especially with widely used coins like crowns, florins, and francs, it is just as simple to write out the currency in lowercase, specifying the government that minted it.

32 Norwegian crowns (*or* Norwegian kroner)
12 louis d'or

In 1800 Prince Karl von Lichnowsky provided Beethoven with an annual salary of 600 florins.

This sum, 3,400 florins in notes of redemption, was the equivalent of 1,360 florins *Conventions-Münze* silver, or 952 Prussian thalers.

The Mozart Prague 2006 project enjoyed municipal financial support exceeding 15 million Czech crowns.

A renowned folk performer like Bhojpuri songstress Sharda Sinha may reportedly demand up to 50,000 rupees for a recording.

2.22 It is often helpful to describe the buying power of frequently cited monies.

To give some idea of the meaning of these values: the American dollar was worth about 5 French francs in 1914, 35 francs in 1938, and 490 francs in 1959. A kilogram of bread fetched about 40 centimes until 1914, 3 francs in 1938, and 60 francs in 1959; cigarettes cost about 60 centimes, 3 francs, and 115 francs in those same years. A schoolteacher made approximately 2,200 francs annually until World War I, 24,000 francs in 1938, and 1 million francs in 1959.

Punctuation

2.23 *Series Commas.* Use a comma before the final *and.*

The men were disguised as a devil, a pig, a goat, and a woman.

Always. While there are many ifs, ands, and buts, the standard style guides are united on this point for elegant American English. Only if you are a journalist following newspaper guidelines (e.g., the *AP Stylebook*) are you excused from this dictum.

2.24 *Periods.* The period goes within the parentheses only if what is within is a complete sentence—in which case it must begin with a capital letter.

(*Freischütz* had been given in Petersburg in 1824 and reached Moscow the following year.)

Julian Coates, the hero of Harris's new novel *Tenth,* is in fact the kind of musicologist one can easily admire—not for his academic place (he teaches lower-level courses at a Southern California college), nor for his publications (he seems only to have an article in a journal called *Music World*), nor for his attractive personality and rather enviable sex life, nor because he manages with inspired skill to complete Adrian Leverkühn's Tenth Symphony . . . not for any of this, but because he figures so prominently in a novel that's not only elegantly written but informed by insight both literary and musical (a reference to the academic subject of music "harmonics" notwithstanding).

2.25 Place the period inside all quotation marks. (A good typographer will insert a hair space between single and double quotation marks.)

"Through these repetitions, societies act 'to regenerate themselves periodically.'"

See also Jessie Ann Owens, "Music Historiography and the Definition of 'Renaissance.'"

2.26 Final punctuation within the quotation marks is considered to end the sentence, with no period following.

The first section of the Adagio brings a drop in register, a shift motivated by the text: "Ihr stürzt nieder, Millionen?"

Teamed with composer Jay Gorney in the satirical revue *Americana* (1932), Harburg wrote one of the most unusual hits of the golden age, "Brother Can You Spare a Dime?"

2.27 *Abbreviations Using Two Periods.* These are separated by a space only when they are personal initials. You may prefer to use United States Postal Service two-letter uppercase codes for states (MA, NY) and no periods for academic degrees (BA, MFA, PhD).

e.g.,	O.S. / N.S. (Russian calendar)
i.e.,	Englewood Cliffs, N.J. (*or* NJ)
n.d. (no date)	Garden City, N.Y. (*or* NY)
n.p., n.d. (no place, no date)	Ph.D. (*or* PhD)

but

J. S. Bach
T. S. Eliot
J.-B. Loeillet

2.28 *Colons and Semicolons.* They are almost invariably placed outside quotation marks and parentheses.

In the Requiem this is the notorious thirty-six-measure pedal on D, the foundation for the fugue "Der Gerechten Seelen sind in Gottes Hand"; in the rondo the coda contains . . .

2.29 *Ellipses.* No mark of punctuation seems to confuse authors more than the ellipsis (U+2026), a series of *three* dots, to indicate an omission in a quotation.

> The newspapers and periodicals are . . . the national history at its most self-conscious.

If the context requires omission of a full sentence within the quotation, a period comes before the ellipsis. Thus there will often be a series of *four* dots: the period plus the three dots of the ellipsis.

> Music, art, charity, and society met with a great loss in the absence of Mr. Meiggs. The Music Hall . . . was built by that gentleman. . . . Many celebrities came to California by the influence of Mr. Meiggs.

Since quotations almost always come from a larger piece, marks of ellipsis are generally superfluous at the beginning and end. The exception to this rule occurs when a cited sentence or thought is begun in midstream or somehow left dangling.

> Words like—
>
> > . . . Beneath the roof of quiet night?
> > How slowly passed the tedious day!
> > How slowly the glow of evening died away!
>
> —are out of place and unsuited to music.

2.30 *Dashes.* Note the difference between the *em dash,* printed — (U+2014), and the *en dash,* printed – (U+2013). The em dash is the conventional mark of punctuation for overall sentence structure; the en dash is used principally to connect series of numbers.

> This remark, if authentic—and one hopes it is—referred to Schenker's earliest published writings.
>
> Neither the autograph draft of the program (finished 19–21 May 1830) nor its publication in *Le Figaro* that week contains any references to the concluding events of the movement.

Use the en dash to connect dates, pages, pitches, and keys, and in a compound adjective of which one element contains a hyphen or consists of two words.

April–May 1830
the 2012–13 season
pp. 327–72
mm. 36–40
the D♭–D♮–D♭–C figure
G major–G minor–G major
W. S. Gilbert–style verse
pitch-class–number notation

2.31 *Quotation Marks.* Virtually all quotation marks may be given in roman type, which is usually more legible. Use true quotation marks, both open and close.

“	U+201C	Left Double Quotation Mark
”	U+201D	Right Double Quotation Mark

But quotation marks *within* a passage in italic are also italic. (See also 2.79.)

The material from which Jonas compiled his *Entwurf einer “Lehre vom Vortrag”* probably dates from various periods in Schenker’s life.

Always use ordinary American quotation marks (double quotes first, followed by single quotes if necessary). It is unnecessary to try to duplicate foreign practices and characters.

not: «quotation» *or* »quotation«

2.32 *Superscript Note Numbers.* With very few exceptions, superscript note numbers go outside a mark of punctuation. Where at all possible, they should come at the end of a complete sentence.

As he inimitably put it: “I resigned as a nice organist and gave up music.”[9]

Mazzini could appeal to music to develop a social and a political conscience as well as an artistic one;[160] and at a time when repression alternated with revolution, . . .

Lowercase and Uppercase

2.33 In general, use lowercase letters in preference to uppercase.

chapter 3
disc 4, track 18
figure 3
act II, sc. 3 [CMS: act 2, scene 3]

2.34 *Sections of Sonata Form.* Names of sections of the sonata form speak for themselves, without the necessity of an uppercase letter to start.

exposition
development
recapitulation

2.35 *Genres.* By the same token, nouns of genre work well in lowercase.

symphony
minuet and trio
the *Tristan* prelude
In the overture to *La gazza ladra* . . .
traditions of gagaku and shomyo

2.36 *Instruments.* Names of musical instruments begin with a lowercase letter, with the obvious exception of proper names and trade names. See also 2.52 and 4.8–9.

flute, trumpet, timpani, viola
guitar, synthesizer, vibraphone
mbira, oud, zheng

English horn, Fender Stratocaster, French horn, Moog, ondes Martenot, Theremin (*also* theremin)

2.37 *Periods of Music History.* The commonly used periods of music history are capitalized, both as nouns and, with the exception of the word *medieval,* as adjectives.

the Middle Ages
the Renaissance
the Baroque
the Classical style
Romanticism
the Romantic period
Impressionism

and by extension:

the Enlightenment
the Second Empire
the Baroque violin
a medieval mystery play
the Renaissance madrigal
the Classical symphony
Ptolemaic hymns
early R&B / Motown label

Following the general trends of English usage, CMS authorizes *baroque, classical, romantic,* and so forth. But the difference between *Classical* and *classical* can and ought to be critical to discourse about music.

Lowercase is appropriate for *classical* and *romantic* when used to suggest attitude or philosophical orientation.

Though a product of this romantic attachment, the work has a classical elegance of design.

2.38 *German Nouns.* Take care to capitalize German nouns (but see 2.56).

Lied, Lieder
Ländler

2.39 *Titles of Musical Works.* See 1.1–17, 2.35, 2.43, 2.47–49, and 2.52.

2.40 *Summary List of Words Not Capitalized*

act I, scene 2 (*or* sc. 2) [CMS: act 1, scene 2]
appendix
chapter 3 (*or* ch. 3, chap. 3)
diagram 1
example 3 (*or* ex. 3)
figure 2 (*or* fig. 2)
folio 28 (*or* fol. 28)
medieval
ms., mss. [CMS: MS, MSS]
opus, op.
plate 1
stanza 4
table 1

(For sonata form, genres, and instruments, see 2.34–36.)

2.41 *Summary List of Words Capitalized*

Baroque
Classical
the Enlightenment
Ländler
Lied, Lieder
the Middle Ages
Renaissance
Romantic, Romanticism

Foreign Languages

2.42 *Capitalization Schemes in Foreign Languages.* The overall trend is to capitalize only what would be capitalized in ordinary prose, what CMS calls "sentence style." Writing about music nevertheless has its own conventions, summarized below.

2.43 *French Titles.* Capitalize through the first noun, as well as any proper nouns.

L'Enfant prodigue
La Bonne Chanson

Rapsodie espagnole
Grande Messe des morts
Grande Symphonie funèbre et triomphale

It can be elegant to capitalize a pair of nouns, especially in very short titles.

Revue et Gazette musicale
Journal des Débats

Yet the general trend, in France too, is toward using lowercase after the first letter. There is also the question of terms like *Révolution,* which are almost always capitalized. So you will often see such titles as these:

De la chanson de geste au roman
De la chrétienté romaine à la Réforme

2.44 *French Organizations and Institutions.* Because they are always given in roman typeface—and thus might confuse readers if styled according to the rules above—organizations and institutions should be capitalized according to English rules.

Bibliothèque Nationale
Association des Artistes Musiciens
Société des Concerts du Conservatoire
Société Nationale des Chemins-de-Fer

2.45 *French Theaters.* It has become customary to give names of theaters in uppercase for both components—sometimes joined with a hyphen—

Opéra Comique, Opéra-Comique
Comédie Française, Comédie-Française

but most often

Théâtre italien, Théâtre-italien

This problem refuses to go away: there is no grammatical distinction between *Française* in Comédie Française and *italien* in Théâtre italien. Both the Opéra Comique and Comédie-Française are alive and well; one uses the hyphen and one does not. And CMS advocates Académie française (as does the Académie itself, guardian of *le bon usage*), so by extension you might choose Comédie française (whereas CMS calls for Comédie-Française). Good luck.

Again: choose one method and stick to it. So long as your solution is easy to find, it is easy to fix later.

2.46 *French Place-names.* Multiword place-names derived from proper names (e.g., names of saints, first and last names, honorary titles, and names of events) are joined with hyphens.

St-Jean-de-Luz
St-Juan-les-Pins
La Côte-St-André
rue St-André-des-Arts
place St-Michel
place Igor-Stravinsky

Note the absence of a period with *St* and the use of lowercase for rue and place. Also:

la mer Rouge

2.47 *German Titles.* Capitalize the first word and all nouns.

Die italienische Orgelmusik am Anfang des Cinquecento
Niederländische und italienische Musiker der Grazer Hofkapelle Karls II, 1564–1590

2.48 *Italian Titles.* Capitalize only the first word of a title and any proper nouns.

Così fan tutte
La gazza ladra

2.49 *Latin Titles.* Capitalize only the first word of a title and any proper nouns.

Magnus liber organi de graduali et antiphonario pro servitio divino
Proportionale musices
Sicut cervus desiderat
Super flumina Babylonis

but usually

Liber Usualis
Magnus Liber

and always

Alma Redemptoris Mater

2.50 *Russian.* In general follow the precepts of CMS, transliterating Russian into the Latin alphabet roughly according to the systems of the United States Board on Geographic Names and the Library of Congress. Some examples follow.

"Ne tomi, rodimyi" (Grieve not, beloved)
Sobranie narodnykh russkikh pesen
muzhik
Russkaia muzyka
fantaziia-shutka

The usual practice for biographical and geographic proper names is to follow *Webster's* (in separate sections at the back of the book, for the print editions).

Chekhov *or* Chekov
Czar Nicholas II
Tbilisi
Tchaikovsky

Give translations of Russian titles in parentheses.

Kto brat, kto sestra (Brother or Sister?)
Babushkiny popugai (Grandma's Parrots)
"Vniz po natushke po Volge" (Down by Mother Volga)

2.51 *Non-European Languages.* For work referencing transliterated (notably Asian) languages, the usual convention is to give the transliterated term in italic on first usage and to use roman thereafter.

> It is customary for Sundanese families to host a ceremonial event called a *hajat* to mark significant events in their lives. . . . Some hajat involve entertainment all day and all night. Hajat are one of the primary venues for *wayang golek* (rod-puppet theater) performances, which begin in the evening and last all night. Sundanese wayang golek is similar to Central Javanese *wayang kulit.*

> This article interrogates how the sounds of *p'ungmul*—a folk percussion genre associated with rural peasants and premodern Korea—became a sonic marker of dissent in 1980s South Korea. I consider this inquiry as an ethnomusicological counterpart to prior studies on resistance theater genres (*madanggŭk*) and songs of protest (*minjung kayo*) in South Korea.

A note at the first transliterated word should explain principles of transliteration.

> With the exception of a few names (e.g., Park Chung Hee or Korean authors who publish in English), I employ the McCune-Reischauer system for the romanization of Korean terms and names.

A good guide to the various practices of romanization is *The Garland Encyclopedia of World Music* (New York, 1998–2002), ten massive volumes (and online by subscription). Especially helpful are the statements on transliteration at the front of relevant volumes. Generally Garland's usage is pinyin for Chinese; the Nippon system for Japanese; McCune-Reischauer for Korean; *International Journal of Middle East Studies* practice for Arabic, Persian, and Ottoman Turkish; and Library of Congress (ALA-LC Romanization Tables, 1997) for Indian languages. The complexities are endless; Garland notes, for instance:

> The terms *maqām* (Arabic), *makam* (modern Turkish), *muğam* (Azeri), and *muqam* (Uygur) all refer to similar, though not identical, concepts of melodic mode. In addition, several of these languages have numerous spoken colloquial dialects that use variant pronunciations of the same word: *darbūka, dirbaki,* and *darabukka* are all Arabic dialectal variants of one name for the common vase-shaped single-headed drum.

And, further, here is Garland's blunt admission:

The sheer quantity of different languages spoken in South Asia . . . has made consistency a near impossibility.

2.52 *Instruments and Genres of World Music.* These are nearly always given in roman type.

kashakas	mbira	oud
erhu	qinqin	ancient bianzhong bells
taiko	shakuhachi	shamisen
maracas	rainstick	viola de cocho
bluegrass	bunggul	fasil
gagaku	rumba	saidi

British English

2.53 British constructions are to be avoided in nearly every case. Avoid *-our* spellings.

not: colour
endeavour
honours

Avoid *-ise* spellings.

not: emphasise
harmonise
organise

Avoid precious British constructs.

not: amongst
thrice
whilst

Avoid British music terminology.

not: gramophone
crotchet
quaver

As a reminder, British minim = American half note, crotchet = quarter note, quaver = eighth note, semiquaver = sixteenth note, and so on. But French *croche* = eighth note, or quaver.

2.54 Avoid British English place-names.

not Basle *but* Basel
not Lyons *but* Lyon
not Marseilles *but* Marseille
not Leghorn *but* Livorno

It's perfectly correct, of course, to use the customary English forms for places like Munich, Naples, Prague, and Vienna.

Diacritics (Accents)

2.55 *Diacritics with Capitals.* Use accents on capitals as well as lowercase characters (except for the French preposition *A*). Take particular care to specify these clearly in the manuscript, as it is a commonly held but erroneous belief that uppercase letters require no accents. Unicode symbols for uppercase letters with accents begin at U+00C0.

Édouard Bénazet
La Fuite en Égypte

2.56 *Strange Cases.* The hačeks used for Leoš (U+0161), Janaček (U+010D), and Dvořák and Bedřich Smetana (U+0159) are in the Latin-1 Supplement block of Unicode.

The German ligature ß (eszett) is, by contrast, in the Basic Latin block (U+00DF; alt-0223).

Weber's *Große Oper:* A Note on the Origins of *Euryanthe*

The German language reform of 1996, adopted in 1998, attempted to do away with most uses of the ß (as well as the capitalization of

nouns in running text). By 2004, however, the reform was widely deemed "close to collapse," owing to its complexity (1,000 new rules, 12,000 new spellings) and to popular loyalty to centuries of tradition. Use the character in direct quotations.

As regards the ů for Martinů and *Jenůfa* (U+016F): use it for the most proper writing. I myself drop the diacritic for U.S. émigré Martinu, by analogy with rule 1.27, and, as often as not, you will see simply Jenufa, as in this from the Metropolitan Opera:

> In a quiet Moravian village, Jenufa waits anxiously to hear if her beloved Števa is to be drafted, for she is carrying his child.

The inconsistency above (u in Jenůfa but Š in Števa) is the sort of thing that drives the purist nuts.

2.57 *Diacritics in Borrowed English.* These are all set in roman type, with preference generally given to retaining the accent.

à propos	étude
café	précis
dénouement	résumé

2.58 *Borrowings without Diacritics.* Omit the diacritic only for foreign words firmly established in American usage.

debut	premiere
elite	role
naive	

Ligatures

2.59 Ligatures may be omitted from Latin and Greek.

Dies irae
Encyclopaedia Britannica

2.60 Use the modern French ligature *æ* (U+0153) in direct quotations, but avoid it for common American expressions.

They dined on *œuf mayonnaise* and escargots.

but

hors d'oeuvre

2.61 Omit the ligature, but use the *a,* for

aesthetic

Word Breaks

2.62 In virtually every European language but English, and virtually all transliterations, the syllables break between consonants or after the vowel and before the consonant. Rules of typography further prohibit breaking a word after the first letter or before the last two letters (see 1.29).

Tu•ran•dot	gha•zal
Zau•ber•flöte	Jaun•puri
Tro•va•tore	mbira

American word-processing systems favor, of course, American practice, so it is important to keep this matter in mind when reading proofs containing material in foreign languages.

2.63 *German Compounds.* German compound words break first into their components; thus, the word may not break between doubled letters that end one component.

Gott•heit
Bassett•horn

but

Abend•dämmerung

2.64 In general, follow the instructions in CMS 7.31–42. There is sometimes lexicographical disagreement over the proper separation. For example, the word "performance" is separated "per•form•ance" in the dictionary in my office and "per•for•mance" in the dictionary downstairs in the publications office, both of them Webster's. (It took us a heated, accusatory half hour to figure this out.) The current standard is that of *Merriam-Webster's Collegiate Dictionary,* which gives "per•for•mance."

Abbreviations

2.65 The following abbreviations are used almost always:

ca.	circa
m.	measure (mm., measures)
n	note or footnote (p. 60n; *but* p. 60n. 13)
no.	number (nos., numbers)
op.	opus (op. 59, no. 1)
ops., opp.	opuses, opera (with *strong* preference for ops.)
rpt.	reprint, reprinted, reprinted by

2.66 The following are used according to context, with the abbreviation used if possible:

ch., chap.	chapter
ed.	editor (eds., editors), edited by
edn.	edition [CMS: ed.]
ex., exs., exx.	example, examples (with *strong* preference for exs.)
facs.	facsimile
l., ll.	line, lines (often spelled out, to avoid confusion with numerals)
ms., mss.	manuscript, manuscript(s) [CMS: MS, MSS]
rev.	revision, revised, revised by
sc.	scene
trans.	translation, translated by
vol(s).	volume, volumes

Everybody uses pp. for "pages" and ff. for "and following." If you are inclined to say exx. (as opposed to "exs.") for "examples," then you will probably want to says "opp." for opuses. One of several reasons to go with exs. and ops. is that opp. can be mistaken for "opposite."

2.67 *Latin Abbreviations.* The Latin abbreviations for *exempli gratia* and *id est* are given in roman type, have no space, and are followed by a comma. These are lowercase except at the beginning of a sentence.

e.g., *exempli gratia;* for example
i.e., *id est;* that is

2.68 *French Abbreviations.* Omit the period from personal titles if the abbreviation includes the last letter.

Mme, Mmes	Madame, Mesdames
Mlle, Mlles	Mademoiselle, Mesdemoiselles

but

M., MM.	Monsieur, Messieurs

They were entertained by the ambassador of France in Canada and his wife, M. and Mme Jacques Roy.

2.69 *Abbreviations for Thematic Catalogs.* See 1.30.

2.70 *Saints.* The usual convention is to spell out the word in proper names and abbreviate it for churches.

Saint Catherine of Siena
St. Paul's cathedral
basilica of St. Paul Outside the Walls
Saint-Saëns, Saint-Gaudens

but (because Ives has it that way)

"The 'St. Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)," from *Three Places in New England*

Block Quotations

2.71 Quotations and illustrative material longer than, say, seventy-five words of running text are presented in the form of block quotations, without quotation marks. Use a full indent. A footnote citation falls at the end of the last word of the quote.

The *Tribune de Lausanne* of 3 April 1917, writing of a tour appearance there, suggested that:

> in Germany you can easily enough find conductors who surpass in genius and personal magnetism the best French *chefs,* but nowhere else will you find an orchestra that even distantly approaches the orchestra of the Conservatoire of Paris. It has a unique gift, the result of the individual merit and artistry of its members. Everybody knows that what they do and possess to do it with far surpasses what even the better orchestras beyond the Rhine can offer. It gives the performances of this unique company a final polish, of an order and perfection that no other conductor will ever obtain—not a Nikisch, not a Richard Strauss, not a Weingartner.[7]

2.72 Lists and other illustrative devices often look and read better when given as block quotations.

Using "illustration" as a generic term, Kivy identifies seven types of musical illustration. Musical *pictures* constitute two of them:

1. Pieces of music that sound like something else (the subject of representation) where the "subject will be immediately and universally identified . . . without any verbal (or other) aids" (e.g., *Pacific 231*) and
2. Pieces that sound like something else where identification of the subject requires the "minimal information" (p. 35) that the piece is an illustration (e.g., the thunderstorm in Beethoven's Sixth Symphony).

The other five types are cases of nonpictorial representation.

2.73 Block quotation of libretti often distinguishes the character names by means of both typeface and indention:

LEAR: *(con tutta l'anima)*
Addoppia o Cielo i fulmini
Fa d'ogni ingrato cenere.

KENT: *(a lui)* Deh nell'umil tugurio
Il capo tuo ricovera.

2.74 Block quotations of more than two lines of poetry or lyrics incorporate the usual line breaks. Otherwise use running text and a slash (also called a virgule or a solidus) to separate the lines. Use spaces on both sides of the slash.

Meine Ruh' ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

At "Sein Händedruck, / Und ach sein Kuß!," Gretchen stops spinning, lost in her reverie.

That's my girl, my whole world / But that ain't my truck.

References in Running Text

2.75 References to musical examples are abbreviated, except when the word *example* or *figure* falls at the beginning of the sentence.

The motive appears in a kind of inchoate state, identifiable by its major-sixth *initium,* but minus its falling-fourth cadence (ex. 5).

Example 5 comes from op. 41, no. 104, dated 27 March 1893.

2.76 In most situations, reference to an act and scene of an opera or theater work is best abbreviated. Use lowercase for both act and scene.

The next exchange between the lovers occurs in act II, sc. 4 ("D'un uom che geme").

Act II, sc. 3 of Adamo's *Little Women* takes place in Beth's bedroom, three sleepless nights later.

2.77 *Page References to Source.* For quotations in running text, simply put the page number outside the closing quotation mark and before the period.

Now we hear from Winter. "We know, however, that Schubert had purchased almost a hundred additional leaves of TYPE III paper before departing Vienna" (p. 232). We view this extra "additional" as not without justification.

For block quotations, similarly, a workable practice puts the page reference at the close of the last sentence in the block.

But saddest of all was a song my mother sometimes sang as prepayment for taking a nap. It was "Darling Nelly Grey," and I could never listen to the end without tears in my throat. All other music, though a joy, was merely sound (p. 12).

Roman and Italic

2.78 In general use roman type in preference to italic.

2.79 Punctuation following a word is always in the typeface of the word preceding.

Of all the movements of the *Missa solemnis,* none is more copiously documented in Beethoven's sketchbooks than the Credo.

Quotation marks are nearly always roman; see 2.31. Parentheses are nearly always roman, unless the enclosed text begins and ends in italic.

The *dramatis personae* reflects the final discussions: Lear, his three daughters, Edmondo Duca di Glocester, Mica *(il buffone di Lear)*, Giorgio Conte di Kent . . .

2.80 You may, however, rely heavily on italic typeface for single words borrowed from foreign languages. The convention effectively cues

the mind to change pronunciation, vocabulary, and cultural context.

Scene 2: the *scena ultima* in prison.

Verdi was, of course, writing for a stage that required a *mise-en-scène* that was, by Elizabethan standards, very elaborate: massive dropcloths, *laterali,* and substantial properties. He was obliged to think in terms of a small number of large scenic *mutazioni,* precisely as did producers of elaborate Shakespearean plays in the late nineteenth and early twentieth centuries.

sonata *da chiesa*

2.81 Such words as crescendo, pizzicato, ostinato, legato, and ritornello are best left in roman, recognizing their universal usage. But *piano* and *forte* and their derivatives go in italic, mainly to avoid confusion with the musical instrument.

the *piano* passage
the piano passage

2.82 *Sic* ("thus," "so") is usually given, for emphasis, in the opposite typeface from the quotation in which it is found. It is virtually always enclosed in square brackets.

[Mendelssohn, writing in English:] I think if any, this must way lead [*sic*] to an improvement of the taste of the public, as well as the professors, and every lover of music must feel interested in such an undertaking.

2.83 Single letters of the alphabet go in italic.

Hors d'oeuvre has no *s* at the end.

2.84 Products like software and the names of websites can usually go in roman, since, among other reasons, they are often typographically recognizable anyway:

eBay
EndNote

iCloud, iPad, iPod, iTunes
OpenOffice

You may occasionally want to write around this dictum:

The iPod needs no introduction.

instead of

iPods need no introduction.

But, in fact, either is acceptable these days; see CMS 8.153.

2.85 References to the Internet, notably URLs, go in roman. Concerning long URLs, http://, and www, see 3.25 and CMS 14.11–12.

The program will be available in streaming audio and later podcast at capradio.org.

amazon.com

sfopera.com

ucdso.ucdavis.edu

Other Typical House Rules

2.86 Generally, omit doubled letters where both spellings are encountered.

canceled	modeled
focused	penciled
labeled	traveled

2.87 Adverbial constructions ending in *-ly* are always open (i.e., without hyphen).

a frequently cited source

2.88 Omit the *s* from:

afterward
toward
upward

2.89 Spell *theater* with *-er.*

2.90 Constructions with *mid* are now spelled closed:

Realism had great strengths in France at midcentury.
a midcentury *romance*

Format and Design

2.91 Shortish paragraphs are preferred over very long ones. Think twice about any page without a paragraph break.

2.92 *Subdivision.* Subdivision of long essays is always welcome. Separate the constituent sections with blank lines or subheadings.

2.93 Avoid digressive sentences in parentheses, preferring instead the em dash.

A musical pun of sorts is at work here—Chopin reverts to it elsewhere in the Preludes—that conceives of a technical supertonic sonority as an intensified submediant.

Finally . . .

2.94 With virtually no exceptions, sentences begin with uppercase letters and conclude with a mark of punctuation, usually the period.

2.95 Use of italics and exclamation points for emphasis is effective only when kept to a minimum.

3 Citations and Credits

3.1 Citations (notes, bibliography) endeavor to present publication data on sources used, in order, first, to give appropriate credit to research and critical work done by others and, second, to refer the reader to material for further consultation.

In the world of audio and visual media and live production, credits typically recognize every participant in a collaborative effort by the role they fulfilled. Deciding which of these individuals to cite and when to cite them is a matter considered in 3.33.

3.2 *Automatic Citations.* Reference management software—such as EndNote, ProCite, Reference Manager, and Zotero—stores your references and is supposed to generate citations following essentially whatever style sheet you choose. Most library catalogs, Oxford Music Online, and JSTOR also produce citations on demand. Yet it's folly to imagine that these systems might somehow produce flawlessly styled texts for your particular needs: there are simply too many variables. Allow plenty of time to edit these results one by one, the old-fashioned, tedious way.

3.3 *URLs, DOIs, Access Dates.* For a variety of reasons cogently argued in the 16th edition of CMS, put the uniform record locator (URL)

or digital object identifier (DOI) at the end of a conventional citation. The date of access (or retrieval), seldom significant for research purposes, you may generally leave out. See 3.25.

Stable links, which you should use in citations, are those that point directly to electronic archives and should not change over time.

3.4 *Notes vs. Bibliography.* The distinction between footnotes and endnotes is no longer especially important, since the one is easily converted to the other; see 8.13. The primary distinction between notes and bibliography is that the bibliography comes at the end and is alphabetized by the author's last name. The punctuation of very formal bibliographies is also quite different; see 3.47.

3.5 *The Bibliography.* A bibliography of works cited (or consulted) customarily comes at the end of an academic contribution. Such a bibliography is usually arranged in alphabetical order by author's surname; it is often best subdivided into categories (books and articles, recordings, scores). For further discussion of the many other kinds of bibliographies, see CMS, chapter 14. Here we make little distinction between a Bibliography and Works Cited (or Works Consulted).

3.6 For most paper- or article-length writing about music you should follow an abbreviated style of citation in the notes; clarifications and particulars can be expanded in the concluding bibliography. Examples are given below.

Articles

3.7 *Articles from* The New Grove. *The New Grove Dictionary of Music and Musicians,* the leading English-language authority on music, is now also part of the stunning online resource Oxford Music Online. The online version is updated periodically and easy to

search; the book versions are much easier to read and study. The link "How to Cite" in the online version gives the right idea, though you will want to make some minor adjustments.

Grove Music Online (Oxford Music Online):

5. Kornel Michałowski and Jim Samson, "Chopin, Fryderyk Franciszek," *Grove Music Online,* ed. Laura Macy, grovemusic.com.

The New Grove, 2nd edn. (commonly called "the new New Grove"):

5. Kornel Michałowski and Jim Samson, "Chopin, Fryderyk Franciszek," *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie and John Tyrrell, 2nd edn. (London, 2001), 5:706–36.

Also acceptable: (New York, 2001) and (London and New York, 2001). See also, on multiple cities of publication, 3.15.

The (old) *New Grove* (with brown covers and blue and gold on the spines):

5. Arthur Hedley, Maurice J. E. Brown, and Nicholas Temperley, "Chopin, Fryderyk Franciszek," *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie (London, 1980), 4:292–307.

3.8 *Articles from Scholarly Journals.* Note that a colon is used before the page numbers. If citing both volume and issue number, you may optionally include both month and year.

12. William Kinderman, "Beethoven's Symbol for the Deity in the *Missa solemnis* and the Ninth Symphony," *19th-Century Music* 9, no. 2 (1985): 102–18.

13. Robert Schumann, "Neue Bahnen," *Neue Zeitschrift für Musik* 39, no. 18 (1853): 185–86.

14. Grant Olwage, "'The World Is His Song': Paul Robeson's 1958 Carnegie Hall Concerts and the Cosmopolitan Imagination," *Journal of the Society for American Music* 7, no. 2 (May 2013): 147–63.

15. Christina Belcher, " 'I Can't Go to an Indigo Girls Concert, I Just Can't': *Glee*'s Shameful Lesbian Musicality," *Journal of Popular Music* 23, no. 4 (December 2011): 412–30.

3.9 Do not abbreviate titles of journals, but use the shortest form of the title.

Journal of the American Musicological Society (not *JAMS*)
Musical Quarterly (not *The Musical Quarterly*)
Musical Times (not *The Musical Times*)
Music & Letters (not *Music and Letters*)
Notes (not *MLA Notes*)
Acta musicologica
Revue de musicologie
Rivista italiana di musicologia

3.10 *Articles from Book-Length Collections of Essays.* Here, unlike in journal citations, you use the word "in."

18. Karl-Heinz Köhler, "The Conversation Books: Aspects of a New Picture of Beethoven," in *Beethoven, Performers, and Critics,* ed. Robert Winter and Bruce Carr (Detroit, 1980), 147–61.

19. Edward T. Cone, "Bach's Unfinished Fugue in C Minor," in *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel,* ed. Robert L. Marshall (Kassel and Hackensack, N.J., 1974), 149–55.

20. Josh Kun, "The Tijuana Sound: Brass, Blues, and the Border of the 1960s," in *Transnational Encounters: Music and Performance at the U.S.-Mexico Border,* ed. Alejandro L. Madrid (New York, 2011), 231–51.

21. Albin Zak III, "Painting the Sonic Canvas: Electronic Mediation as Musical Style," in *Recorded Music: Performance, Culture and Technology,* ed. Amanda Bayley (Cambridge, U.K., 2009), 207–24.

Books

3.11 One standard book citation is as follows:

20. David Charlton, *Grétry and the Growth of Opéra-Comique* (Cambridge, U.K., 1986).

21. Maynard Solomon, *Beethoven,* rev. edn. (New York, 1998).

22. Howard Pollack, *Marc Blitzstein: His Life, His Work, His World* (New York, 2012).

3.12 Alternatively, the longer, more informative citation—the kind used by the *Journal of the American Musicological Society,* for instance—includes the publisher:

5. Anthony M. Cummings, *The Politicized Muse: Music for Medici Festivals, 1512–1536* (Princeton, N.J.: Princeton University Press, 1992).
6. Stephen Hinton, *Weill's Musical Theater: Stages of Reform* (Berkeley: University of California Press, 2012).

Use your judgment to decide which works best for your purpose, venue, and audience. For a citation like the one given in note 5 above, repeating "Princeton" could, in some instances, add a line to the page. You might prefer to use the postal code NJ. Elsewhere it may bother you that "New York" is in the end less informative than "Oxford University Press." (You certainly, by the way, don't need to include "Print" at the end of the citation. Assume the formal, printed version is the root source.)

There are other cases where strict adherence to the title page makes good sense:

7. Igor Strawinsky, *Octuor pour instruments à vent* (Berlin [etc.]: Édition Russe de Musique; Paris: Grandes Éditions Musicales, 1924).

3.13 In any event, when the publisher is named, use a colon.

11. References throughout are to the original Ricordi publication of the full score (Milan, 1893), which has been issued in a photo-reprint (New York: Dover Publications, 1980).

3.14 A colon separates the title from the subtitle.

Ton und Wort: The Lieder of Richard Strauss
Nineteenth-Century Music Manuscripts in The Pierpont Morgan: A Checklist

Some stylish writers aspire to titles without a colon at all. One author recently told me, with amusement, that he'd only come up with the "before-the-colon part" of his title, and his publisher was demanding the rest.

3.15 Oxford University Press and, curiously, Auckland University Press (the latter sometimes as AUP/OUP) list multiple cities of publication; use the local address.

8. Lionel Sawkins, *A Thematic Catalogue of the Works of Michel-Richard de Lalande* (*1657–1726*) (Oxford, 2005) [or] (Oxford: Oxford University Press, 2005).

9. Beth L. Glixon and Jonathan E. Glixon, *Inventing the Business of Opera* (New York, 2007) [or] (New York: Oxford University Press USA, 2007).

10. Helen Martin and Sam Edwards, *New Zealand Film, 1912–1996* (Auckland, 1997) [or] (Auckland: Oxford University Press, 1997).

In fact, you can usually say Oxford and New York and be correct:

11. Richard Taruskin, *The Oxford History of Western Music,* 6 vols. (Oxford and New York, 2004).

3.16 Use "Cambridge" or "Cambridge, U.K." to mean the seat of Cambridge University Press, "Cambridge, Mass." or "Cambridge MA" (no comma) as the seat of Harvard University Press and MIT Press.

Otherwise, whether to use names or abbreviations of American states is largely a matter of personal style. Atlanta, Iowa City, Seattle, and the like can probably stand alone. Readers might need help with Springfield, Mass., Upper Saddle River, N.J., and perhaps even Davis, Ca., seat of the Swan Scythe Press.

3.17 *Multivolume Works.* Take care with multivolume works that the date given applies to the particular volume cited.

17. Theodore Henry Hittell, *History of California* (San Francisco, 1897), 3:434–41.

18. Richard Graf du Moulin Eckart, *Cosima Wagner, ein Lebens- und Charakterbild* (Munich, 1929), 1:9–10.

19. Brahms, *Briefwechsel* (Berlin, 1921), 5:31.

It is not strictly necessary and is often redundant to specify how many volumes are included in a multivolume set, but occasionally this is helpful information.

20. Hector Berlioz, *Critique musicale, 1823–63*, ed. H. Robert Cohen and Yves Gérard, vols. 1–3 (Paris, 1996, 1998, 2001); ed. Anne Bongrain and

Marie-Hélène Coudroy-Saghaï, vols. 4–7 (Paris, 2003, 2004, 2009, 2014). Volumes 8–10 are forthcoming.

3.18 *Editors.* Use the abbreviation *ed.* The name of the editor comes *after* the title, unless the editor is the sole author of record (as in a collection of essays by various contributors).

21. Aaron Copland, *The Selected Correspondence of Aaron Copland,* ed. Elisabeth B. Crist and Wayne Shirley (New Haven, 2006).

When citing a multiauthor collection of essays as a whole, the editor's name comes first.

22. Jann Pasler, ed., *Saint-Saëns and His World*, Bard Music Festival (Princeton, 2012).

3.19 *Subsequent Editions.* Some writers use the abbreviation *edn.* for "edition" (and limit *ed.* to "edited by").

23. Donald Jay Grout, *A Short History of Opera,* 2nd edn. (New York, 1965).

24. Philippe Fauré-Fremit, *Gabriel Fauré* (1929; 2nd edn., Paris 1957).

3.20 It is useful to the reader to be informed of the existence of reprints. Use the abbreviation *rpt.*

11. J. A. Westrup, "The Chamber Music," in *Music of Schubert,* ed. Gerald Abraham (1947; rpt. Port Washington, N.Y., 1969), 93.

12. "Vom Organischen der Sonatenform," in *Das Meisterwerk in der Musik* 2 (Munich, 1926; rpt. Hildesheim, 1974), 51. A translation of the complete essay, by Orin Grossman, appeared as "Organic Structure in Sonata Form," in *Readings in Schenker Analysis and Other Approaches,* ed. Maury Yeston (New Haven, 1977), 38–53.

3.21 *Critical and Complete Editions*

14. Henry VIII, king of England, *Pastime with Good Company,* in *Music at the Court of Henry VIII,* ed. John E. Stephens, Musica Britannica 18 (London, 1962), 10–11.

15. Pierre de la Rue, *Missa Puer natus est nobis,* ed. Nigel St. John Davison, Opera Omnia 5, 25 (Corpus Mensurabilis Musicae 97) (Neuhausen, 1996), 126–52.

16. Johann Sebastian Bach, *Die sechs französischen Suiten* . . . , ed. Alfred Dürr, New Bach Edition 5, no. 8 (Kassel, 1980).

17. Gioachino Rossini, *Guillaume Tell,* ed. M. Elizabeth C. Bartlet, Critical Edition of the Works of Gioachino Rossini 1, no. 39 (Pesaro and Milan, 1992), 6 vols.

18. John Philip Sousa, *Six Marches,* ed. Patrick Warfield, Music of the United States of America 21 (Middleton, Wisconsin, 2010).

Each of these simple citations, as it happens, masks a complex of business arrangements but gets the job done. If you wanted to account for the full story of Elizabeth Bartlet's edition of *Guillaume Tell,* the citation would, owing to co-publication arrangements, be much longer (and not that much more useful, for most purposes).

3.22 *Dissertations.* Grant the Ph.D. dissertation the status of a book by listing it in italics. Simply specify *Ph.D. diss.,* the university, and the date.

12. Joseph Maurey, *Music and Ceremony in Saint-Martin of Tours, 1205–1500* (Ph.D. diss., University of Chicago, 2005).

(CMS [14.224] uses roman and quotes, thus missing the point of a doctoral dissertation.)

3.23 *Newspapers.* Give the date and the page numbers.

13. *Broadway Journal,* 27 September 1845, 180–83.

14. "Doriot Anthony Dwyer Symphony Soloist," *Christian Science Monitor,* 13 October 1956, 13.

3.24 *Publishers' Series.* It is sometimes useful and occasionally mandatory to specify these.

2. Berchet, *Opere,* ed. E. Bellorini, Scrittori d'Italia 27 (Bari, 1912), 2:11–12.

Digital Media

3.25 The general principle is to cite the author, title, date of publication, and the most stable URL or DOI you have—that is, the one most likely to lead the reader to your source. Put it last, without brackets.

8. Denis Havard de la Montagne, "Nicole Henriot-Schweitzer" [1925–2001], obituary, *Musica et memoria: Panthéon des musiciens,* December 2000–June 2001, musimem.com/obituaires.html.

9. "Frail Thunderer" [Nicole Henriot at 23], *Time,* 9 February 1948, time.com.

10. Katherine Brooks, "Gustavo Dudamel & Israel: Conductor Gets Questioned at Airport," *Huffington Post,* 19 February 2013, updated 9 March 2013, huffingtonpost.com/2013/02/19/gustavo-dudamel-questioned-in-israel_n_2715801.html.

Keep the URL as short as it can be and still get to the referenced page. You can generally drop http:// and https:// and even www. By contrast, you'll probably need to include .html. In any event, check that the link provided works.

3.26 *Blogs, Facebook, Twitter.* Following are some templates for blogs, Facebook, and Twitter. Note that a screen name or handle may be included for tweets and the like. Use roman type.

Norman Lebrecht, "Henry Dutilleux is laid to rest in a private ceremony," Slipped Disc blog, 27 May 2013.

You could, if you like, point to the blog.

Slipped Disc (slippeddisc.com)

Or give (or, for digital media, embed) the full URL.

http://www.artsjournal.com/slippeddisc/2013/05/henri-dutilleux-is-laid-to-rest-in-a-private-ceremony.html

Cite a Facebook posting thus:

Lil Wayne, "I'm on vay kay slime. No kall or text," Facebook 22 June 2013.

The URL, being self-evident (facebook.com/lilwayne) and findable in two strokes, is unnecessary for most purposes.

Cite a tweet as follows:

Yannick Nézet-Séguin (@nezetseguin), "Berlin!," Twitter 23 June 2013.

Here I shortened the tweet to its opening word. Again the URL (twitter.com/nezetseguin) is unnecessary.

Sound

3.27 Once again, the general principle is to cite author (or composer, or artist), title, and date of publication. No matter what media you are citing, try to get back to the original date of the root publication. And the simpler the better.

3.28 *Records, Compact Discs, DVDs.* Of the many numbers you will find on the case, give preference to the one on the spine. You can generally use the jacket title as is. Give the soloist, then the ensemble, then the conductor. Between the publisher and the publication number, it can be useful to give the medium: 78 rpm, LP, CD, 2CDs, DVD, MP3, etc.

8. *Poulenc: Gloria / Stabat mater* (Kathleen Battle / Tanglewood Festival Chorus / Boston Symphony Orchestra / Seiji Ozawa), Deutsche Grammophon CD 427 304-2, 1989.

A shorter version often works.

8. *Poulenc: Gloria / Stabat mater* (Battle/BSO/Ozawa), DGG 427 304-2, 1989.

A shorter version for another source:

11. Mahler, Symphony No. 5 (Berlin/Rattle), EMI DVD 7243 4 90326 9 9, 2003.

A thorough citation:

11. *Mahler: Symphony 5 / Adès: Asyla* (Berlin Philharmonic / Simon Rattle). Live recording, 7–10 September 2002, Berlin Philharmonie. Notes by Andrew Porter and Colin Matthews. Includes "Sir Simon Rattle in Conversation with Nicholas Kenyon," Radley College, 2 August 2002. EMI DVD 7243 4 90326 9 9, 2003. DVD-video and DVD-audio (2 discs).

An excerpt from the disc:

11. "Sir Simon Rattle in Conversation with Nicholas Kenyon" (Radley College, 2 August 2002), in *Mahler: Symphony 5 / Adès: Asyla* (Berlin/Rattle), EMI DVD 7243 4 90326 9 9, 2003.

A citation from the program book (liner notes, jacket notes):

11. Andrew Porter, "Thomas Adès: *Asyla,*" program book for *Mahler: Symphony 5 / Adès: Asyla* (Berlin/Rattle), EMI DVD 7243 4 90326 9 9, 2003, p. 4.

A complex but short citation:

12. *Bob Marley & The Wailers: Confrontation,* Tuff Gong / Island Records 422-846 207-1, 1983 (posthumous). Compiled from unreleased studio sessions and singles. The 2001 CD remaster (Tuff Gong TGLCD 10 / Island Records 846 207-2) includes a longer remix of "Buffalo Soldier" as bonus track 11 (07:37 vs. 04:17).

3.29 *Recording Date.* Give the recording date if you can find it, especially for historic recordings, broadcasts, etc.

22. *Respighi: Pines of Rome / Fountains of Rome* (New Philharmonia Orchestra / Munch), Decca LP PFS 4131, 1967; recorded 4 January 1967.

23. *Ravi Shankar: India's Most Distinguished Musician in Concert,* World Pacific LP WP-1421, 1962; recorded 19 November 1961 at Royce Hall, UCLA.

3.30 *Artist, Title, Track.* Content of CDs began to be tracked, shortly after their invention, by the Compact Disc Database (CDDB, now Gracenote, Inc., a division of Sony), which read and preserved source information using the categories that prevail for rock and pop: artist name, album title, and track titles. For the vast majority of this repertoire, such a system works well for citations too. Just use the Artist-Title headline on the album.

10. Led Zeppelin, *Led Zeppelin III,* Atlantic Records 7201, 1970; recorded January–August 1970.

11. *Georgia Sea Island Songs,* recorded and produced by Alan Lomax, New World Records LP NW 278, 1977.

12. "Kneebone," from *Georgia Sea Island Songs,* New World Records LP NW 278, 1977; sung by Joe Armstrong and seven others, recorded 1960. Reissued in

The Alan Lomax Collection as *Southern Journey, vol. 13: Earliest Times: Georgia Sea Island Songs for Everyday Living,* Rounder CD 1713, 1998, track 18. Liner notes to New World LP at newworldrecords.org/linernotes/80278.pdf.

13. Bob Marley and the Wailers, *Live Forever / September 23, 1980 / Stanley Theater / Pittsburgh, PA,* Island Records (UMe /Tuff Gong International) TB0014680-02 (3 LPs); B001466-02 (2 CDs), 2011. Full live concert mastered from the original reel-to-reel tape from the concert's mixing board recording.

14. Afrika Bambaataa & The Soul Sonic Force, *Planet Rock,* Tommy Boy Records, TB 823, 1986.

In 2007, Gracenote undertook a Classical Music Initiative (CMI). In this iteration, the composer figures as part of the title, and the artist field can be subdivided into performing group, conductor, and soloist; see 3.27–28. But the available categories still don't work all that well for classical music, so use Gracenote data only as a starting point for your citation.

3.31 Note (again) that these recommendations are for *simple* citations. True discography, recognizing the myriad manners in which a "track" achieves circulation, is a profession—one might say addiction—all its own. The full discography of each case presented in 3.30 (*Led Zeppelin III,* Alan Lomax's Sea Island field recordings, Bob Marley's last concert, *Planet Rock*) goes on for paragraphs (and can be found on the web and cited if needed; see especially discogs.com and the individual album entries in *Wikipedia*). Even citing a valid single catalog number is fraught. Keep it simple.

3.32 *Podcasts and YouTube.* Give the URL that will get you there most quickly. For YouTube, as for all media reprints and re-releases, try to identify the original source. Remember that you can and should provide links to these materials in digital versions of your work.

15. Buddy Miller and Jim Lauderdale, Tiny Desk Concert, 13 May 2013, podcast NPR Music Tiny Desk Concerts. Video link: npr.org/event/music/183595144/buddy-miller-jim-lauderdale-tiny-desk-concert.

In the e-publication you would say, "Video link HERE."

16. "The Death of Klinghoffer, Charles Munch, Christopher Fox," *Music Matters* with Tom Service, broadcast on BBC Radio 3, 4 February 2012, bbc.co.uk/programmes/b01bllz5.

17. Gamelan Sekar Jaya (San Francisco Bay Area), 2 November 2012, Rhythmix Cultural Works (Alameda), youtube.com/watch?v=kzG17H0IiD0.

18. Nadia Boulanger teaching Emile Naoumoff, age 10 (1972), youtube.com/watch?v=5Ur7SoOVRhk. From *Nadia Boulanger: Mademoiselle,* a film by Bruno Monsaingeon (1977); reissued Juxtapositions 2 DVDs JXTP 5DM41, 2007.

19. Paderewski plays Liszt: Hungarian Rhapsody No. 2, youtube.com/watchv=cdHATFk6AAA. From *Moonlight Sonata* (1937), a film by Lothar Mendez.

3.33 *Productions.* Whether live or on film or video, large-scale collaborative efforts are cited by the title, artistic director(s), and date (or place and date). You need only include the credits that apply to your particular project.

20. Rodgers and Hammerstein's *The King and I,* a film by Walter Lang, 1956. Original soundtrack recording Capitol Records, 1956. Songs for Anna (Deborah Kerr) dubbed by Marni Nixon.

21. *Moby Dick,* opera in two acts by Jake Heggie to a libretto by Gene Scheer after Herman Melville's novel, Dallas Opera, opened 30 April 2010. Ben Heppner (Ahab), Patrick Summers conducting.

22. Gustavo Santaolalla, "A Love That Will Never Grow Old," from *Brokeback Mountain,* lyrics by Bernie Taupin, sung by Emmylou Harris. Original motion picture soundtrack Verve Forecast, 2005.

23. *The Great Gatsby: Music from Baz Luhrmann's Film,* soundtrack, executive producer Jay-Z with over a dozen primary artist credits (e.g., Beyoncé, Fergie, Q-Tip), Interscope, 2013.

24. Koji Kondo, Super Mario Bros. Theme ("Ground Theme"), Nintendo, 1985.

Short Titles

3.34 After the complete citation has been given once, a frequently cited source may be abbreviated. Use this system in preference to the abbreviations *op. cit.* and *loc. cit.*

16. *Schumann–Brahms Briefe* 1:69.

17. Kalbeck, *Brahms* 1:198.

18. Litzmann, *Clara Schumann* 2:316–17.
19. "Historical Influences," 6–7.

3.35 *Definitive Biographies.* This is a particularly useful convention when dealing with the great definitive biographies.

5. Raabe 2:7–70.
6. Budden 1:506.
7. Taruskin, *Stravinsky* 2:1237.

Review Heads

3.36 The elements of information in a review head follow the style of the periodical in which they are published, typically separated by periods and including a page count.

The Cambridge History of Nineteenth-Century Music. Edited by Jim Samson. Cambridge: Cambridge University Press, 2001. xv, 772 pp.

The Cambridge History of Twentieth-Century Music. Edited by Nicholas Cook and Anthony Pople. Cambridge: Cambridge University Press, 2004. xviii, 818 pp.

Omit the price, since prices are so volatile.

3.37 Similarly, for a concert review:

Philadelphia Orchestra, Matthias Goerne, Christoph Eschenbach. Louise M. Davies Symphony Hall, San Francisco, 26 May 2007.

Abbreviations

3.38 *Ibid.* stands in for the author's name and title (and sometimes also the page number), but it may be used only in reference to the entire content of the immediately preceding note. In view of these restrictions, it is simpler and clearer to use the author's or editor's last name and the short title for repeated references.

3.39 Try not to use *ff.* in a citation, since it implies that the author has not bothered to see where the relevant passage concludes. It may be appropriately used (as in the examples here) to indicate a general range.

And indeed the Viennese paper found on fols. 125ff. is again of higher quality.

The new theme in mm. 59ff. begins with the same motive.

3.40 Folios are identified by the abbreviation *fol.* and with the use of the letters *r* and *v* for *recto* and *verso.*

MS 1163, fol. 52v, contains a listing of all the movements of the *Missa solemnis.*

3.41 For archival location, use the standard RISM abbreviation, which may be presented in roman or the more traditional boldface. RISM, the Répertoire International des Sources Musicales / International Inventory of Musical Sources, catalogs over 6,000 archives using a code (or sigla) reflecting country, city, then library. (See Introduction, p. 2.)

A-Wgm	Austria, Wien (Vienna): Library of the Gesellschaft der Musikfreunde
GB-Lcm	Great Britain, London: Royal College of Music Library
US-Bp	United States, Boston: Boston Public Library
US-Wc	United States, Washington D.C.: Library of Congress

F-Pc D 17339 is a poignant dossier on the dissolution of the Société des Concerts.

Principles of Annotation

3.42 *Brevity.* Notes should be kept to the minimum number and length consistent with scrupulous scholarship. Adherence to the two rules of thumb that follow will drastically reduce the number of notes required.

3.43 Where possible, give page references in the running text (see 2.77).

> True, the mention of Petrarch's name "gives us a reality instead of surrealism" (p. 121).

3.44 *Combine Notes.* Where possible, conflate references into a single note at the end of a paragraph or section. Consider the following paragraph, which contains four note superscripts:

> Deldevez appeared before them for the last time on 2 June 1885, saluted with a prolonged accolade and an embrace from Ambroise Thomas. Responding to his words of thanks and farewell, Thomas recalled their shared youth and long careers and spoke of himself as "your old comrade and friend."[1] Later the *sociétaires* would present him a bust of Gluck, chosen by the new conductors, Garcin and Danbé;[2] and after his retirement from the Conservatoire, the director of fine arts would orate grandly on his "kindness, simplicity, intelligence, and knowledge."[3] Deldevez left behind him a healthy institution that was well positioned to go on without him, and he could claim a fair share of responsibility for "the music fever devouring Paris."[4]

With a little imagination, however, all four citations can be folded into a single note.

> 1. Minutes of 2 June 1885 (continued from 23 May): D 17345 (11). Deldevez transcribes his remarks of 2 June in *Mémoires,* 255–57. Corresp. Thomas to Deldevez, 20 November 1885 (responding to his words of thanks): cited by Deldevez, *Mémoires,* 258. Minutes of 9 June 1885 (bust of Gluck): D 17345 (11). Albert Kaempfen, speaking at the *distribution des prix,* 6 August 1886 (kindness, simplicity): cited by Deldevez, *Mémoires,* 259. Secretary's report of 23 May 1885 (Taffanel: music fever): D 17341.

3.45 Notes should, for the most part, be limited to the provision of references. Avoid the temptation to offer parenthetical or subsidiary discussions in the notes.

Sample Notes and Bibliography

3.46 The following notes violate precept 3.45 but nevertheless demonstrate solutions to various complexities of citation:

1. Abbiati 3:26. Verdi wrote a curious letter to Léon Escudier on 30 June 1865 in which he raises the question of a Paris *Re Lear*. "Consider, if we were to choose *Re Lear,* we would have to be bound to Shakespeare and follow his footsteps rigorously. He is such a poet that one cannot touch him without robbing him of his powerful originality and character" (see J.-G. Prod'homme, "Lettres inédites de Léon Escudier," *Rivista musicale italiana* 35 [1928]: 191).

2. Mario Medici, Marcello Conati, and Marisa Casati, *Carteggio Verdi–Boito* (Parma, 1978), 1:150 (letter of 12 July 1889). Boito adds: "Their love ought to enliven everything and always in such a way that I would almost wish to drop the duet of the two lovers."

3. For an analysis of the pervasive role of the descending third in the musical organization of the "Hammerklavier," see Charles Rosen, *The Classical Style* (New York, 1971), 404–34. The importance of falling thirds in the Mass in general has been discussed by Joseph Schmidt-Görg in "Zur melodischen Einheit in Beethoven's 'Missa solemnis,'" in *Festschrift A. von Hoboken,* ed. Schmidt-Görg (Mainz, 1962), 146ff.

4. Recent research by Joshua Rifkin leads to the same result, that is, the establishment of four chronologically distinct compositional layers within the autograph (see Rifkin, "A Note on Schubert's Great C-Major Symphony," *19th-Century Music* 6, no. 1 [1982]: 13–16).

5. Robert Schumann, "Neue Bahnen," *Neue Zeitschrift für Musik* 39, no. 18 (1853): 185. This article has been translated many times; one of the most colorful (upon which I have drawn in my citations here) is "New Roads," in Robert Schumann, *On Music and Musicians,* ed. Konrad Wolff, trans. Paul Rosenfeld (New York, 1946), 252–54.

6. We have only a few surviving testimonies by California indigenes to help us understand what brought them to the missions other than the use of force. One example may be found in Lisbeth Haas, *Pablo Tac, Indigenous Scholar: Writing on Luiseño Language and Colonial History c. 1840* (Berkeley: University of California Press, 2012). Tac was born at Mission San Luis Rey and became one of only two California Indians to travel to Europe, where he studied in Rome for the priesthood before his premature death in 1841. Tac left a brief account of California Indian traditional life together with his mild yet critical depiction of the missions.

7. See Blackburn, "For Whom Do the Singers Sing?," 603–04; Rifkin, "Munich, Milan, and the Marian Motet"; Dumitrescu, "Reconstruction and Repositioning"; Gallagher, *Johannes Regis,* 205–08; and Milsom, "Josquin and the Combinative Impulse." Dumitrescu's brilliant analysis of the intersections between Regis's and Josquin's settings argues strongly for the latter possibility.

3.47 *Bibliography.* Two examples of the many permissible bibliographical layouts follow. It is important to construct the bibliography

to articulate the particulars of your source material: the result should be comprehensible at a glance, since bibliographies are first scanned quite rapidly by the reader.

The first example is a section of the full bibliography for a 600-page book, separating out first-person narratives from the other kinds of texts. Note the use of three-em dashes to indicate the same author.

MEMOIRS OF THE PRINCIPALS

Astruc, Gabriel. *Le Pavillon des fantômes.* 1929. Paris, 1987.

Berlioz, Hector. *La Critique musicale.* Ed. Yves Gérard et al., 4 vols. to date. Paris, 1996– .

———. *Mémoires de Hector Berlioz. . . .* Paris, 1870, and many later editions and translations.

Coppola, Piero. *Dix-sept Ans de musique à Paris, 1922–1939*. Lausanne, 1944. Reprint, Paris, 1982.

Dancla, Charles. *Notes et souvenirs, suivie du catalogue de ses œuvres et de la liste des violonistes célèbres dont les œuvres sont intéressantes et utiles à travailler.* 1893. 2nd edn. Paris, 1898. Translated by Samuel Wolf as *Notes and Souvenirs* (Linthicum Heights, Md., 1981).

Deldevez, E.-M.-E. *L'Art du chef d'orchestre.* 1878. Ed. Jean-Philippe Navarre. Paris, 1998.

———. *Curiosités musicales: Notes, analyses, interprétation de certaines particularités contenues dans les œuvres des grands maîtres.* Paris, 1873. See especially "Catalogue des symphonies de J. Haydn," 30–51.

———. *De l'exécution d'ensemble.* 1888. Ed. Jean-Philippe Navarre. Paris, 1998.

———. *Mes Mémoires.* Le Puy, 1890. Also *Le Passé à propos du présent: Suite à Mes Mémoires* (Paris, 1892).

d'Ortigue, Joseph. "Société des Concerts." In *Le Balcon de l'Opéra,* 333–76. Paris, 1833. Reviews of concerts of 1831–33, largely Beethoven's work.

Gautier, Eugène. *Un Musicien en vacances: Études et souvenirs.* Paris, 1873.

Landowski, Marcel. *Batailles pour la musique.* Paris, 1979.

———. *La Musique n'adoucit pas les mœurs.* Paris, 1990.

Münch, Charles. *Je suis chef d'orchestre.* Paris, 1954. Translated by Leonard Burkat as *I Am a Conductor* (New York, 1955). Collected with treatises and related texts of Berlioz, Wagner, Weingartner, and Walter in Georges Liébert, ed., *L'Art du chef d'orchestre* (Paris, 1988).

Saint-Saëns, Camille. "La Salle de la rue Bergère" and "Le Vieux Conservatoire." In *École buissonnière: Notes et souvenirs,* 33–47. Paris, 1913. Translated and

abridged as *Musical Memories* (London and Boston, 1919; rpt. New York, 1969).

———. "Société des Concerts." In *Harmonie et mélodie,* 189–98. Paris, 1923.

Taffanel, Paul. "L'Art de diriger." In *Encyclopédie de la musique et dictionnaire du Conservatoire,* ed. Albert Lavignac and Lionel de La Laurencie, vol. 2, bk. 4, 2129–34. Paris, 1913–31. Modern edition included in Deldevez, *L'Art du chef d'orchestre.* Ed. Jean-Philippe Navarre (Paris, 1998), 142–51.

Tolbecque, Auguste. *Souvenirs d'un musicien en province.* Niort, 1896.

Many entries in the following list of Works Cited from a student paper by Stephen Hudson required the author—and me—to fashion what we hoped were no-nonsense solutions to issues that come up in today's kinds of scholarship. Note the treatment of the documentary film (Asdal and Ledang), a news item (Kilgore) in a webzine that has subsequently disappeared, the article (Lahdenperä) that appeared in Finnish in a run of eighty copies, and the use of DOIs. The discography is meant to be concise and introductory. Other solutions might, for instance, have embedded the website information in links or gone into much greater detail about the recordings and their subsequent fates.

WORKS CITED

Asdal, Pål, and Martin Ledang, directors. *Once Upon a Time in Norway.* Documentary film of interviews concerning the band Mayhem. Premiered 18 October 2007, Bergen (Norway) International Film Festival. DVD Another World Entertainment AWE 0128, 2008.

Cope, Andrew L. *Black Sabbath and the Rise of Heavy Metal Music.* Farnham, Surrey, 2010.

Ekeroth, Daniel. *Swedish Death Metal.* Brooklyn, 2008.

Encyclopaedia Metallum: The Metal Archives. Database of heavy-metal bands. metal-archives.com.

Kahn-Harris, Keith. Review of Andrew L. Cope: *Black Sabbath and the Rise of Heavy Metal Music* (Farnham, Surrey, 2010). Popular Musicology Online, 3 September 2010. popular-musicology-online.com/issues/review%20articles/harris.html.

———. "'Roots'? The Relationship between the Global and the Local within the Extreme Metal Scene." *Popular Music* 19, no. 1 (2000): 13–30.

Kilgore, Kym. "In Flames Finds 'A Sense of Purpose' in North America." *LiveDaily* [defunct e-zine], 6 October 2008. Available at the successor site

SoundSpike.com: soundspike.com/story2/14997/in-flames-finds-a-sense-of-purpose-in-north-america.

Lahdenperä, Esa. "Northern Black Metal Legends." Interview [the last] with Euronymous, 9 August 1993. *Kill Yourself!!! Magazine,* no. 2 (in Finnish; print run 80 copies). Transcribed at fmp666.com/moonlight/mayhem.html.

Lilja, Esa. *Theory and Analysis of Classic Heavy Metal Harmony.* Helsinki, 2009.

Moore, Allan F. *Rock: The Primary Text; Developing a Musicology of Rock.* 2nd edn., Aldershot, Hants, 2001.

Mudrian, Albert. *Precious Metal: Decibel Presents the Stories behind 25 Extreme Metal Masterpieces.* Cambridge MA, 2009.

Pieslak, Jonathan. "Re-casting Metal: Rhythm and Meter in the Music of Meshuggah." *Music Theory Spectrum* 29, no. 2 (2007): 219–46. DOI: 10.1525/mts.2007.29.2.219.

Purcell, Natalie J. *Death Metal Music: The Passion and Politics of a Subculture.* Jefferson NC, 2003.

Unsigned. "It's Official: Cannibal Corpse Are the Top-Selling Death Metal Band of the SoundScan Era." Blabbermouth.net News Archive, 17 November 2003. http://www.blabbermouth.net/news.aspx?mode=Article&newsitemID=16769.

Walser, Robert. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music.* Hanover NH, 1993.

DISCOGRAPHY (BY BAND AND DATE)

BURZUM

Burzum. Recorded 1992. Deathlike Silence Productions, 1992. CD.

Aske EP. Recorded 1992. Deathlike Silence Productions, 1993. CD.

Det Som Entgang Var. Recorded 1992. Deathlike Silence Productions, 1993. CD.

Hvis Lyset Tar Oss. Recorded 1992. Deathlike Silence Productions, 1994. CD.

Filosofem. Recorded 1993. Misanthropy Records, 1996. CD.

CARPATHIAN FOREST

Through Chasm, Caves and Titan Woods. Avantgarde Music, 1995. CD.

DARKTHRONE

Soulside Journey. Recorded 1990. Peaceville Records, 1991. CD.

A Blaze in the Northern Sky. Recorded 1991. Peaceville Records, 1992. CD.

Under a Funeral Moon. Recorded 1992. Peaceville Records, 1993. CD.

Transilvanian Hunger. Recorded 1993. Peaceville Records, 1994. CD.

DEATH

Scream Bloody Gore. Combat Records, 1987. LP.

DISMEMBER

Like an Ever Flowing Stream. Recorded 1991. Nuclear Blast, 1991. CD.

ENTOMBED

Left Hand Path. Recorded 1989. Earache Records, 1990. CD.

Clandestine. Recorded 1991. Earache Records, 1991. CD.

Diabolical Fullmoon Mysticism. Osmose Productions, 1992. CD.

Pure Holocaust. Osmose Productions, 1993. CD.

MAYHEM

De Mysteriis Dom Sathanas. Recorded 1992–93. Deathlike Silence Productions, 1994. CD.

Live in Leipzig. Recorded 1990. Obscure Plasma Records, 1993. CD.

MORBID

December Moon. Recorded 1987. Reaper Records, 1994. CD (re-release of self-published cassette tape, 1987).

NIHILIST

Nihilist (1987–89). Threeman Recordings. 2005. CD. Compilation of earlier recordings, including the demos *Premature Autopsy* (1988), *Only Shreds Remain* (1988), and *Drowned* (1989), along with two recording sessions that had not been made into demos.

SUFFOCATION

Effigy of the Forgotten. Roadrunner Records, 1991. CD.

VENOM

Welcome to Hell. Neat Records, 1981. LP.

Black Metal. Neat Records, 1982. LP.

4 Musical Examples

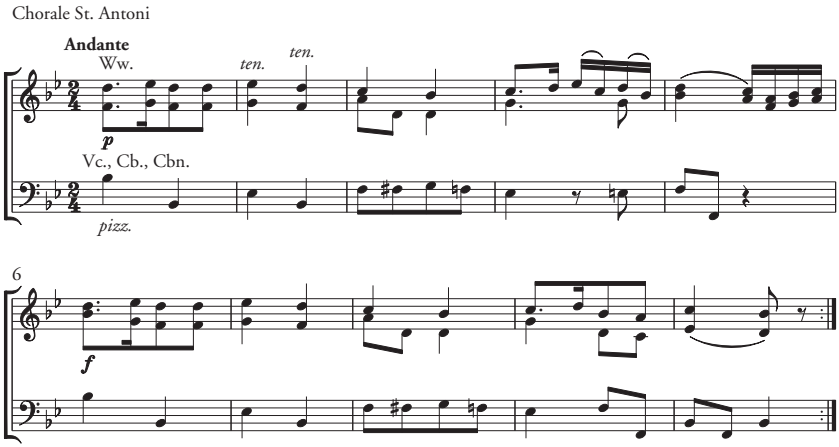
4.1 It is best to keep the number, length, and complexity of musical examples to whatever minimum level still allows the readers to make their way through the author's reasoning. Musical examples are shockingly time-consuming, and errors slip past even the most perceptive in the process of publication. Here we consider individual musical examples kept in separate files.

If possible, reduce the example to one or two staves; see exs. 1, 2. Always remember the expense. If your reference is to the melody line of a song, do not include a piano part in your example, let alone an orchestral score.

Every musical example requires a caption, and nearly all require a reference point—rehearsal or measure number—in the example itself.

4.2 *Vertical Order.* Adopt a carefully considered order for the staves in the example. Typically this is "score order": vocal line over accompaniment or high-to-low, preferably easily to pick out at the keyboard or hear in the mind's ear. The same generally holds true for transcriptions of music from live or recorded performance. See exs. 1, 5, 7, 13, and 15.

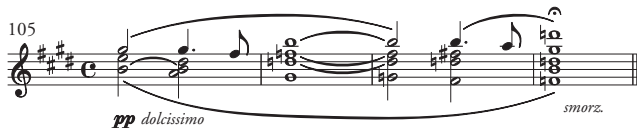
EXAMPLE 1. Brahms, *Variations on a Theme by Joseph Haydn,* Theme (Chorale St. Antoni), mm. 1–10 (horn, trumpet omitted).



4.3 *DIY.* For many purposes, it suffices to create your own musical examples and import them directly into your manuscript or website. Gain access to Finale or Sibelius or a lower-cost or open-source approximation. MuseScore, a free open-source project, is very like Sibelius; LilyPond—not LilyPad—takes an altogether different approach to music engraving but is also free; Noteflight is a web-based subscription service that has attracted a good deal of attention in university circles. Many professional engravers still think that the Score Music Publishing System, under continuous development at Stanford University for four decades, is without parallel for published results. An update called Winscore version 5.01 was released in March 2013.

Undertake a project in music typography. The first several hours are admittedly difficult, but the experience frees the imagination and invariably suggests new solutions to longstanding problems of music scholarship and written expression. It's easy to get carried away, and I find that it helps to remember that in this circumstance one is a writer and not a composer or performer. Once you begin, try not to look back or, worse, start over with another program.

EXAMPLE 2. Liszt, *Les Préludes,* mm. 105–08.



I forbid the word "amazing" in student papers, but the fact is that recent advances in music notation software, including file exchange by MusicXML, snippet transfer for musical examples, and the very real promise of converting PDF scores in one fell swoop—all of these are, in a word, amazing.

4.4 When readying a manuscript for publication in a journal or book, however, prepare (or hire someone to prepare) the musical examples in the software's default style, remembering that musical examples are perforce narrow and small: try a width of 4.5 inches and a staff size of 0.25 inches. Once the article or book manuscript has been accepted by a publisher, the necessary conferences can take place regarding typographical specifications, house style, and the steps needed to perfect author-generated files.

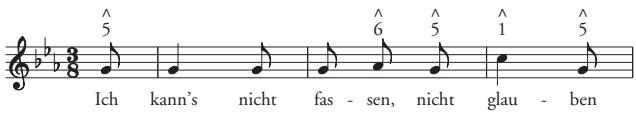
4.5 When submitting music files to the publisher, the name and version number of the software, the file format, and the fonts used must be provided. See also 7.7–8 on file names.

4.6 *Reference Works.* In matters of notation, the two standard reference works, Gardner Read's *Music Notation: A Manual of Modern Practice* and Kurt Stone's *Music Notation in the 20th Century: A Practical Guidebook,* remain useful but are very old (1979, 1980). A significant recent contribution (2011) is Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation.*

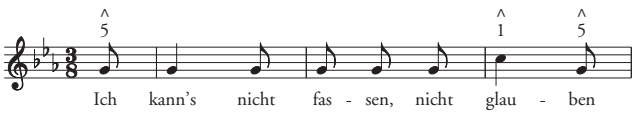
4.7 *Captions.* The caption should be placed above or just below the example; it should be as short as possible. Multipart examples,

EXAMPLE 3. Schumann, "Ich kann's nicht fassen, nicht glauben," no. 3 of *Frauenliebe und -Leben,* melody.

a. Piano/vocal draft and fair copy.



b. Published version.



typically involving comparisons to make a point, as in ex. 3, are identified by lowercase letters at the upper left of the part. The caption should give composer, title (for some purposes, the full formal title with opus number), and measure numbers, unless these are clear from the context.

4.8 *Abbreviations.* The following abbreviations, always in the singular, are used in musical examples (see ex. 1). Use English forms. The list is in score order.

Fl.	Hn.	Timp.	Vn. I	S. *or* Sopr.
Ob.	Trpt.	S.D.	Vn. II	M.-S. *or*
E.h.	Tbn.	B.D.	Vla.	M.-Sopr.
Cl.	Tuba	Cym.	Vc.	A. *or* Alto
Bn. *or* Bsn.	Brass	Perc.	D.B. *or* Cb.	C.-A. *or* Contr.
Bn. I–II, Cbn.		Harp	Str.	T. *or* Ten.
Ww.		Pf.		B. *or* Bass

Note that names of instruments are capitalized in the musical examples, though in the running text, where they would not be abbreviated, they would be given in lowercase.

4.9 *Other Instrument Abbreviations.*

Sax	Sopr. Sax	A. Sax	T. Sax	Bar. Sax
Gtr.	B. Gtr.	Kbd.	Vibes (for vibraphone)	
Syn. *or* Synth				

IMSLP uses a standard set of abbreviations for work lists: imslp.org/wiki/IMSLP:Abbreviations_for_Instruments.

4.10 Names of characters in a drama go in large and small capitals followed by a colon, placed above the staff; see ex. 4.

Lyrics

4.11 *Sung Text.* Divide all syllables of sung text. (Older music engravings often leave multisyllable words unbroken.) Syllable breaks are made in accordance with the standard practice of the language (see above, 2.62–64). Elided texts are handled variously by different publishers. The best practice is to set the parts of an elided syllable with a space in between, then, if required later, add the marks of elision. See ex. 4.

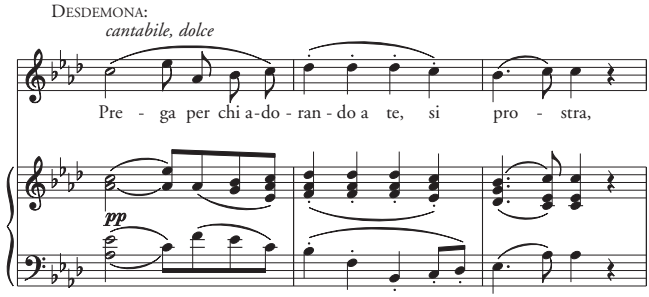
Particular care needs to be taken with the capitalization and punctuation of text, especially poetry, in musical examples.

4.12 Other text and translation appear beneath the example, either flush left or centered; see ex. 6. Do not try to place translated syllables beneath pitches.

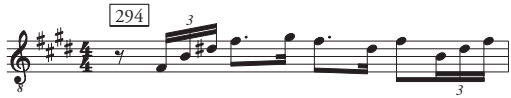
4.13 *Beams.* The prevailing notational practice for vocal music is to beam only melismas, as in ex. 13. Where syllables correspond to single notes, flags are used, as in ex. 4.

4.14 Reserve the standard lyre bracket for true bass-and-treble-clef parts (piano, harp) and for such joined parts as violins and horns. Other-

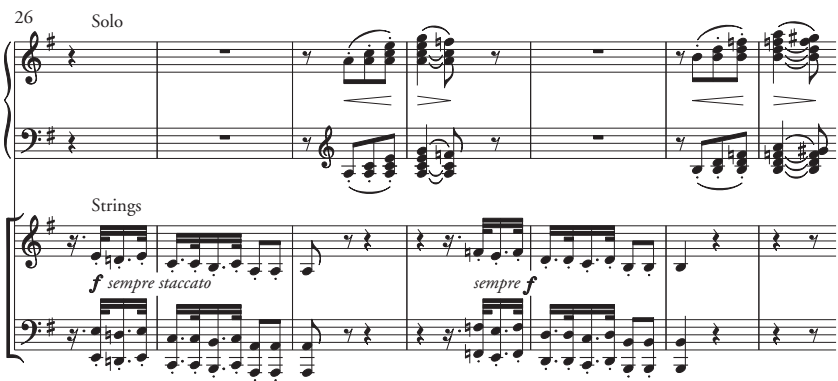
EXAMPLE 4. Verdi, *Otello,* act IV, scene 2 *(Ave Maria),* reh. **R.**



EXAMPLE 5. Strauss, *Der Rosenkavalier,* act I.



EXAMPLE 6. Beethoven, Piano Concerto No. 4, movt. II, mm. 26–32.



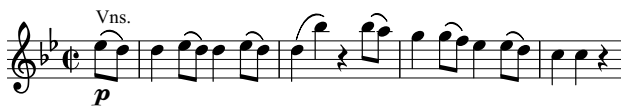
FURIES:	Du betäubst nicht unser Ohr.	You do not deceive us.
ORPHEUS:	Eröffnet mir das dunkle Thor.	Open to me the dark portal.
FURIES:	Nimmer öffnet sich dieses Thor.	Never will this portal open.
ORPHEUS:	Ihr Saiten rauscht im hellen Chor.	You, strings, resonate in clear chorus.

wise, connect a brace of staves with standard straight brackets (or, in some cases, leave them out entirely). See exs. 1, 4, 6, 8, and 16.

4.15 Rehearsal numbers and letters are given in boxes. See exs. 5, 17.

4.16 *Layout.* Single-staff musical examples of a measure or two can be run in to the text much like block citations; see ex. 7, which is shown exactly as I prepared it from an open-source notation program, MuseScore.

EXAMPLE 7. Mozart, Symphony No. 40 in G Minor, K. 550, movt. I, theme I (beginning).



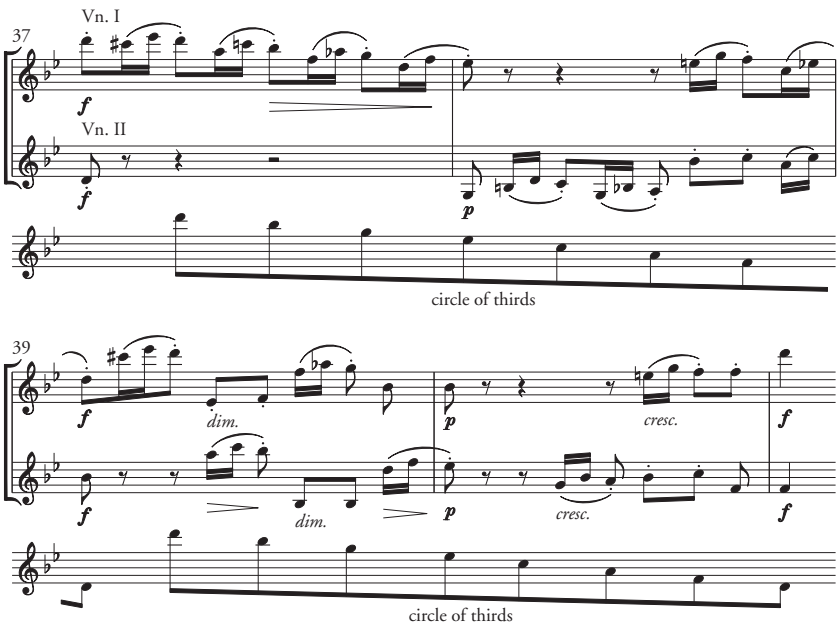
Place longer examples at the top of the printed page nearest to the text reference. For material with numerous long examples, the following guidelines may be useful.

In the interest of keeping examples close to their text references, each new example need not begin on a new page. When examples are stacked on the same page, allow additional space between them. It is acceptable to break an example at the bottom of the page, but avoid carrying a single system over to a new page.

When an example breaks to a new page, recto or verso, repeat the example number at the top of the following page, e.g., "Example 25 (*continued*)." In addition, if the example breaks on a recto, set (*continued*) at base of the page, flush right.

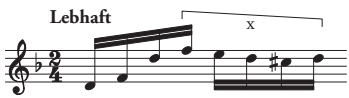
4.17 *Samples.* These musical examples illustrate solutions to the matters treated above: ex. 6, piano and orchestra bracketing, explanatory texts; ex. 8, complex alignment; ex. 9, recurring motive in multiple parts; ex. 10, complex analytical graph; ex. 11, complex alignment without staves; ex. 13, drawn emphasis; ex. 14, jazz chord notation; ex. 15, transcription in lead-sheet style.

EXAMPLE 8. Beethoven, Symphony No. 3 ("Eroica"), movt. I, mm. 37–41.

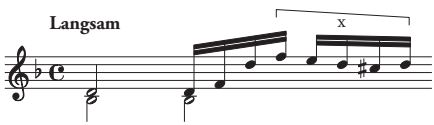


EXAMPLE 9. Schumann, Motive "x" in works in D minor.

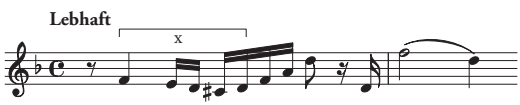
a. Symphony No. 4, movt. I, m. 29.



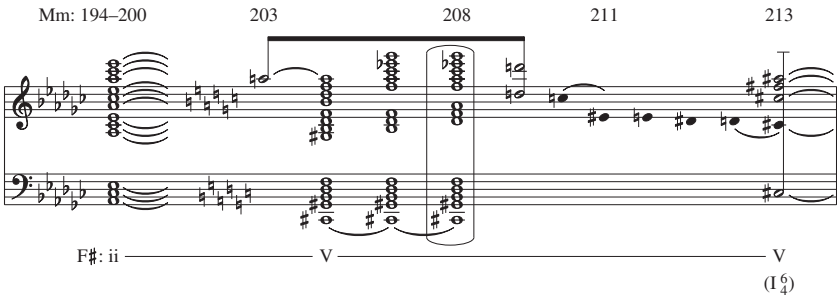
b. Symphony No. 4, movt. IV, m. 1.



c. Violin Sonata in D Minor, I, mm. 44–45.



EXAMPLE 10. Mahler, Symphony No. 10, movt. I: summary of pitch elements of the climactic area.



EXAMPLE 11. Generating the West African time line *mmensoun.*

a. Establish the beat and the metrical cycle.

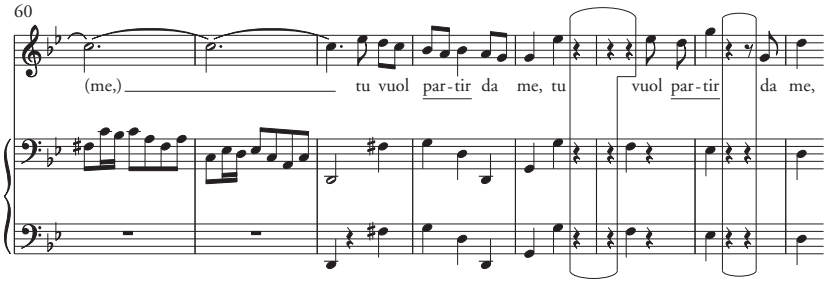
b. Vary the first half of the pattern.

c. Subdivide the fourth element in the varied pattern.

EXAMPLE 12. Gendhing *Montro, sléndro pathet manyura,* first *gongan,* two versions.

Solonese				Yogyanese (lamba)			
t		t	N	t		t	N
.132	.132	5653	2126	.1.2	.3.2	.5.3	.1.6
.132	.132	5653	2126	.1.2	.3.2	.5.3	.1.6
33..	3356	3561	6523	.5.3	.1.6	.2.1	.5.3
..61	2321	3216	.523G	6521	2321	3216	1523G

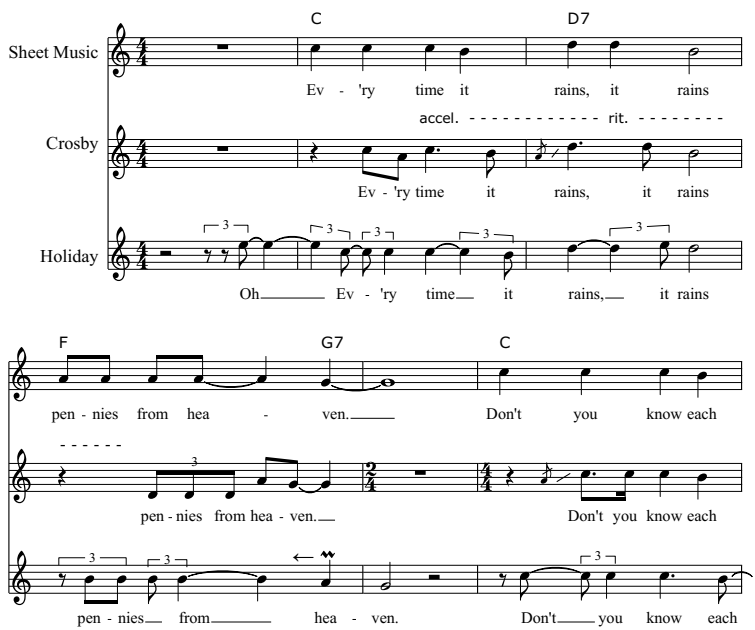
EXAMPLE 13. Handel, *Delirio amoroso,* "Per te lasciai la luce," mm. 60–67.



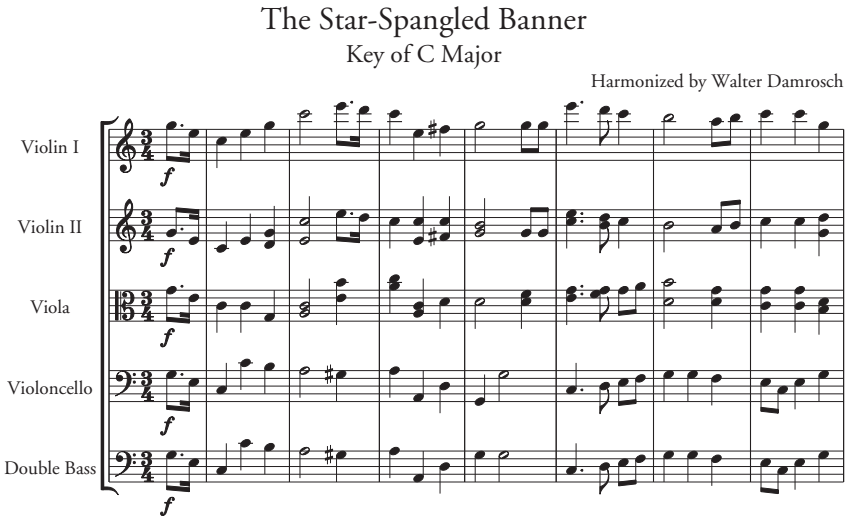
EXAMPLE 14. Roman numeral notation for secondary chordal relationships in the sequential chord progression in the bridge to Ray Noble's *Cherokee.*

C♭:	V^{13}	I^{9}	A: V^{9}/V	
	V^{13}	I I^{7}	I^{6}	
G:	V^{13}	I^{9}	F: V^{9}/V	
	V^{13}	B♭: ii^{7}	$V^{9}_{\sharp 5}$	

EXAMPLE 15. "Pennies from Heaven": three versions of the first [six] measures. Transcriptions by David Brackett. Note the recordings of Crosby and Holiday were transposed to C to permit easier comparison.



EXAMPLE 16. String score in C major for *The Star-Spangled Banner*.

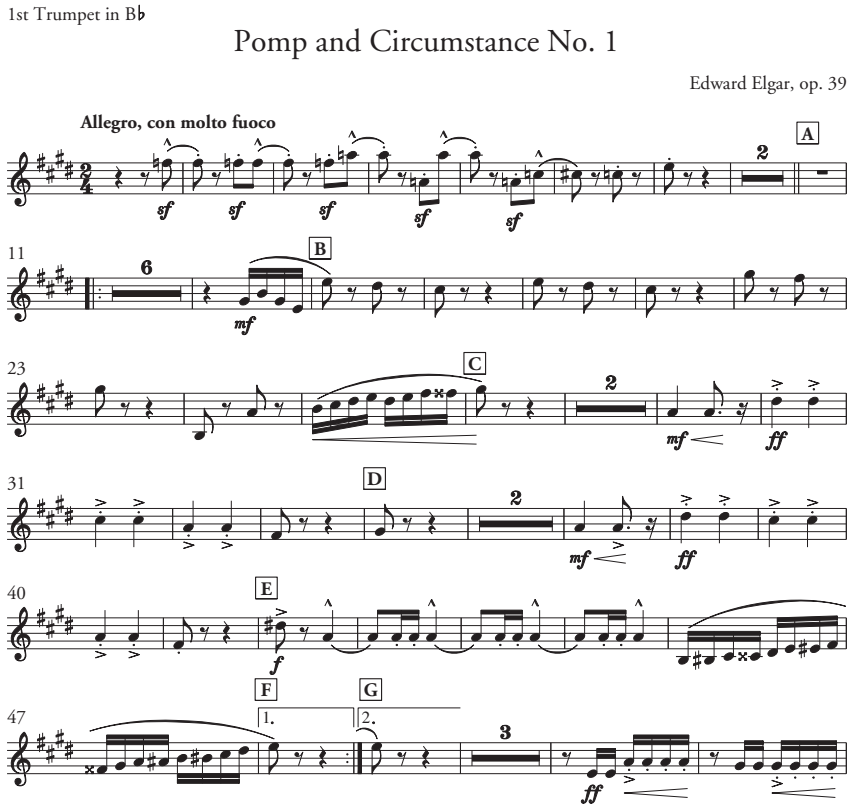


Scores and Parts

4.18 Though well beyond the purview of this bully pulpit, the matter of scores (ex. 16) and parts (ex. 17) soon crops up in any environment where there is writing about music. The central advice here is to follow the admonition in 4.3 and take on a task. Get acquainted with the considerable advances in music notation since last you looked. You can, for instance, make a correction in the Horn III part that will automatically enter itself into the score.

4.19 *Paper for Scores and Parts.* The standard American paper sizes are 8½ × 11 inches and 11 × 17 inches. The standard individual part is 10 × 13 inches. If you cannot afford the extra effort of printing to 11 × 17 and trimming down, then take great care that the staff size for the 8½ × 11 materials is roughly the same as it would have been for the larger format, not simply reduced.

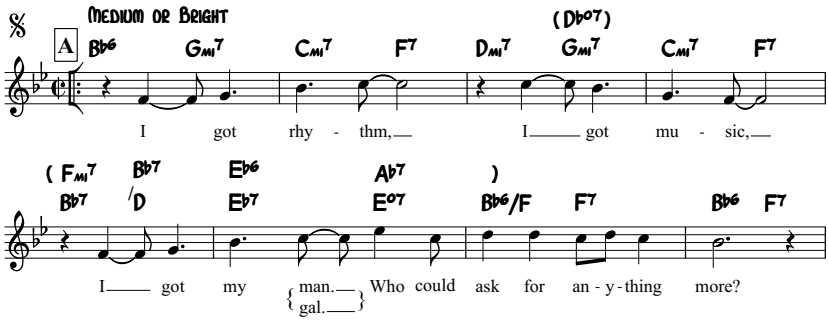
EXAMPLE 17. Trumpet part in B♭, transposed from the original cornet part in A, for *Pomp and Circumstance No. 1*.



Likewise, 11 × 17 sheets lie uncomfortably on the conventional Manhasset music stand. Trim to 10 × 13 or make adjustments to the stands. Use heavy, nonglare paper.

4.20 As for any kind of document, include a contact name, date (DD-MM-YYYY or YYYY-MM-DD), and version number so that steps can be retraced (and the musicians can, in fact, be on the same page).

EXAMPLE 18. Refrain of Gershwin's "I Got Rhythm" in fakebook notation as circulated on the Internet.



4.21 *Reductions.* The greater the reduction, the thinner the staff and measure lines become. At some point consider adjusting these so that the graph lines on which the pitches actually sit are dark enough to be fully legible.

4.22 The preceding examples represent short projects from a performer's daily life: ex. 16, basic elements of a working score; ex. 17, basic elements of an orchestral part; ex. 18, basic elements of a lead sheet.

5 Tables and Illustrations

5.1 For purposes from the student paper to web publishing, tables and illustrations may be placed within the primary file using the word-processing software. For publication these, like the musical examples, will be typeset separately and thus should be submitted as separate files.

Tables

5.2 The conditions noted in 4.1 apply just as well to tables as to musical examples. If they can be avoided, they should be: complex tables, in particular, are nightmares for author, editor, and typesetter. (Tables in html and some word-processing tasks are, on the other hand, fine formatting aids: don't confuse the concepts.)

5.3 *Width Limits.* Tables wider than about 100 characters will not fit ordinary published pages; seven columns or more stretches the capabilities of typesetting systems. Full-page tables in "landscape" orientation are of course an option, but you always wonder if readers actually stop and turn the book sideways.

5.4 *Sample Tables.* The three sample tables shown here are exemplary in their clarity, legibility, and success at conveying a great deal of information in a limited space.

TABLE 1. TOWARD A TYPOLOGY OF RAFF'S CONTRIBUTIONS

	No. occurrences in Raff's festival scores			No. occurrences in published editions		
CATEGORIES	Overture	Choruses	Total	Overture	Choruses	Total
1. Purely scribal tasks						
a. Transposition	7	20	27	1	9	10
b. Observing directions regarding rhythm	0	5	5	0	5	5
c. Tutti passages	7	3	10	0	0	0
2. Score order	7	14	21	3	1	4
3. Doublings	40	61	101	3	11	14
4. Autonomous work						
a. Adjustments of pitch, rhythm, and figuration	55	11	66	9	0	9
b. Assigned tasks						
i. Harmonics	2	5	7	0	1	1
ii. Percussion parts	0	4	4	0	0	0
iii. Essential instrumentation	27	16	43	1	4	5
c. Variants suggesting initiative						
i. Directions ignored	24	5	29	0	3	3
ii. Added figuration	0	32	32	0	16	16
iii. Derivative figuration	6	4	10	0	1	1

TABLE 2. DATA ON THE RECORDINGS

Ex. no.	Artist	Aria	Original	Place/date recorded	LP transfer
1	Stracciari	"Dio di giuda"	Col D12470	Milan 1925	99-29
2	De Lucia	"Come rugiada"	Phono M1811	Naples 1917	GV 575
3	Caffetto	"Come rugiada"	Berliner 52462	Milan 1900	—
4	Scampini	"Come rugiada"	GC 2-52611	Milan 1908	—
5	Sembrich	"Ernani involami"	Col 1364	New York 1903	Y2 35232
6	Caligaris	"Ernani involami"	G&T 53326	Milan 1904	—
7	Talexis	"Ernani involami"	Fono 92111	Milan 1908	—
8	Gabbi	"Ernani involami"	Col 10124	Milan 1903	—
9	Battistini/ Corsi	"Da quel di"	G&T 054103	Milan 1907	CO 326, GV 100

TABLE 3. FASCICLE STRUCTURE OF *SCHWANENGESANG* AUTOGRAPH

Folio*	Content
1	*Liebesbotschaft,* 1r–1v
2	*Kriegers Ahnung,* 2v–4r
3	
4	*Frühlingssehnsucht,* 4v–5v (st. 9)
5	*Ständchen,* 5v (st. 11)–6v (st. 9)
6	*Aufenthalt,* 6v (st. 11)–8r
7	
8	*In der Ferne,* 8v–9v (st. 9)
9	*Abschied,* 9v (st. 12)–12v
10	
11	
12	
13	*Der Atlas,* 13r–13v
14	*Ihr Bild,* 14r
	Das Fischermädchen, 14v–15r
15	*Die Stadt,* 15v–16r (st. 6)
16	*Am Meer,* 16r (st. 9)–17r (st. 3)
17	*Der Doppelgänger,* 17r (st. 6)–17v
18	*Die Taubenpost,* 18r–20r
19	
20	[20v–21v blank]
21	

*Fols. 1–19 are of paper type VIId, fols. 20–21 of VIIIa; see Winter, "Paper Studies," 253–55.

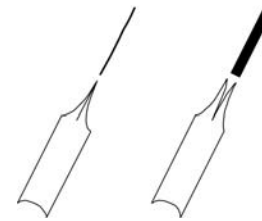


FIGURE 1. Sample line art showing how a pen nib, normally closed and pointed *(left),* spreads out when pressed down on paper, producing a thicker line *(right).* From Alfred W. Cramer, "Of Serpentina and Stenography: Shapes of Handwriting in Romantic Melody," *19th-Century Music* 30, no. 2 (2006): 134.

Illustrations

5.5 A few well-chosen illustrations, in our graphically oriented world, can strongly enhance written work. Illustrations pose two main challenges: a sharp increase in file size (if you are folding illustrations into a dissertation, for instance), and the need to acquire permission to publish images subject to proprietary rights. See 5.10–11.

5.6 For publication, illustrative material must be of the highest quality. Generally the author acquires the images and submits them (together with the permission to publish) in the form of high-resolution digital files, usually 200 dpi or better. The publisher provides written instructions for the control and submission of this material; exceptions should be negotiated in advance.

5.7 *Scans.* These must generally be at 300 dpi for images (halftones) and 1200 dpi for line art (e.g., fig. 1) and submitted as TIFF files. Consult with your editor before getting too deeply involved in scans: best practices continue to evolve.

5.8 *Numbering and Captions.* Illustrations are sequentially numbered, and the caption often includes the word *plate* (an illustration gathered with others in a separate section, called the gallery), *figure* (most photographs, charts, and graphs), or occasionally just *illustration.* The caption may include the source and permission (see figs. 1–3); otherwise this documentation can appear on the copyright page (see

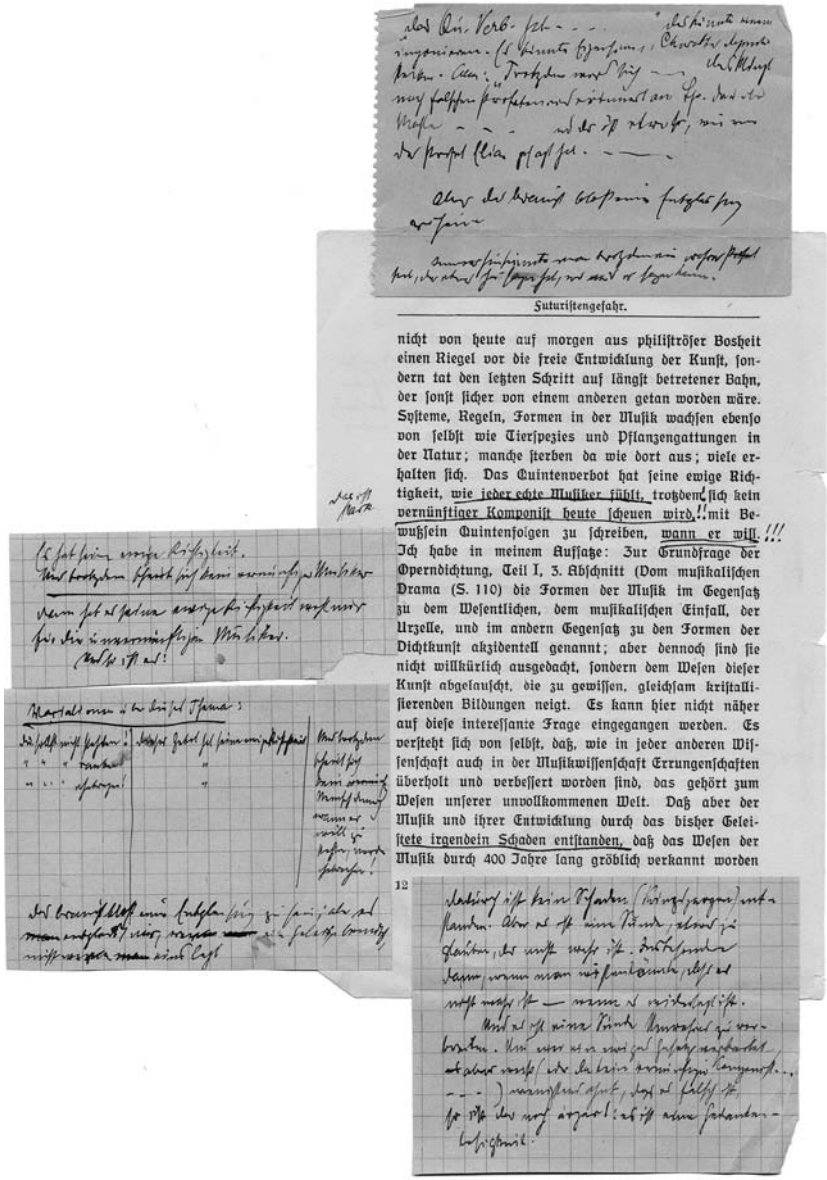


FIGURE 2. Assemblage of Schoenberg's annotations to Hans Pfitzner's *Futuristengefahr: Bei Gelegenheit von Busonis Ästhetik* (Leipzig: Süddeutsche Monatshefte, 1917). Used by permission of Belmont Music Publishers.

p. iv), in a list of illustrations (usually following the table of contents), or in the acknowledgments. If documentation for credits is lengthy, it might go into a book's back matter section called "Credits."

5.9 Captions for typesetting should be grouped together in a single file.

5.10 *Permissions.* It is the author's responsibility to secure written permission to reprint copyrighted material, including images. A copy of each written response authorizing such reprinting should be transmitted with the other files involved in submitting the manuscript. The author must be sure to request all the rights that the publisher requires (e.g., world rights, electronic use).

5.11 *Fair Use and Public Domain.* It follows that authors should spare themselves headaches and not a little money by favoring illustrative materials in the public domain or falling under the umbrella of fair use doctrine (United States Code title 17, §107). Fair use is a fluid concept, as you will know from following the saga of Google Books and national and international debates on what is commonly called online piracy. It is now, however, widely recognized in academic publishing that the decision to claim fair use is largely a matter of risk assessment, and the risks inherent in writing about music are relatively small. Decide what image best illustrates your argument; seek the correct permission; rectify any errors after the fact. Don't even think about using a Disney image, as I did (Mickey Mouse shaking hands with Stokowski in *Fantasia*). Many weeks of wasted effort, and a little heartache, ensued.

The stock photograph agencies—Getty Images, Corbis, Sipa Press—arrange licensing for rights-managed materials. They are fast and reliable—and mightily expensive.

Creative Commons licenses of the sort granted by Flickr (200 million licensed photographs) and *Wikipedia* seek to nourish the public domain and redefine how intellectual property is shared by its creators and users. You must nevertheless credit the proprietor

of the rights; the advantage is simply that you don't need to seek formal written permission.

American "fair use" and English "fair dealing" are slightly different concepts: read up on this matter if necessary.

5.12 *References*

United States Copyright Office: copyright.gov
Fair Use: copyright.gov/fls/fl102.html
Society for Cinema & Media Studies / Positions & Policies: cmstudies.org/?page=positions_policies
College Art Association / Standards and Guidelines: collegeart.org/guidelines ("Legal Issues," "Best Practices")

6 Programs, Program Notes, and Concert Reviews

Concerts

6.1 *Program Heading.* The heading of the concert program should list the presenter, the performing group, and the solo artists.

University of California, Davis
The Department of Music presents the

UCD EARLY MUSIC ENSEMBLE
David Nutter, director
Jeffrey Thomas, tenor

Include the names of financial underwriters, if appropriate.

6.2 *Program Footer.* The foot of the program should give the time, date, and venue of the performance. Make certain to include the year, as this information is required by the tax authorities; without the inclusion of the year, moreover, the concert program is virtually worthless as a historical document.

Friday, 6 December 2013
8:00 p.m.

Church of St. Martin, Episcopal
Hawthorn Lane, Davis

6.3 The standard listing of a work in a concert program gives a formal title with key and index identifier, the composer's full name, and the composer's dates. (Use *b.* [year of birth] for living composers.) Movements follow, and those in foreign languages may be italicized and are sometimes given in reduced type size.

Orchestral Suite No. 3 in D Major, BWV 1068 — Johann Sebastian Bach (1685–1750)

Ouverture
Air
Gavotte I
Gavotte II
Bourrée
Gigue

Rhapsody on a Theme of Paganini for Piano and Orchestra, opus 43 — Sergei Rachmaninov (1873–1943)

Four Dance-Episodes from *Rodeo* — Aaron Copland (1900–90)

Buckaroo Holiday
Corral Nocturne
Saturday Night Waltz
Hoe Down

Lost Threads — Yu-Hui Chang (b. 1970)

6.4 For a movement identified by both a title and a tempo indication, use a colon after the title.

Symphony No. 3 in E♭ Major ("Eroica"), opus 55 — Ludwig van Beethoven (1770–1827)

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

6.5 For a movement embracing a major change of tempo, as in a movement with a slow introduction and a succeeding Allegro, separate the two with a semicolon.

Piano Concerto No. 1 in B-flat Minor, opus 23 — Pyotr Tchaikovsky (1840–93)

Allegro non troppo e molto maestoso; Allegro con spirito
Andante simplice
Allegro con fuoco

Alternatively, the use of an em dash with surrounding spaces is common and admissible:

Adagio — Allegro con spirito

6.6 It is, however, cumbersome to list a multitude of tempo changes. For the finale to Beethoven's Ninth, for example, it should suffice to list the tempi through the beginning of the exposition, though even this solution is not especially pretty.

Symphony No. 9 in D Minor, opus 125, with a closing chorus on Schiller's "Ode to Joy" — Ludwig van Beethoven (1770–1827)

Allegro non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto; Allegro assai; Presto; Recitativo; Allegro assai vivace; Andante maestoso; Allegro energico; Allegro ma non troppo

6.7 *Translating Movement Titles.* It is appropriate to translate movement titles that might not otherwise be understood, particularly if they are not translated elsewhere in the program.

Concerto for Orchestra — Béla Bartók (1881–1945)

Introduzione
Giuoco delle coppie (Game of Pairs)

Elegia
Intermezzo interrotto (Interrupted Intermezzo)
Finale

6.8 *First Performances.* For first performances, it is customary to give the date of composition and indicate the festivity of the occasion.

Stumble to Grace (2011) — Steven Mackey (b. 1956)
(first performance)

The typical categories of first performance include the following. Consider, for several reasons, avoiding "world premiere."

first performance
first American performance
first New York performance
first performance in these concerts
first modern performance

6.9 For works that tell a story, it is helpful to list the incidents in the program.

The Moldau (Vltava) — Bedřich Smetana (1824–84)
from *My Fatherland* (Má Vlast)

The Two Sources of the Moldau—Forest Hunt—Peasant Wedding—Moonlight: Nymphs' Dance—St. John's Rapids—The Moldau in Its Greatest Breadth—Vyšehrad

6.10 Performances arranged by special permission should be so noted in the program.

Symphony No. 2 in D Minor, opus 42 — George Onslow (1784–1853)
Allegro vivace ed energico
Andante grazioso, con moto
Menuetto: Allegro
Finale: Presto agitato

By kind arrangement with the Edwin A. Fleisher Collection, Free Library of Philadelphia.

6.11 *Alternate Style.* Another, rather old-fashioned style favors flush-left alignment and uses composers' last names only.

GLINKA
Overture to *Russlan and Ludmilla*

SCHUMANN
Concerto for Piano and Orchestra in A Minor, opus 54
Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace
Panayis Lyras, piano

Intermission

BRAHMS
Symphony No. 2 in D Major, opus 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso quasi andantino
Allegro con spirito

6.12 *Jazz Programs.* Jazz concerts are often announced from the stage, with the printed program containing the repertoire from which the selections will be made.

REPERTOIRE
The [San Francisco Jazz] Collective's set list changes nightly. This evening's selections will be announced from the stage.

THE MUSIC OF WAYNE SHORTER
Armageddon (1964), arranged by Miguel Zenón
Aung San Suu Kyi (1997), arranged by Dave Douglas
Black Nile (1964), arranged by Robin Eubanks
Diana (1974), arranged by Renee Rosnes

Footprints (1966), arranged by Renee Rosnes
El Gaucho (1966), arranged by Matt Penman
Go (1967), arranged by Stefon Harris
Infant Eyes (1964), arranged by Joe Lovano
Yes or No (1964), arranged by Eric Harland

Operas

6.13 *Opera Billings.* These traditionally include the subgenre (comic opera, *tragédie-lyrique,* etc.), number of acts, and name of the librettist.

Vincenzo Bellini

I Capuleti e i Montecchi

Lyric Tragedy in Two Acts
Libretto by Felice Romani

Texts and Translations

6.14 Texts and translations are mandatory for works with lyrics. The lights in the house should be set to a level that will allow following the text. Due credit should be given the translator, and appropriate permissions secured. Texts are most usefully presented with the original language and the English translation in facing columns. Take care to put page turns where they will not distract from the performance.

Aux prodiges de la Victoire	To honor the prodigious victors
Qu'un autre consacre ses chants,	May another poet devote his songs:
Que ses vers mâles et touchans	Virile, moving verses
Célèbrent les fils de la gloire.	To celebrate the sons of Glory.
En vain leur courage indompté	In vain their invincible courage
Nous gagnait cent et cent batailles;	Won us countless battles
Le crime au sein de nos murailles	While the traitor in our own walls
Allait tuer la Liberté!	Was about to destroy Liberty!

Refrain:
Chantons la Liberté, couronnons
sa statue
Comme un nouveau Titan le
crime est foudroyé:
Relève, relève ta tête abattue,
Ô France, à tes destins Dieu
lui-même a veillé.

Refrain:
Sing we to Liberty, crown we her
statue.
Like a new titan, the traitor has been
struck down.
Raise, o France, thy bowed head,
For God himself has watched over
thy destiny.

—trans. DKH

6.15 For long works with text, where members of the audience would otherwise be flipping back and forth in the program, it is sometimes graceful to place program order, text, and note together.

[Handel: *Israel in Egypt*]

PART THE FIRST

The Exodus

1–2

Recitative and Chorus

Now there arose a new king over Egypt, which knew not Joseph. And he set over Israel taskmasters to afflict them with burthens. And they made them serve with rigour. (Exodus 1:8, 11, 13.)

And the children of Israel sighed by reason of the bondage. And their cry came up unto God. They oppressed them with burthens, and made them serve with rigour. (Exodus 2:23.)

After the tenor's short recitative, a poignant chorus of Israel's burdens. Cast in the dark key of C minor, it opens with a brief solo statement by the alto, followed by the uplifting theme for "And their cry came up unto God" and another theme, treated fugally, for "they oppress'd them with burthens." The long, haunting chorus returns again and again to the word "sighed," palpitating with the agony of the situation. At the end we hear a simultaneous statement in all eight voices of the lament rising heavenward.

[Bach: B-Minor Mass]

PART II
Symbolum Nicenum (Nicene Creed)

1
Credo in unum Deum. I believe in one God.
Five-part chorus, violins I–II, continuo.

"A dazzling array," says Rifkin, "of imitative configurations" for the chorus and violins, supported by the faster-moving bass part and based on a Gregorian plainsong intonation in use at the time. Bach may have first written the music as an introduction to the work of another composer.

6.16 *English-language Texts.* Give texts of works in English as well, since words can be difficult to distinguish in the concert hall.

6.17 *Mass and Requiem Mass.* When using boilerplate texts and translations of the Mass and Requiem Mass, cross-check against the composer's actual practice. The texts for the Mozart, Berlioz, and Verdi Requiems are very different indeed.

Similarly, take care not to present text for numbers or passages that have been cut.

Rosters of Personnel

6.18 *Large Ensembles.* Rosters of orchestras and choruses are nearly always set across four columns, as shown in table 4.

6.19 *Small Ensembles.* For a smaller ensemble, a simpler layout suffices.

eighth blackbird
Tim Munro, flutes • Michael J. Maccaferri, clarinets
Yvonne Lam, violin & viola • Nicholas Photinos, cello
Matthew Duvall, percussion • Lisa Kaplan, piano

6.20 Personnel rosters follow rules of common sense. While musicians appreciate having their names listed as they prefer, in one case we denied a fellow named Boom-Boom his sobriquet.

TABLE 4. SAMPLE ROSTER OF PERSONNEL

THE CHAMBER SINGERS

Soprano	**Alto**	**Tenor**	**Bass**
Kristi Brown	Naomi Braun	Yu-Pang Chen	Paul Corujo
Judith Cho	Donna Di Grazia	Carlo Delumpa	David Dyer
Patricia Hallam	Jeanne Hirota	Terry Fleury	Timothy Hanson
Lisa Lambro	Mary Ann Long	Jeremy Smith	Lee Riggs

THE ORCHESTRA

Violin I	**Viola**	**Flute**	**Horn**
Cynthia Bates, *concertmaster*	Deb Thurmond, *principal*	Susan Monticello	David Simpson
Ken Hayashi	Karen Yee	Steve Doo	Jon Anderson
Susan Coyle	Kathrine Gardner		Richard St. John
Ken Murai		**Oboe**	Beverly Wilcox
Judy Riggs	**Cello**	Mary King	
	Alice Swan, *solo continuo*	Luis de la Torre	**Trumpet**
Violin II	Elizabeth Tucker	**Clarinet**	Andrew Mollner
Henry Hsu, *principal*	Janet Ishida	Jeffery Alfriend	Arjay Raffety
Amy Merchant	Adam Sapin	Robin Houston	
Alanna Battat			**Timpani**
Joan Cook	**Bass**	**Bassoon**	Darin Wilson
Gabrielle O'Byrne	Anton Uhle	David Rehman	
		Matt Wong	Carrie Brothers, *continuo*

6.21 *Artists' Biographies.* The soloists, conductor, and sometimes the group itself usually get brief biographical notes, often with a headshot. See figure 3.

The biographical notes must be solicited directly from the performers or their agents, and in consequence they are nearly always very much too long. Often, too, they are out of date and contain errors of their own. They must be scrupulously edited and proofread, never pasted directly into a program.

Aim for three to four sentences, making certain to note two

KENDALL GLADEN, mezzo-soprano, is a former Adler Fellow with the San Francisco Opera, where she also was a participant of the Merola Opera Program. She is fondly remembered for her professional debut as Carmen with the UC Davis Symphony Orchestra. She made her San Francisco Opera debut as Giovanna in *Rigoletto* and has also appeared there as Mercédès in *Carmen.* During the 2010–11 season she sang the role of Maddalena in *Rigoletto* with the Los Angeles Opera. Maddalena was also her Italian debut role at the Teatro Comunale Giuseppe Verdi in Padua. In spring 2011 she made her debut at the Deutsche Oper Berlin in the title role of Carmen. Among recent engagements have been debuts with the Canadian Opera Company as Maddalena, with Opéra de Lausanne as Meg Page in *Falstaff,* and appearances with the Opera Theatre of St. Louis as Carmen, and with the San Francisco Opera as Maddalena in *Rigoletto.* Gladen's recent concert engagements have been with the San Francisco Symphony in Beethoven's Symphony No. 9, with the Asheville Symphony in Mahler's Symphony No. 2, and with the National Philharmonic in Handel's *Messiah.* She has sung the role of Lily in *Porgy and Bess* with the Washington National Opera, and Maddalena in *Rigoletto* with the New Orleans Opera. Gladen has also performed in Madison Opera's Opera in the Park concerts and for the Opera Theatre of St. Louis, where she was a young artist for several seasons.

FIGURE 3. A sample biographical note. Photo © Lisa Kohler.

things the local audience wants particularly to know: the last time the artist appeared locally, and where he or she might soon be heard again.

It's perfectly acceptable to select the three or four credits that will most interest the local audience: a recording with Alan Gilbert and the New York Philharmonic, a Bayreuth debut, the Van Cliburn Prize. (From there one can go on to assume that the artist has appeared in dozens of illustrious circumstances.) The public is always interested in where and how the artist was educated, and in how to acquire any recordings in print.

Give the artist's website, if applicable, so that the public can visit it after the concert to pursue a newfound enthusiasm.

www.bimbetta.com
www.ericsawyer.net

Program Notes, Liner Notes

6.22 Program notes should briefly recount the circumstances of composition and first performance of the work, its scoring, and, if useful, its publication. Rusty anecdotes and preciousness should be avoided, as should difficult analytical terminology. Musical examples in program notes are uncommon. Try to suggest to the audience two or three particular things to listen for, in an attempt to engage their ears.

Quite brief program notes can be effective, as in the following notice on Berlioz's arrangement of Rouget de Lisle's *La Marseillaise*.

> Berlioz prepared the first of his two settings of Rouget de Lisle's *Marseillaise* in the aftermath of the July 1830 Revolution. It was published by the Paris firm of Maurice Schlesinger in late 1830. The work is scored for pairs of clarinets and bassoons, four horns, six trumpets, three trombones and tuba, six timpani, bass drum, strings, and chorus. We perform the first of six stanzas.

6.23 John N. Burk, Michael Steinberg, and others, in the course of their work with the Boston Symphony Orchestra program books, developed a style of program annotation in which the basic facts of the work are presented in italic type at the outset, always in the same general order. Audiences have learned to turn first to these paragraphs and generally have them under their belt by the time the concert starts. The following extract concerns Stravinsky's *Reynard*.

> *Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, now Lomonosov in the Leningrad Region, on 5 June / old style or 17 June / new style 1882 and died in New York City on 6 April 1971. He began the score of* Reynard *at Chateau d'Oex, Switzerland, in the spring of 1915 and completed it, according to his notation on the final page of the manuscript vocal score, at "Morges, 1 August 1916, at noon, sky without clouds."*
>
> *The work was first given at the Paris Opera by Serge Diaghilev's Russian Ballet on 18 May 1922: Ernest Ansermet conducted, the choreography was by Bronislava Nijinska (who also danced the title role), and the production was by Michel Larionov. The work came to the United States the following year, when a*

concert performance was given in New York on 2 December 1923 in the French translation of C. F. Ramuz. The present performances are the first by the San Francisco Symphony.

The score calls for two tenors and two basses, flute (doubling piccolo), oboe (doubling English horn), clarinet (doubling E-flat clarinet), bassoon, two horns, trumpet, cimbalom, timpani, cymbals, bass drum, snare drum, tambourine with and without jingles, triangle, and a quintet of solo strings (two violins, viola, cello, bass). The cimbalom is a gypsy dulcimer. It is replaced in these performances by a doctored piano, an expedient for which a number of Stravinsky's own performances provide a precedent. Paul Connelly is the pianist.

If someone in your family bought a Singer sewing machine early this century, she (or he) helped pay for *Reynard*. . . .

6.24 Another option for the summary material is a heading or sidebar with categories.

HAYDN: TRUMPET CONCERTO IN E-FLAT MAJOR

For trumpet solo; flute, oboes I–II, bassoons I–II; horns I–II, trumpets I–II; timpani; strings.

Composed: 1796 in Vienna.

First performed: 28 March 1800, Imperial Court Theatre, Vienna.

Publication: circulated in manuscript after Haydn's death, but a viable published edition did not appear until the early 1940s (London: Hawkes & Son, 1942).

Duration: about 15 minutes.

6.25 Write, or rewrite, the program note to fit the space available and the house design values. Think about how the purpose of the note changes if it will be available well in advance of the concert, or if it will serve as a source for subsequent essays and reviews. If the note is primarily for night-of-concert reading, keep it short and specific. Consider the currently popular device of a sidebar with a few points to listen for during the performance.

6.26 *Listing of Instruments.* People sometimes ask why you should list every instrument of the orchestra when much of every listing is the same. The answer is that listing every instrument in an established

format is both easier to control and less cumbersome to express. You may of course try "winds and brass in pairs, timpani, strings," but you will surely find yourself wrapped up in "winds and brass in pairs, except for four bassoons and three trombones"—at which point the basic list would have proved simpler.

At an orchestra concert the public is drawn first of all to the look of it. They need to have unusual instruments identified and, if possible, unusual placements (antiphonal timpani, for instance) explained.

6.27 *Liner Notes.* The same advice applies to the notes accompanying CDs and other forms of recording, though the space limitations are often more strenuous still. The craft, of course, comes in the allocating: what needs presenting about Elgar's Five Piano Variations (EMI Classics, 2005) and about *Swedish Death Metal* (3 CDs, Prophecy 2009; companion to Daniel Ekeroth, *Swedish Death Metal,* Bazillion Points Books, 2008) will have but little in common.

The Concert Listing

6.28 Database-ordered thinking in general, and record dealers in particular, have created a mode of describing music primarily by title and artist: *The Silk Road Project / Yo-Yo Ma* or *Bernstein Mahler* or *Baz Luhrmann's La Boheme* [sic]. The same title-and-artist categories now dictate most concert billings, marquee texts, and calendar listings in print and online. The title is the line printed largest on the concert ticket.

6.29 *Concert Titles.* This practice has led to the distasteful vogue for naming concerts: the ubiquitous event that used to be called Candlelight Christmas and is now a more inclusive Home for the Holidays, and typically alliterative titles meant to draw you in off the street: Beethoven Basics; Beethoven, Brats, and Beer; Beer and Ballet; Broadway and Beer—all these from real life. Yes, and Bad Girls

in abundance. It goes on and on, getting grander (Sacred Majesty, The Glory of Brahms) and more exclamatory (The Russians Are Coming! Fire and Water!). Skip it. Just title the concert after a major work, or a work pair, or the primary drawing card.

Pictures at an Exhibition
Sibelius and Mahler
National Symphony / Joshua Bell
Momix / Botanica
True Blues / Corey Harris, Guy Davis, and Alvin Youngblood Hart

6.30 A standard listing thus consists of artist (and sometimes presenter), title, time and place, and ticket information, including a contact phone number or web address. Try to include the name of at least one work of music.

Tony Bennett with Antonia Bennett. Radio City Music Hall, Friday, October 11, 8:00 P.M. $61–$156. (212) 247–4777, radiocity.com.

The Met Orchestra, with Joyce DiDonato, mezzo-soprano; James Levine conducting. Arias, Carter: Variations for Orchestra, Beethoven: Symphony No. 7. Carnegie Hall, Isaac Stern Auditorium, Sunday, October 13, 3:00 P.M. $21–$150. (212) 247–7800, carnegiehall.org.

New York Philharmonic, with Kirill Gerstein, piano; Semyon Bychkov conducting. Rachmaninov: Rhapsody of a Theme of Paganini, Shostakovich: Symphony No. 11. Avery Fisher Hall at Lincoln Center. Thursday, October 17, 7:30 P.M.; Friday, October 18, 2:00 P.M.; Saturday, October 19, 8:00 P.M. $30–$122. (212) 875–5656, nyphil.org.

Radiolab Live Apocalyptical, with On Fillmore, Ophira Eisenberg. Beacon Theatre, 2124 Broadway at 74th Street. Thursday, October 24, and Friday, October 25, 8:00 P.M. $49.50–$59.50. (212) 465–6500, beacontheatre.com.

Harlem Gospel Choir (with All-You-Can-Eat Homestyle Buffet). B. B. King Blues Club & Grill, 237 West 42nd Street. Sundays, October 13, 20, and 27, 12:30–2:30 P.M. $44.00 in advance, $47.00 day of show. (212) 997–4144, bbkingblues.com.

6.31 *Press Release.* In the press release that goes with the listing, include, toward the top, the main reason to come: to hear a beloved work,

to hear an unusual work, to see and hear the next great Carmen, to see and hear the ondes Martenot. An enthusiastic direct quotation often works: "We thought it was time to try the hall in this configuration." It is mandatory to include the ticket price or price range, however expensive (or not), and references for further information, including, for the working press, how to arrange interviews and pictures.

Few people read to the end of longer pieces unless there is substantial local interest. Don't exceed two pages.

Reviews

6.32 To be sure, we are now far afield, but since anybody doing enough writing about music to be reading this volume will sooner or later be asked to review a concert, and since the craft is dying out . . .

Robert Commanday, the greatly admired reviewer emeritus for the San Francisco *Chronicle,* circulates an essay on his thoughts for writers he recruits to the e-zine he founded, *San Francisco Classical Voice,* sfcv.org. Here he writes that the purpose of music criticism in general is "to engage the readers in the experience, stimulating them to a sense of participation in the process. The writer's love for the arts and the performing medium should come through in terms of enthusiasm, passion, and feeling, as well as in the explanation that accompanies the description."

Rules 6.33–39, then, are Commanday's commands.

6.33 Open with your best point. Resist backing into a review, that is, starting with background narrative and writing along until arriving at the real point, a practice often encountered when reviewers were "overnighting," writing reviews to be published the morning after the event. This led to prewriting the first several paragraphs.

6.34 Equally important, refrain from the strictly informational statement about or menu of the concert. That should be in the review head anyway; see 3.36.

6.35 Nevertheless, the basic news facts (name of event, performers, date, and place) are expected not later than the second paragraph or so.

Thereafter follow the inverted pyramid form of the conventional newspaper story, starting with the core assertion and explaining it with the most important things first. (This approach theoretically addresses the needs of the "busy reader.")

6.36 *Length.* Some 500 to 800 words will usually do. Some events deserve less; multiple performances and festivals might call for more.

6.37 Break out of academic exposition and self-consciousness. Your personality should come through. Consider your essay as an informed conversation.

6.38 If the level of a performance is beneath review, you can bail out.

6.39 Offer opinions, not judgments. To me [adds Commanday] a mediocre or poor performance becomes interesting because I need to discover why, and to share that. The same goes for outstanding performances, and for great works. Acclamation by itself is not so interesting.

Finally . . .

6.40 Nothing makes a presenter look so unqualified as error-filled publications for the concertgoing public; nothing gives a public event more style than classical elegance and correctitude. In the days leading up to submitting this manuscript I noted the following: Brahm's Requiem, Brandenburn Concerto, *Der Rosenkavelier,* "Emporer" Quartet, *La Bohéme,* Mrs. H. L. A. Beach.

My experience is that the citizenry is quick to notice these things. People are watching.

6.41 On the other hand, everybody has a favorite list of musical bloopers, mostly from music appreciation classes. (The gaffes above were by writers who should have known better.) My three all-time favorites to date:

Wonton's Farewell
I was especially stricken by the bassoon concerto.
Joan of Arc received a massage from God.

7 File Preparation and Control

7.1 It seems just yesterday that authors, editors, and publishers alike dreamed of—and worked very hard at—harnessing the computer on behalf of a seamless throughput of the written word, where retyping manuscripts, then rekeying the whole for typesetting, would be a thing of the past. Today it makes no difference whether you are a Mac person or a Windows person, whether you use Microsoft Word or something you found for free on the web. Anything can be converted to anything else in a few keystrokes. An author's job—other than writing the text to begin with—is to submit an error-free text, protect the original files, and control the versions of the text as it evolves toward the published product.

Again: do some advance planning. Choose one method for handling each convention (e.g., notes, bibliography, handling of foreign languages) and stick to it. Determine your work's word count. (For Luddites: the old 10-page-paper = about 2,500 words or 15,000 characters; a 25-page paper = 6,250 words or 37,500 characters. It takes nearly half an hour to read aloud, distinctly, 2,000 words.)

7.2 *Keystroking.* Type and correct the text carefully, using the proper characters as described in 2.1–4 and 2.30–31. Use the footnote or

endnote feature of your software. Use a single font or font family. Unless you are delivering finished layout or are publishing to the web, use a simple template from the software (but, student writers, see 8.8). Spell-check the files.

Hence: justify left (not full); type only one space after punctuation; use the software's indent key, not the space bar, for indenting; use italic font, not underlining; and turn off any hyphenation routines. Never type the letter l for the Arabic number 1.

7.3 *Character Codes.* For any character that you cannot generate in Unicode, develop a code—say {meter signature 6/4} or {figured bass 6/4/3}—and use the same code whenever that character is needed. Submit a key to your codes with the manuscript. Use curly brackets rather than < and > since these latter are now needed for XML markup.

7.4 *Cross-References.* Use the number 000 for any page references that will need to be filled in after layout is complete.

7.5 Use the highlighting feature of the software for any last-minute problem areas you may need to find again.

7.6 Prepare the front and back matter, including table of contents, captions, list of illustrations, appendixes, and bibliography, in separate files using the same font or font family. You or someone you choose will prepare the index once the final pagination has been established.

7.7 Title each file uniformly, with author name and title, preferably so they sort in proper order.

Holoman WAM3 ch0 introduction 2013-07-01
Holoman WAM3 ch1 2013-07-01
Holoman WAM3 ch95 appendix 2013-07-01
Holoman WAM3 notes to editor 2013-07-01

Make a separate folder for the files that you submit and *don't change them anymore.* Use a different folder for the files that go back and forth as they are edited for publication.

7.8 From this point on, control the file names carefully.

Holoman WAM3 ch1 rev 1 2013–08–15
Holoman WAM3 ch1 proof corrections 2013–10–02
Holoman WAM3 responses to copyeditor 2013–10–02

7.9 Submit your files by e-mail attachment if they are smallish (say, less than 5 GB), or use other means of digital file transfer or sharing if they are larger. For total safety, keep one hard copy, i.e., a paper printout, in a secure location.

7.10 After submission, the master files rest with the publisher, who will exercise the necessary controls to prevent disruptions to the orderly flow toward print, and to protect the files from accidental corruption.

You do, of course, want to take ordinary precautions against file loss: storing a copy in the cloud, for instance. But from this stage on it's more likely that there will be too many versions of the files floating around rather than too few, hence the admonitions in 7.7.

7.11 *Index.* This critical part of any book-length publication is prepared at the very end, often as not under deadline-imposed duress. As in 4.3 above, I recommend DIY, since only the author really understands the nuances of a book's topics. The benchmark professional software is Cindex, which I have used successfully for four books now. The key is to begin by reading, and then re-reading, the classic treatment of the subject: CMS chapter 16, "Indexes."

7.12 *Software.* Acquire the software needed for the task at hand and keep it updated. Some writers do well with a single suite of products, updated every three years or so. Others enjoy the thrill of discovering the sophisticated software available for large-scale bibliographic control, indexing, web publishing, notation, layout, and self-publishing—and they find the dividends well worth the expenditure of funds and the effort to master the machine. For what I paid in 1970s dollars to have a 2,000-page manuscript professionally typed, I could now have new copies of all the software a writer about music might ever need.

8 Best Practices for Student Writers

SOME OBSERVATIONS FOR WRITERS OF PAPERS, THESES, AND DISSERTATIONS

Preliminaries

8.1 *Assemble Your Materials.* In addition to your notes and drafts, have your sources at hand, as well as authoritative reference works you may need as you go. I keep, within reaching distance, the dictionaries mentioned in the introduction and bibliography of this book, foreign-language dictionaries, two Bibles (Latin and King James), a complete Shakespeare, and copies of my own books. Plus some "comfort" books like Bartlett's *Familiar Quotations,* Oxford collections of English and American poetry, and all Michael Steinberg's program notes. The point is: get your gear.

You may wish to organize the bookmarks in your browser for easy access to online resource materials. Just make sure your sources are authoritative.

8.2 Take the time to understand the basic principles of word processing: fonts, characters, margins, notes, and the like. It might be time to learn the principles behind XML and to begin to use the robust formatting aids like CSS (Cascading Style Sheets) that come with your word-processing software. For a long project like

a dissertation, this is pretty much essential, since you can then standardize and reformat all the files with real ease.

8.3 Think once more about the very concept of writing: audience, purpose, tone, and so forth. Effective coaching can be found on websites associated with college and university writing centers. Check to see what's new. Re-read the observations on academic integrity or retake the auto-tutorial.

8.4 *Fair Use and Rights.* Consider the disconcerting world of rights and fair use. In general authors must acquire permission—and, usually, pay a fee—to reprint poetry and music and all illustrations. Rights similarly apply to sound and musical scores. What is worse, the rules vary from medium to medium and from country to country. The complexities are well beyond the scope of this brief guide, but the basic principle is that you must make a conscientious effort to secure permission and rectify any oversights that may later be brought to your attention. Research these questions as they come up, and do your best to recognize the spirit of intellectual property.

8.5 Consider disconnecting. Writing happens more efficiently, more artfully, away from the Internet.

Admittedly, writing offline keeps you from checking online resources, but you can do that in the next pass through your draft. If connected, resist the urge to cut and paste. Pasting from the Internet directly into your manuscript, even if you're just "drafting," can only spell trouble.

8.6 Allocate your time, recognizing that reaching the last sentence is only the beginning of the end. My own experience has been that, for a book-length scholarly study, it takes another year to get the documentation and illustrations tidied up. For theses and dissertations, two or three months of vetting and polishing is to

be expected. For even a short term paper, allow a week or two for others to read your work and for you to get it right.

8.7 Find the characters you need and ways to call for them. This will involve spending a few minutes with the concept of character sets and how they apply to your hardware and software. In particular find the ellipsis, em and en dashes, and any applicable diacritics or special characters. Decide how you wish to deal with sharps and flats. See 1.1, 2.29, and 2.30.

Typescript

8.8 Curiously, about the only time you see an old-fashioned manuscript now—one-inch margins all around, double-spaced—is in the form of a student paper or thesis. (Two spaces after each sentence, and underlining to specify italics, are gone, gone, gone.) For most other venues, notably including everything on the web, single spacing is the norm.

It goes on: the page of 8½ × 11 inches is less and less a useful measure of size. The true word count is accessible with one click of the mouse. By the same token, if you have to squeeze an abstract onto one page or two, your software probably has a "make-it-fit" feature. (See 7.1: 10-page paper = 2,500 words, and a 100,000-word dissertation = 400 pages.)

It follows that for your own writing you should use any layout that works for you. Often I lay out files for publication in Book Antiqua, 12 point, with a three-inch right margin, full justification. The look on my display approximates what the printed result might look like, and this helps shape my thoughts.

And you can use almost any software. I began to move toward all-open-source software a decade ago, and to cloud-based file storage five years later, and have never regretted either step. That doesn't keep me from missing my old Hermes portable typewriter, the IBM Selectric, and WordPerfect. I still edit almost entirely with a no. 2 yellow pencil. On paper.

8.9 *Unnecessary:* the practice of leaving two spaces between sentences. The extra space will be removed before publication anyway. Underlining is out; roman numerals and superscripts (except to flag notes) are just about gone. So is boldface. Always type the arabic number 1 (as opposed to the letter *l*) when you need it.

8.10 *Forbidden:* Emoticons, playful fonts, most Wingdings, most colors. It is best to reserve red for corrections and yellow for editorial highlighting. When in doubt use Arial or Times Roman, 12 point, black (remembering to use a Unicode font like Arial Unicode MS or Lucida Sans Unicode if you need the characters).

8.11 *Style Sheet.* Keep one. When you make a decision on a complicated matter, write it down so that subsequent instances of the problem are solved in the same way each time. See the appendix.

Citations, Again

8.12 *Disciplinary Differences.* Every student has had the experience of learning one system for citation, only to have the next professor demand conformity to a system that seems altogether different. The usual issue is the difference between in-line citation (Holoman, 23), in wide use in some of the most populous academic disciplines, and notes signaled by superscript cues.[12]

12. Holoman, *Writing,* 23.

In music study, preference is usually accorded to the latter manner.

Even with august—one might even say fussy—publications and publishers, these things evolve and mutate according to editorial reasoning, sometimes unnoticed, sometimes with great fanfare.

So when a professor says "MLA style," "Turabian," "*Chicago Manual,* 16th edition," I wouldn't worry too much. The details, not to mention what is being described (iPad, dongle, text message), change too fast. Look it up when the time comes.

8.13 *Footnotes vs. Endnotes.* See 3.4. It doesn't matter which you use, because you can always convert to the other system. Use footnotes for most work submitted as manuscript (since the note is easier to see); use endnotes for longer published material, where laying out the footnotes can take up valuable page space and adversely affect the design.

8.14 *Tracking Citations.* Take great care to record, perhaps with reference-management software, every conceivable fact about a work you expect to cite, especially if there is a reasonable expectation you won't see the item again (for instance, a book returning to Interlibrary Loan). It's a good practice to keep a photocopy or scan of each title page and copyright page in your notes. Even if the published version of a foreign text will be in English translation, keep a copy of the cited text in its original language.

Vetting

8.15 Read your piece aloud, to yourself or to someone else. You will find most of the mistakes and infelicities by this single step.

8.16 Ask a trusted colleague or adviser—the thesis or dissertation director, the instructor, the TA—to read your work before anyone else does. Think about and then act on the suggestions and be prepared to explain any of them you did not take up.

8.17 Any number of decisions—including, notably, the desired word count—can await the first conference of author and editor. It is certainly best to delay the production of the "final" typescript until after the rules, preferences, and standard practices are clear to both.

Submission and Production

8.18 *Electronic Submission.* Writing is typically submitted electronically. Submission by PDF attachment is strongly preferred for a

manuscript that will not be edited further (a course paper) or will be read right away by a diverse audience (a thesis). If you submit your work as, for example, a Microsoft Word attachment, you run the risk of losing track of who has done what to the file.

8.19 If the work is to be published in print, once it meets with your approval and that of the referees, it should be formatted for submission. First, save a copy of your final version in a separate folder so that you can, if necessary, reconstruct what your work looked like as it left your hands. Find the publisher's guidelines and do what is necessary (see chapter 7).

The editorial give-and-take (or professor's corrections and your response) goes on using this second iteration of the files.

8.20 *Editing.* Editors are essential to good writing and its presentation. A major publishing house will have a managing editor, acquisition editors, copyeditors, and so on. At a periodical publication there will be an editor, whose job is to recruit, select, and perfect the content of the journal, and an assistant or copyeditor, who will ready the typescript for publication by marking the copy for typesetting, proofreading, and keeping things on schedule. The classiest publications provide a fact checker to double-check everything. Being assigned a fact checker is a privilege to be savored.

If a particular exception to a house style really makes a difference to you, bring it up. My experience along these lines has generally led to positive results. (My favorite editors have been part surrogate parent, part gifted businessperson, with whom you frame the dream, then see it through to the bookstore.)

8.21 Make certain you understand the author's role in the subsequent production, including expectations for proofreading, indexing, and promoting the work. (Also: who will pay for these things?) At this level scrupulous attention to detail and the meeting of deadlines is critically important: most often adrenaline provides the kick.

8.22 Finally converted into the publication—whether on the web or by a printer, and then published—the work will be released to your public. You should acquire and save this (third) iteration as well. Typically it will be delivered as a PDF of the publication, thus the electronic artifact of your work. This you can store, put in a library, or leave to your heirs. You can even correct the tiny errors you spot after publication before creating the final PDF and tucking it away.

Beware

8.23 The all-time record for problem words in writing about music is held by the following pairs.

its/it's
led/lead
bass/base

The split infinitive—"to boldly go"—is high on my list, too, but everybody is doing it now, and I suppose it must be allowed from time to time.

8.24 For guidance on troublesome words and word pairs, see CMS 5.220.

adverse/averse
advice/advise
affect/effect
compliment/complement
insure/ensure
lie/lay
that/which
toward/towards (afterward, backward, forward)
wrack/rack

8.25 Try not to begin a sentence with *However,* unless of the construction

However hard you try, . . .

8.26 Avoid, where possible, the use of

such as
due to
utilize

and voguish, often misleading words.

amazing/awesome
arguably
definitely
overall

Appendix

PROBLEM WORDS AND SAMPLE STYLE SHEET

a cappella (italic; note spelling)
ad hominem (roman)
aegis
Aeschylus
aesthetic
afterthought
afterward (no *s*)
allargando
alter ego (two words)
appoggiatura
a priori (roman)
à propos (roman, two words, with accent)
archaeologist
avant-garde (hyphen, roman)
bar line (two words)
bas-relief (hyphen, roman)
Beaumarchais's
benefited
Berlioz's
bizarrerie (roman)
bona fide (roman)
Brahms's
bulrushes
caesura (no ligature)
canceled, canceling, cancellation
Christlike
concerto grosso
concertos
consensus
contrapuntist (not contrapuntalist)
correspondence
cortège
da capo (roman)
D.C. (periods, no space)
debatable
debut (no accent)
deity
dénouement (with accent, roman)
discreet (careful)
discrete (separate)
dramatis personae (italic [*Webster's* allows roman])
elegiac
elite (no accent)
Elizabethan
en route (roman)

"Eroica"
étude (accent, roman)
fermata
finale
focuses, focusing, focused (one *s*)
fulfill, fulfillment
grace note (two words)
granddaughter (one word, no hyphen)
herculean (lowercase)
high point (two words)
ibid.
idem
imaginable
indexes (not indices)
interchangeability
interrelated (no hyphen)
Krakow (not Cracow)
legato
Leitmotiv, (pl.) Leitmotive or leitmotivs [*Webster's:* leitmotif]
Livorno (not Leghorn)
maneuver
Missa solemnis (italic, 2nd word lowercase)
modeled
motive or motif, (pl.) motives, (adj.) motivic
motto, (pl.) mottoes
naive (no accent)
naiveté (one accent, roman)
Neapolitan
Neoplatonic
nonconforming (one word)
note values
obbligato (roman, two *b*s)
offstage/onstage
oneself
onomatopoetic
opéra-comique, (pl.) *opéras-comiques* (acceptable in roman)
operagoer
opera seria, (pl.) *opere serie* (acceptable in roman)
ophicleide (no accent)
ostinato
page turn
palette
passim
pejorative
penciled
per se
pitch class (no hyphen)
pizzicato
précis (with accent)
preconscious (no hyphen)
preeminent (no hyphen)
premiere (no accent)
premises
prima donna (roman)
profited, profiting
program (never programme)
protégé (two accents)
pseud.
rearrange
re-create
re-emphasize
re-establish
reintroduce
relevant
repertoire (not repertory)
résumé (two accents)
ritornello
rivaled
role (no accent)
Shakespearean (not Shakespearian)
side step (noun)

sidestep (verb)
sizable
skepticism
skillful
soft-pedaled
soulless (no hyphen)
staff, (pl.) staves
status quo (roman)
straightforward (no hyphen)
straw man (two words)
subject matter
subtitle (no hyphen)
supersede
Tchaikovsky
theater
thoroughbass (one word)
thoroughgoing (one word)
toward (no *s*)
traveled, traveling
tremolo
tutti
underrate (no hyphen)
unmistakable
upturn (one word)
vainglorious
vice versa (roman, no hyphen)
Virgil
vis-à-vis (roman, accent, hyphens)
voice leading (no hyphen)
voice pairs
von Bülow
Washington, D.C. (no space)
whereabouts
willful

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