

BLACK MUSIC RESEARCH PUBLICATIONS

STYLE GUIDE

Sixth Edition

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The editorial style of *Black Music Research Journal* and other CBMR publications conforms to the practices outlined in *The Chicago Manual of Style*, 15th edition (Chicago: University of Chicago Press, 2003). Authors should consult the *Manual* for matters of punctuation, formation of possessives, capitalization, hyphenation, alphabetization, treatment of titles of musical works, treatment of titles in foreign languages, quotation of text by other authors, and other stylistic matters not explicitly addressed here. The author/date method of documentation as described in the *Manual* is used in all Center publications.

Manuscript Preparation

The author's manuscript, including indented quotes, reference list, notes, appendixes, and discography, should be entirely double-spaced. Authors should underline text to be typeset in italic (please do not print in italic or bold italic font because it is easy to miss in copyediting and typesetting). For text to be typeset in bold, a boldface font may be used.

Quotations of fewer than six typewritten lines should be placed in quotation marks and treated as regular text. Longer quotations (six or more typewritten lines) should be double-spaced. Authors should use Times New Roman typeface, and Microsoft Word is the preferred file format. We request that authors not use styles for various levels of heads.

The reference list, notes, discography, and musical examples should be placed at the end of the manuscript. Please do not insert musical exam-

ples or other illustrations within the body of the text. References to the figures, tables, and examples should be placed in the text as described on pages 7–9. Authors whose manuscripts may contain text presented in any format other than paragraph-style should submit sample pages for stylistic consideration very early in the project.

The title of the article should appear at the beginning of the article. It should be followed by the author’s byline in the following format: Mary J. Doe. Affiliation information is presented in the brief biographical statement not as a part of the byline.

Articles should not begin with a subhead immediately following the byline. There should be at least one paragraph of text between the byline and any succeeding subhead.

Authors should provide a brief (1–5 sentence) biographical sketch. Book titles should be followed by publisher and date in parenthesis, e.g., Jazz Dance (Macmillan, 1964).

If used, acknowledgments may not exceed five typeset lines. It is CBMR policy to place acknowledgments at the end of the text.

Manuscripts should be e-mailed to Christopher Wilkinson, BMRJ Editor, at Chris.Wilkinson@mail.wvu.edu.

Manuscripts submitted to the Center are sent to members of the editorial board for review. Their recommendations are considered in the preparation, where necessary, of an edited copy of the manuscript.

Following are clarifications of a few matters of editorial policy.

Dates and Time

The CBMR uses the month-day-year method of indicating dates, as discussed in the *Manual* (see section 6.46). For example:

June 10, 1967, was a date to remember.

In April 1940 . . .

Decades identified by centuries should be expressed in figures or spelled out in lowercase letters. For example:

the 1920s (not 1920’s)

the twenties (not the 20’s or the ‘20s)

References to particular centuries should be spelled out (e.g., “the twentieth century,” not “the 20th century”).

The abbreviations “a.m.” and “p.m.,” indicating division of the time of day, should be set in lowercase with no space within the abbreviation.

Abbreviations

A&R	Artists and repertoire	no.	number
ca.	circa	n.p.	no publisher or no place
CD	compact disc	op.	opus
comp.	compiler	pt.	part
ed.	editor or edition	pl.	plate
Ex.	Example	R&B	rhythm and blues
ips	inches per second	R&R	rock and roll
LP	long-playing [record]	rev. ed.	revised edition
m.	measure	rpm	revolutions per minute
min.	minutes	sec.	seconds
mm.	measures	sect.	section
MS	manuscript	trans.	translator
n.d.	no date	vol.	volume

Writing Style

For numbers that appear in text, the procedure outlined in the *Manual* (sect. 9.3) should be used: “In nontechnical contexts, the following are spelled out: whole numbers from one through one hundred, round numbers, and any number beginning a sentence. For other numbers, numerals are used.”

The above rule holds true for **ordinal numbers** as well, with most numbers larger than one hundred being given in figures, e.g., 128th. Note that, for ordinal numbers that include “second” and “third,” CBMR style uses “nd” and “rd,” respectively, for example, 122nd or 123rd.

When **inclusive numbers** are used, the second numbers should be written completely, for example, pages 40–44 and 182–199. However, when the range refers to date, the first two digits of the second year should be omitted, e.g., 1957–58.

As a general rule, **abbreviations** should not begin a sentence but should be spelled out. Some exceptions to this general rule might be

words that are used almost exclusively as abbreviations (e.g., titles such as Mr., Mrs., Ms., or Dr.)

Proper names of peoples according to nationality, race, tribe, religion, and other such groupings are capitalized (e.g., “African-American, Englishman,” or “Negro”). But “designations based loosely on color are usually lowercased” *Manual*, sect. 8.43). For example:

black Americans
white
nonwhites

Terms such as “African American” or “Latin American” are not hyphenated when they are used as nouns and hyphenated when they are used as adjectives.

For **capitalization of the titles** in the references list, see “Reference List” beginning on page 9.

For **titles within the text**, a headline style of capitalization is used: capitalize all words except articles (e.g., “the,” “a,” “an”), prepositions (e.g., “into,” “in,” “by”), and coordinating conjunctions (e.g., “and,” “or”). The first and last words of the title and subtitle are always capitalized, regardless of their part of speech.

In text, the complete title of a book is set in italic type (underlined in the manuscript) with an **embedded title** in quotation marks; the title of a journal article is enclosed in quotation marks with any embedded title in single quotation marks.

Titles of newspapers should carry some identification of the city of origin. If the city is not a part of the proper name of the paper (e.g., Chicago Tribune), then it should be inserted as an editorial addition (e.g., The [Indianapolis] Freeman).

In a list of **three or more items in a series**, a comma should be used before the conjunction joining the last two elements (e.g., blues, jazz, and bebop).

The **possessive of singular nouns** is formed by added an apostrophe and an *s*. The **possessive of plural nouns** is formed by adding an apostrophe only. This rule also covers proper nouns.

In matters of **grammar and style**, authors are asked to avoid the use of

double prepositions, clichés, and colloquialisms. To the most logical extent possible, sentences should not end with prepositions.

When two or more exact synonyms are available, it is preferable to use the shorter word, e.g., use “disfranchisement” rather than “disenfranchisement.”

The letter-by-letter system of **alphabetizing** should be used. For example, the alphabetization of MacMillan, McArthur, Macauly, and Mason would appear

Macauly
MacMillan
Mason
McArthur

Long dashes (em-dashes) used as punctuation in text should be typed as two hyphens with no additional space on either side.

CBMR style follows the revised *Manual* style of setting the titles **Jr.**, **Sr.**, and **III** without a comma, e.g., John Smith Jr. or Primous Fountain III.

Designations of Keys, Pitches, and Sections

A **key** should be indicated by a capital letter and the mode of the key in lower case letters, e.g., C or C minor. Designations for sharp, flat, or natural may be spelled out and preceded by a hyphen, e.g., E-flat major.

Individual **pitches** are shown in lower case italic type and are shown in manuscripts by an underline, e.g., *d* or *d#*.

Letter references to **structural parts** are shown in uppercase roman type, e.g., the A section.

Musical Examples and Illustrative Matter

Musical examples, tables, and figures should be referenced in the manuscript text (e.g., “(see Table 1)”).

If the author chooses to use **photographs** as illustration for the article,

the photographs may be submitted electronically (300 dpi, .tif format) or may be submitted hard copy. For hard copy, black-and-white glossies are preferred.

Authors are requested to carefully select **musical examples** that accompany articles and to include only those examples that clearly and succinctly illustrate the discussion. Authors may provide examples in electronic format (1200 dpi, .tif format). For hard-copy submission, examples should be clear and clean and should not be photocopies.

Authors must secure and provide the editor with permission in writing to reproduce copyrighted material. All reprint permission fees are the responsibility of the author.

Musical examples are referenced as follows:

In text: In Example 1 . . .

Parenthetically: (see Ex. 1).

Measure numbers within musical examples are referenced as follows:

In text: measure 10

Parenthetically: (m. 10) or (mm. 32–33)

Captions should be placed above all illustrative material in the following format:

Example 1. “Song to the Dark Virgin,” Florence Price, mm. 15–18.

All illustrative matter should be placed at the end of the manuscript.

Documentation

Note that CBMR style uses a references list rather than a conventional bibliography—that is, a list of the books, articles, and primary source of materials cited within the text of the article.

Notes

A note may be used as an explanation or elaboration of a point in the text, but authors are encouraged to include all substantive materials in the text and to carefully consider the necessity for any material to be included in a note. CBMR style does not encourage the use of lengthy

footnotes; and notes that are deemed necessary should be stated as succinctly as possible. Notes may contain reference citations as documentation (see “Reference Citations” section, below).

In cases where the citation of a record label and number may prove awkward or disruptive within the text, this information may be moved to a note.

Notes should appear as endnotes and be double-spaced.

Reference Citations

Reference citations within text should include within parenthesis the author’s last name, the year of publication, and the page number(s), e.g., (Smith 1993, 10), (Smith 1993, 10–11), or (Standifer and Reeder 1972, 51). For references with three or fewer authors, all authors should be listed. For references with four or more authors, the first author followed by et al. may be used.

When page numbers are inclusive, both numerals should be written out in full, e.g., 183–184, not 183–4. When reference citations for the same publication appear in close proximity, without intervening citations for different publications, the page number alone in parentheses is sufficient, as for example,

Integral to that process were the qualities of language of slaves on Colonel Loyd’s plantation, where Douglass heard the singing referred to My Bondage and My Freedom ([1855] 1970), the principle text for his commentary on slave music. In the language Douglass described slaves sang “the most pathetic sentiment in the most rapturous tone, and the rapturous sentiment in the most pathetic tone” (57). Again one thinks of the blues when reading Douglass’s description of slave song: “In the most boisterous outbursts of rapturous sentiment, there was ever a tinge of deep melancholy” (76).

When two or more works by **different authors** are shown in reference citations, they should be separated by a semicolon, e.g., (George 1944, 15; Smith 1984, 10). References should be listed in chronological order.

For **anonymous** newspaper articles, the first few words of the title of

the article, with headline-style capitalization, is used in place of the author's name. For example:

("Jazz Musicians Plan" 1985).

For a **book with no known author**, the title may be given in the text followed by the date in parentheses; or a shortened form of the title and the date, both in parentheses, may serve as the reference citation. For example:

the book Jubilee Songs (1872) . . .

(Jubilee Songs 1872) . . .

For citations that refer to one **volume within a multivolume work**, the volume number is separated from the page number(s) by a colon, e.g., (Smith 1993, 4:194).

A citation that includes reference to a footnote in the original source should be formatted as follows: author, date, page number, and note, e.g., (Smith 1996, 10n6).

Reference citations that appear **following a quote** are placed between the close quote and the following punctuation or word. For example:

research" (Smith 1973, 10), following . . .

research" (Smith 1984, 10).

However, if the quotation demands its own punctuation (for example, a question mark or exclamation point), that punctuation is placed before the quotation mark and the sentence is closed, following the reference citation, with a period. For example:

. . . in this?"(Myers 1972, 482–483).

A reference citation that follows a block quote should always follow the terminal punctuation. For example:

[Varèse] took for himself, and encouraged in others, absolute freedom in composing. Inevitably, while I was studying with him, I began to think as he did and to compose music which was performed; music which was applauded by the avant-garde, such as were found in the International Composers' Guild. As a matter of fact, I was so intrigued by what I learned

from Mr. Varèse that I let it get the better of me. I became its servant, not its master. (Still 1975, 115)

Reference List

It is preferable that **authors' first names** be given in full, except in cases where individuals are known only by their initials. When first names must be supplied (e.g., "John Tasker" for "J. Tasker"), the supplied portion should be presented in brackets (as, for example, J[ohn] Tasker).

When there are **two or more authors** in a citation, the names of the second and succeeding authors should appear separated by commas and not reversed (e.g., Standifer, James A., and Barbara R. Lundquist).

If the second author has the same last name as the first author, the names should be repeated (e.g., Stearns, Marshall, and Jean Stearns.)

If **no author** is given, the reference-list entry for an article is presented in the following order: title of the article with sentence-type capitalization; year of publication; title of the journal or newspaper; month and day of publication; and section and page number, separated from the date by a colon. For a book, the order should be as follows: title, date, and publication information.

The reference list uses a "down" style of **capitalization** for the titles of materials. Only proper names and the first word of the title and of the subtitle are capitalized. However, the titles of journals in which articles appear as series titles use headline-style capitalization.

The **titles of journals** should be given in full and not abbreviated.

The **subtitle** of a book or journal article should be separated from the title by a colon, not by a semicolon.

In the reference list, when the title of a book or journal article includes the title of another publication within it, the **embedded title** should be set in quotation marks (e.g., William Grant Still: "Songs of separation").

Publishers' names should be listed in full; however, an initial "The" and the abbreviations "Inc.," "Co.," and "Ltd." should be omitted.

For consistency, the names of publishers that contain "and" and "&" should be standardized as "and" (e.g., "Harper and Row" or "Boosey and Hawkes").

When the **name of a state** follows that of a city in the reference list, the

standard form of abbreviation should be used, as opposed to the two-letter form for use with zip-code addresses, e.g., “Ill.,” “Okla.,” “W.Va.” (see *Manual*, 15.29).

When a book or journal article is **forthcoming** or **in press** and the projected year of publication is not known, the abbreviation “n.d.” should replace the date in the citation. The statement “Forthcoming” or “In press” should replace the publication information of the book or the inclusive page numbers of the article.

Reference information for a **reprint** publication should appear as follows: author; reprint date; title; original publication information, including original publication date; and reprint publication information.

Deren, Maya. 1983. Divine horsemen: The living gods of Haiti. London: Thames and Hudson, 1953. Reprint, New York: McPherson.

When citing a very old publication (i.e., seventy-five years or older), the original publication date is enclosed in brackets and followed by the reprint date; only the reprint publisher is needed following the title.

Trotter, James M. [1878] 1968. Music and some highly musical people. New York: Johnson Reprint Company.

For a **multivolume work that is still in progress**, the year of the first volume is followed by a dash, e.g., 1981–.

If a work is **part of a series**, the series title and number follows the book title in roman type and headline capitalization.

For **serial publications**, such as scholarly journals and magazines, volume number and issue number should be provided. The month and day of the issue should be included in parentheses following the issue number.

If **newspaper articles** that include a byline are used, they should be given in the reference list in a format similar to journals, however, the month and day of the newspaper replaces the volume and issue number. Page information sufficient to locate the article, e.g., sections, if applicable, should be included.

For **printed music**, the citation should include the author, title, and publication information in the same format as for a book. Information about the instrumentation of the work should be enclosed in parentheses following the title. See “Sample Reference List” for examples.

If a **score** is available only in a manuscript facsimile, the publication information should be replaced by a statement of the form in which it can be obtained and the source from which the score is available (e.g., “Facsimile. Available from the composer.”).

If a score is unpublished, the publication information should be replaced by the name of the archive or repository that holds it.

For **sound recordings**, the composer and title of a recorded composition are given in the same format as for a book or article. Optionally, the names of the performers and their instruments may follow the title. The name of the record label and the label number follow the names of the performers if they are included. If the date of the recording is available, it follows the label number, separated by a comma. Other pertinent information (such as “Compact disc” or “Audiocassette”) should be added to conclude the citation. See the “Sample Discography” for examples.

Sample Discography

Davis, Miles. Bitches brew. CBS CGK 26. Compact disc.

Fitzgerald, Ella. You’d be so nice to come home to. The Smithsonian collection of classic jazz. Smithsonian Institution/Columbia Special Products P6 11891.

Walker, George. Sonata. Natalie Hinderas, piano. Desto DC-7102/3 (ca. 1971).

Warwick, Dionne. Hot! Live and otherwise. Arista AC9-8111. 2 vol. Audiocassette.

Wilson, Olly Woodrow. Akwan. Columbia M 33434 (1975).

Sample Reference List

Bilby, Kenneth M. 1985. The Caribbean as a musical region. In Caribbean Contours, edited by Sidney W. Mintz and Sally Price, 181–218. Baltimore: Johns Hopkins University Press.

Charters, Samuel B., and Leonard Kunstadt. 1981. Jazz: A history of the New York scene. Garden City, N.Y.: Doubleday, 1962. Reprint, New York: Da Capo Press.

- Cuney-Hare, Maud. 1936. Negro musicians and their music. Washington, D.C.: Associated Publishers.
- Davis, Ronald. 1980. A history of music in American life, vol. 2, The gilded years, 1865–1920. Huntington, N.Y.: Kreiger.
- de Lerma, Dominique-René. 1981–. Bibliography of black music. Westport, Conn.: Greenwood Press.
- DjeDje, Jacqueline C. 1978. American black spiritual and gospel songs from southeast Georgia. Monograph no. 7. Los Angeles: University of California, Center for Afro-American Studies.
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- Halker, Clark. 1988. Been a long time coming: A history of Local 208 and the struggle for racial equality in the American Federation of Musicians. Black Music Research Journal 8, no. 2: In press.
- Hughes, Langston. 1926. The Negro artist and the racial mountain. The Nation 122 (June 23): 693–694.
- Ivey, Donald. 1981–1982. Willis Patterson's "Anthology of art songs by black American composers." Black Music Research Journal 2, no. 1: 106–126.
- Jazz musicians plan 20th anniversary festival. 1985. Chicago Tribune May 2: sect. 5, 8.
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- Jones, A. M. 1954. African Rhythm. Africa 24: 26–47.
- . 1959. Studies in African music. Vol. 2. London: Oxford University Press.
- Jubilee Singers. Scrapbooks. Fisk University Library, Special Collections Department.
- Jubilee Songs: As sung by the Jubilee Singers of Fisk University, Nashville, Tennessee, under the auspices of the American Missionary Association. 1982. New York: Biglow and Main.
- Kimball, Richard. 1969. Jacket notes, The eighty-six years of Eubie Blake. Columbia Records C2S 847.

- Maultsby, Portia K. 1974. Afro-American religious music: 1619–1861. Part 1—historical development. Part II—computer analysis of one hundred spirituals. Ph.D. diss., University of Wisconsin–Madison.
- Merriam, Alan P. 1959. African music. In Continuity and change in African cultures, edited by William R. Bascom and Melville J. Herskovits, 49–86. Chicago: University of Chicago Press.
- Oliver, Paul. 1980. Blues. In The new Grove dictionary of music and musicians, edited by Stanley Sadie, 2:812–819. London: Macmillan.
- Rogers, Jack. 1981. Letter to the author, June 23.
- Simeon, Omer. 1955 Oral history interview, August 18. Held at the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, La.
- Smith, Peter. 1978. Telephone conversation with the author, April 15.
- Stearns, Marshall, and Jean Stearns. 1964. Jazz dance: The story of American vernacular dance. New York: Macmillan.
- Tischler, Alice. 1981. Fifteen black American composers: A bibliography of their works. Detroit Studies in Music Bibliography, no. 45. Detroit: Information Coordinators.
- [Varèse, Louise]. 1925. Program notes, International Composers' Guild Concert. February 8. ICG Programs. Music Division, New York Public Library, New York.
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- Wolfe, Charles. 1980. Rural black string band music. Black Music Research Newsletter 4, no. 2: 3–4.

Sample List of Printed Music

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- trombone, viola, cello, and piano). Facsimile. New York: American Composers Alliance.
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- Joplin, Scott. 1974. *The ragtime dance* (chamber orchestra). From The red back book, edited by Gunther Schuller. New York: Multimood Music.
- Logan, Wendell. 1978. Duo exchanges (B-flat clarinet and percussion). Facsimile. Available from the composer.
- Matthews, Artie. 1913. Pastime rag. no. 1: A slow drag (piano solo). St. Louis: Stark Music.
- Nuñez-García, José Mauricio. 1977. Requiem mass, edited by Dominique-René de Lerma. New York: Associated Music Publishers.
- Smith, Hale. 1974. *Velvet shoes* (medium voice and piano). In The valley wind, 13–16. New York: Edward B. Marks.
- Swanson, Howard. 1950. Sonata (piano solo). New York: Weintraub.