

# STYLE GUIDE

## MUSICultures

*Journal of the Canadian Society for Traditional Music*

*Revue de la société canadienne pour les traditions musicales*

The following guide has been adapted from *The Chicago Manual of Style, 16<sup>th</sup> ed.*

## In-Text Citations

### Single Sources

Identify a source by author, year and page number where applicable; place at the end of the sentence:

(Herman 1987: 13).

### Multivolume Works

Add the volume number between the date and the page number (1979, vol. 4: 132).

### Multiple Sources

(Herman 1987: 13; Browner 1995: 18; Pisani 2005: 143).

> **A semi-colon** separates multiple works by **multiple authors**.

(Whittaker 1967, 1975; Wiens 2005).

> **A comma** separates multiple works by **a single author**.

> Use “and” only in a sentence: See Whittaker (1967) and Wiens (2005) for a discussion of this.

### Republished Material

Include both the new date and the original date of publication in your in-text citation.

(AUTHOR NEWER DATE [ORIGINAL DATE OF PUBLICATION])

(Vander 1996 [1988])

### Multiple Authors or Editors

If there are **3 or fewer** authors or editors, list **all** the names in the in-text citation.

(Herman, Browner and Pisani 2010: 18)

If there are **more than 3 authors** or editors, list only one name, and then write “et al.”

(Herman et al. 2011: 23)

### Multiple, Consecutive Citations from a Single Source

When citing multiple times from one source, include only the page number (45), as long as the source of the citation is clear – usually, if the citations are in the same paragraph. If not, restate the author and date (Jameson 1991: 45). **Avoid the use of “ibid.”**

### Interviews and Personal Communication (including Email Correspondence)

Indicate **emails, interviews** and other forms of **personal communication** with the appropriate phrase in the in-text citation and the reference list:

> As he once told me, “music is not always the food of love” (personal communication, May 3, 2010).

- > She insisted that she does it for the musician's equivalent of "the love of the game" (interview, July 14, 2012).

Quotations from oral interviews should be edited for punctuation rather than allowed to remain incorrect.

## Reference List

The reference list (called References) should appear **after** the endnotes. Preserve the original capitalization of the source's title.

### 1. BOOKS

#### 1.1 Books

LAST NAME, FIRST NAME. DATE. *TITLE*. PLACE: PUBLISHER.

Pisani, Michael. 2005. *Imagining Native America in Music*. New Haven: Yale University Press.

#### 1.2 Books with an editor or editors

LAST NAME, FIRST NAME, ed. DATE. *TITLE*. PLACE: PUBLISHER.

LAST NAME, FIRST NAME, FIRST NAME LAST NAME, and FIRST NAME LAST NAME, eds. DATE. *TITLE*. PLACE: PUBLISHER.

Gibney, Mark, Rhoda E. Howard-Hassmann, Jean-Marc Coicaud, and Niklaus Steiner, eds. 2007. *The Age of Apology: Facing Up to the Past*. Philadelphia: University of Pennsylvania Press.

#### 1.3 Books with an author, editor, and translator

LAST NAME, FIRST NAME OF AUTHOR. DATE. *TITLE*. Trans. NAME OF TRANSLATOR. Ed. NAME OF EDITOR. PLACE: PUBLISHER.

Fischer, Hans. 1986. *Sound-Producing Instruments in Oceania: Construction and Playing Technique, Distribution and Function*. Rev. ed. Trans. Philip W. Holzknecht. Ed. Don Niles. Boroko, PNG: Institute of Papua New Guinea Studies.

#### 1.4 Multiple Works by One Author

In cases where there are multiple references by the same author, after the first reference, replace the author's name with 3 em dashes.

- > Works by a single author should be in **chronological order**, oldest to newest.

Jameson, Fredric. 1972. *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*. Princeton, NJ: Princeton University Press.

———. 1981. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Ithaca, NY: Cornell University Press.

———. 1991. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press.

#### 1.5 Multiple Authors

- > First author's name is inverted (LAST, FIRST); subsequent names are not (FIRST LAST).

- > **For 10 names or fewer, list all names.** For more than 10 names, list the first 7 authors, then write “et al.”

### 1.6 Multiple Works by One Author but with Different Coauthors

Single-author entries precede multi-author entries beginning with the same name:

Feld, Steven. 1981. “Flow Like a Waterfall”: the Metaphors of Kaluli Music Theory. *Yearbook for Traditional Music* 13:22-47.

Feld, Steven and Keith Basso, eds. 1996. *Senses of Place*. Santa Fe: School of American Research Press.

When one author has coauthored with different authors, the **entries are alphabetized according to coauthors’ last names:**

Feld, Steven and Keith Basso, eds. 1996. *Senses of Place*. Santa Fe: School of American Research Press.

Feld, Steven and Douglas Coupland, eds. 2001. *This is a Fake Book*. Fake Place: Fake Publishing Company.

### 1.7 Chapter in Book

AUTHOR. DATE. TITLE OF CHAPTER. In *TITLE OF BOOK*, PAGE NUMBERS OF CHAPTER. Trans. NAME OF TRANSLATOR. Ed. NAME OF EDITOR. PLACE: PUBLISHER.

Biersack, Aletta. 2005. On the Life and Times of the Ipili Imagination. In *The Making of Global and Local Modernities in Melanesia: Humiliation, Transformation and the Nature of Cultural Change*, 135-62. Ed. Joel Robbins and Holly Wardlow. Hampshire, U.K.: Ashgate.

- > “Ed.” here stands for “edited by,” so “eds.” never appears here, even when there are multiple editors.
- > Note that “in” is not in italics. No “in” used for periodicals.

### 1.8 Multivolume Sets

#### Citing the Whole Work

NAME OF EDITOR, ed. DATE. *TITLE OF SERIES*. TOTAL NUMBER OF VOLUMES vols. PLACE: PUBLISHER.

Graham, Marcus, ed. 1951. *Viking Fund Publications in Anthropology*. 15 vols. New York: The Viking Fund.

#### Citing one Volume

NAME OF AUTHOR. DATE. *TITLE OF INDIVIDUAL VOLUME*. Ed. EDITOR OF INDIVIDUAL VOLUME. Vol. NUMBER of *TITLE OF SERIES*, ed. EDITOR OF SERIES. PLACE: PUBLISHER.

McAllester, David P. 1949. *Peyote Music*. Ed. R. Linton. Vol. 13 of *Viking Fund Publications in Anthropology*. Ed. Marcus Graham. New York: The Viking Fund.

#### 1.8 Edition other than the first

Strunk, William and E. B. White. 1979. *The Elements of Style*. 3rd ed. New York: Macmillan.

- > Revised edition is abbreviated: Rev. ed.

### 1.9 Reprinted Works

AUTHOR. NEWER DATE [ORIGINAL DATE]. *TITLE*. Reprinted with an introduction by NAME. PLACE: PUBLISHER.

Brillat-Savarin, Jean Anthelme. 1960 [1825]. *The Physiology of Taste, or Meditations on Transcendental Gastronomy*. Reprinted with an introduction by Arthur Machen. New York: Dover Publications.

- > Note that a reprinted work is different from multiple editions of a work.

## 2. ARTICLES

### 2.1 Articles in Academic Journals

AUTHOR. DATE. TITLE OF ARTICLE. *TITLE OF JOURNAL* VOLUME NUMBER (ISSUE NUMBER): PAGE NUMBERS OF ARTICLE.

Guilbault, Jocelyne. 2011. Discordant Beats of Pleasure Amidst Everyday Violence: The Cultural Work of Party Music in Trinidad. *MUSICultures* 38 (1): 7-26.

### 2.2 Articles in Newspapers

AUTHOR. YEAR. TITLE OF ARTICLE. *TITLE OF NEWSPAPER*. DAY MONTH, SECTION AND PAGE NUMBER.

Alexander, Laurie. 2010. Things Heat Up. *Toronto Star*. April 2, A33.

- > If there is no author, use the title of the article or a description of the article as the first element in the entry.

## 3. DISSERTATION, THESIS, AND OTHER UNPUBLISHED PRINT MATERIAL

### 3.1 Dissertations and Theses

Hoffman, Bernard. 1955. Historical Ethnography of the MicMac of the 16th and 17th Centuries. PhD dissertation, University of California.

Moore, Christopher. 1977. Merchant Trade in Louisbourg, Île Royale. MA thesis, University of Ottawa.

### 3.2 Program notes

Smith, David Kenneth. 2003. Program notes. 1840: Wedding-Year Lieder of Robert and Clara Schumann. Faculty recital. Beaver Falls, PA: Geneva College. October 30.

## 4. ONLINE SOURCES

### 4.1 Online Articles

Include as much of the following information as possible:

AUTHOR. DATE. TITLE OF PAGE. *TITLE OF WEBSITE*. OWNER OR PUBLISHER OF WEBSITE. URL (accessed DAY MONTH YEAR).

Spielberger, Katie. 2008. Pamyua (Encore!). *Capital City Weekly: Arts & Entertainment*. September 17. [http://www.capitalcityweekly.com/stories/091708/ae\\_20080917041.shtml](http://www.capitalcityweekly.com/stories/091708/ae_20080917041.shtml) (accessed December 2, 2010).

- > **If there is no clear author, use the owner or name of the site as the author.**
- > **If there is no clear date, use the year of the date of access as the year.**

#### 4.2 MySpace pages, Homepages, and Other Common Websites

If there is no clear title for the website, such as MySpace pages, add a descriptive phrase in place of the title and put it in square brackets.

NAME OF ARTIST. [MySpace page]. URL (accessed DAY MONTH YEAR OF ACCESS).

TeamNikaop. [MySpace page]. <http://www.myspace.com/teamnikaop> (accessed December 11, 2011).

#### 4.3 Online Interviews

NAME OF INTERVIEWEE. DATE. TITLE OF INTERVIEW. Interviewed by NAME OF INTERVIEWER. *TITLE OF SITE*. (DAY MONTH OF INTERVIEW). URL (accessed DAY MONTH YEAR OF ACCESS).

Gillis, Margie. 2011. A Lack of Compassion. Interviewed by Krista Erickson. *SunNews* (June 1). <http://www.sunnewsnetwork.ca/video/971454253001> (accessed June 21, 2012).

### 5. AUDIOVISUAL MATERIAL

- > Sound recordings are listed separately, after the References, in a list entitled “Discography”
- > Films are listed separately, after the References, in a list entitled “Videography”
- > Specify the medium, and include an identifying number (such as a catalogue number) wherever possible
- > If there is no number, signal this fact with [n.n.]

NAME OF ARTIST. DATE. *TITLE OF ALBUM*. LABEL CATALOGUE NUMBER. MEDIUM.

Paul Winter Consort. 2007. *Crestone*. Living Music LMU-41. Compact disc.

Emcee One. 2004. *A Collection of Demos*. One Innertainment [n.n.]. Compact disc.

- > If you are primarily citing the liner notes, list the entry with the other references, not in the discography:

NAME OF ARTIST. DATE. Liner notes. *Title of ALBUM*. LABEL CATALOGUE NUMBER. MEDIUM.

Paul Winter Consort. 2007. Liner notes. *Crestone*. Living Music LMU-41. Compact disc.

### 6. INTERVIEWS AND PERSONAL COMMUNICATIONS

List interviews and other forms of personal communication in a separate list, after the References, but before the Discography, using an appropriate title.

LAST NAME, FIRST NAME OF CORRESPONDENT. YEAR OF COMMUNICATION. TYPE OF COMMUNICATION with the author. PLACE OF COMMUNICATION. DAY MONTH OF COMMUNICATION.

RedCloud. 2011. Email correspondence with author. Hawthorne, California. July 22.

## Spelling

- > Use “-our” endings (labour, behaviour, flavour, etc.)
- > Use “z” spellings (analyze, organized, characterize, etc.)

### Common spelling concerns

acknowledgement	Montréal
adviser	multi (no hyphen, usually; e.g., multicultural)
artifact	naive; naïvete
benefited, benefiting	postcolonial
centre, centred, centring	postmodern
cheque	poststructural
coefficient	program (but programmed, programming)
cooperate BUT co-operative	Protestant
coordinate	Québec
email	sizable
enrolment	skeptical
focused, focuses, focusing	St. Anne (NOT St Anne)
fulfill, fulfilled	toward (NOT towards)
internet	tradition bearer
interrelated	World Wide Web
judgement	
licence = noun; license = verb	
modelled	

## Other Notes

### Format of Date

The date format is always MONTH DAY, YEAR both in the body of the text and in the reference lists. If there's no year, then it's MONTH DAY.

### Placement of Acknowledgements

If you'd like to acknowledge thanks for an article, do so in an *unnumbered* endnote that appears before the first endnote.

### Hyphens and Dashes

Name	Symbol	How to create it in Word	Use
hyphen	-	type -	used to hyphenate words, separate telephone numbers, separate page numbers
em dash	—	CTRL+ALT+NumPadMinus	used for parenthetical remarks insert spaces around em dash
3-em dash	———	CTRL+ALT+NumPadMinus x3	replaces author's name when multiple entries for a single author in reference list

### Ellipses

Should have space on either side, unless preceded by a period, in which case only a space after

### Duplicate Entry in References and Discography

Occasionally, an in-text citation will lead you to an entry in the References *and* in the Discography (Marshall 2005), if Marshall has written a book and recorded an album in the same year, for example. When this happens, include the title in the in-text citation, in order to avoid confusion (Marshall, *Avoiding Confusion* 2005).

### Italics for Emphasis in Quoted Material

In case emphasis is added, or appears in original, use: (2001; emphasis in original) or (2001; emphasis added). Note use of semi-colon.

### Figures

- > Abbreviate “Figure” to “Fig.” Plural is still “Fig.”
- > Capitalize “Fig.” if referred in-text: See, for example, Fig. 1-2.
- > Remember to indicate placement in text, but submit images to editor as separate files

### Common Abbreviations

- > e.g., i.e.,           no italics and followed by comma
- > et al.                period after “al”; no italics, no comma
- > [*sic*]               italicize; no period

### Block Quotations / Direct Quotations

Direct quotations of **forty words or more** should appear in a block quotation: they should be indented and single-spaced without quotation marks. Include a blank line before and after a block quotation. The in-text parenthetical citation appears **after the final punctuation**; don’t forget to capitalize the first letter of your parenthetical citation:

There is no relationship of power without the means of escape or possible flight.... At the very heart of the power relationship, and constantly provoking it, are the recalcitrance of the will and the intransigence of freedom. (Foucault 1983: 142)

### Acronyms in Reference List

Sometimes the author of a source is an institution with a very long name. When this is the case:

- > Write out the first in-text instance in full, with the acronym in brackets: Australian Institute of Aboriginal and Torres Strait Islanders Studies (AIATSIS).
- > Subsequent in-text references can be cited as (AIATSIS 2010).
- > The reference list entry **should begin with the acronym** and then include the full name of the institution in brackets:  
AIATSIS (Australian Institute of Aboriginal and Torres Strait Islanders Studies). 2010.  
Statement on Key Issues identified at the Information Technologies and Indigenous Communities (ITIC) Symposium, Canberra, July 13-15. Canberra: AIATSIS.

### Secondary Sources that have Quoted Other Sources

If you quote a source that is quoting another source, write “qtd. in” in your in-text parenthetical citation:

Frank London describes the klezmer revival as “really start[ing] in the middle of nowhere” (qtd. in Kirshenblatt-Gimblett 2002: 143).

### Foreign Languages

The English translation of foreign languages should go in round brackets. The translation should not be in italics, even if the text of the original language is:

Kindaichi, Kyosuke. 1931. *Ainu Jojishi Yukara no Kenkyu* (Research about Ainu Epic Poems). 2 vols. Tokyo: Toyo Bunko.

### Other Notes

- > There is no space between single and double quotation marks: She told me that “her father said it was ‘all part of his plan to take over the world.’”
- > Commas and periods go inside punctuation; colons and semi-colons go outside: Jones claimed, “It’s all ethnomusicology to me.”
- > When quoting material, preserve original spelling, punctuation, etc. Signal changes with [*sic*] only when to not signal these differences would be distracting for the reader.
- > Write out centuries in numerical form, with no superscript: 20th century.
- > Italicize foreign words at first mention but leave in roman type (no italics) afterwards.
- > Names of dance tunes appear in uppercase but not in italics or quotation marks: the Rabbit Dance, the White Cockade, the Eightsome Reel

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