STYLE GUIDE (updated April 2024)
MUSICultures
Journal of the Canadian Society for Traditional Music
Revue de la société canadienne pour les traditions musicales

MUSICultures applies Canadian standards and conventions for spelling and follows the *Chicago Manual of Style, 17th ed.*, on matters of style and citation style.

In-Text Citations

Single Sources
Identify a source by author, year and page number where applicable; place at the end of the sentence. Page numbers are needed when referencing a specific information that can be traced to a particular page, paragraph, or section of a work, whether or not you are including a direct quote. **(n.b.: the in-text citation style varies slightly from Chicago's style)**
(Herman 1987:13).

Republished Material
Include both the new date and the original date of publication in your in-text citation.
(AUTHOR [ORIGINAL DATE OF PUBLICATION] NEWER DATE)
(Vander [1988] 1996)

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)
Emails, **interviews**, and other forms of **personal communication** are cited entirely within the text (there is no corresponding entry in the Reference list) with the appropriate phrase in the in-text citation, the date of the communication, and a location, if applicable:
> As he once told me, "music is not always the food of love" (John Smith, personal communication, May 3, 2010).
> She insisted that she does it for the musician's equivalent of "the love of the game" (Jane Smith, interview with author, July 14, 2012, New York).

Reference List

The reference list (called References) should appear **after** the endnotes.
Titles of all sources capitalized headline style, regardless of capitalization in original.

1. BOOKS

1.1 Books

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

Pisani, Michael. 2005. *Imagining Native America in Music*. New Haven, CT: 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 editor and/or translator in addition to author

LAST NAME, FIRST NAME OF AUTHOR. DATE. *TITLE*. Translated by NAME OF TRANSLATOR. Edited by NAME OF EDITOR. PLACE: PUBLISHER.

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

1.4 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."

1.5 Chapter in Book

AUTHOR. DATE. "TITLE OF CHAPTER." In *TITLE OF BOOK*, translated by NAME OF TRANSLATOR, edited by NAME OF EDITOR, PAGE NUMBERS OF CHAPTER. 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*, edited by Joel Robbins and Holly Wardlow, 135–162. Hampshire, UK: Ashgate.

1.6 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*. Edited by R. Linton. Vol. 13 of *Viking Fund Publications in Anthropology*, edited by Marcus Graham. New York: The Viking Fund.

1.7 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.

1.8 Reprinted Works

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

Brillat-Savarin, Jean Anthelme. (1825) 1960. *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 and Magazines

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

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

> If there is no author, title of newspaper or magazine appears as author.

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 diss., University of California.

Moore, Christopher. 1977. "Merchant Trade in Louisbourg, Île Royale." Master's 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]. MONTH, DAY
     [OR ACCESS DATE IF PAGE UNDATED]. URL.

Spielberger, Katie. 2008. "Pamyua (Encore!)." *Capital City Weekly: Arts & Entertainment*.
     September 17.
       http://www.capitalcityweekly.com/stories/091708/ae_20080917041.shtml.
> **If there is no clear author, title of page appears as first element.**
> **If there is no clear date of publication, use "n.d." (no date) as the year and replace month and day with "Accessed MONTH, DAY, 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. DATE. AUTHOR. [MySpace page or name of webiste]. DATE OF PUBLICATION OR
          ACCESS DATE. URL.

TeamNikaop. n.d. [MySpace page]. Accessed December 11, 2011.
     http://www.myspace.com/teamnikaop.
> **If there is no clear author, title of page appears as first element.**
> **If there is no clear date of publication, use "n.d." (no date) as the year and replace month and day with "Accessed MONTH, DAY, YEAR."**

4.3 Online Interviews

NAME OF INTERVIEWEE. DATE. "TITLE OF INTERVIEW." Interviewed by NAME OF INTERVIEWER. *TITLE OF SITE*.
     MONTH, DAY OF INTERVIEW. URL

Gillis, Margie. 2011. "A Lack of Compassion." Interviewed by Krista Erickson. *SunNews*. June 1.
     http://www.sunnewsnetwork.ca/video/971454253001.

5. AUDIOVISUAL MATERIAL
> Sound recordings are listed separately, after the References, in a list entitled "Discography"
> 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 (INVERTED IF IT IS A SOLO 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 (INVERTED IF IT IS A SOLO ARTIST). DATE. Liner notes. *Title OF ALBUM*. LABEL CATALOGUE NUMBER. MEDIUM.

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

> Films are listed separately, after the **References**, in a list entitled **Videography**

NAME OF DIRECTOR, dir. DATE. *TITLE OF FILM*. LOCATION: PRODUCTION COMPANY. MEDIUM. RUN TIME.
Cuaron, Alfonso, dir. 2013. *Gravity.* Burbank, CA: Warner Brothers Pictures. DVD. 91 minutes.

➢ Podcasts:

Danforth, Mike, and Ian Chillag. 2015, "F-Bombs, Chicken, and Exclamation Points." In *How to Do Everything*, produced by Gillian Donovan. April 21. Podcast, MP3 audio, 18:46. http://www.npr.org/podcasts/510303/how-to-do-everything.

In Text: (HOST DATE: TIMESTAMP)

6. INTERVIEWS AND PERSONAL COMMUNICATIONS
> Interviews and other forms of personal communication are cited entirely within the text and not included in the list of references.

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.

Block Quotations / Direct Quotations
Direct quotations of **forty words or more** should appear in a block quotation.

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 be placed in square brackets. The translation should not be in italics, even if the text of the original language is and it is capitalized sentence rather than headlines style:

Kindaichi, Kyosuke. 1931. *Ainu Jojishi Yukara no Kenkyu* [Research about Ainu epic poems]. 2 vols. Tokyo: Toyo Bunko.

Placement of Acknowledgements

Acknowledgments should appear as an *unnumbered* endnote that appears before the first endnote.

* Thanks to the editors of MUSICultures for their helpful comments.

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, images, tables, and videos

> Remember to indicate placement in text, but submit images to editor as separate files

Sample placement callout and caption (with attribution and al text indicated).

[Place fig. 1 here]
Fig. 1. An image of the MUSICultures journal cover for 2022. [Add attribution or citation.]
Alt text: Insert alt text here.

Photographic Images (acceptable files are jpegs or tiffs).
All photographic images should be at least 200dpi (dots per inch) resolution at full print size, though 300dpi is best. For example, if you open your image in a photo-editing program and check the "image size" dialogue box, it will show the height and width dimensions in inches/centimetres and the dpi resolution. Because the journal generally prints images at full width, the width of the image should be greater than 5" at 200-300dpi. Many digital cameras take images at 72dpi but with much greater print dimensions. Most photo-editing programs will adjust these relative to one-another, so if you change the resolution to 300dpi, the height and width dimensions should change and show what size it will print at that resolution. When in doubt, if an image is 1MB or above in size, it is fine. Note that you cannot simply artificially enlarge an image that is too low resolution.

<u>MUSICULTURES</u> STYLE GUIDE

Authors must include captions, attributions, and any necessary (written) permissions along with image files. If the image is in the public domain, then a statement to that effect plus the source of the image are required.

Please note MUSICultures preferences that all illustrations—as well as some graphs, tables, and charts—be accompanied by alternative descriptions, in compliance with the Accessibility for Ontarians with Disabilities Act, 2005. Please add the alt text directly below the source information in the text in the document.

For some guidelines on how to write alternative text for article images, please refer to the following source: https://accessibility.huit.harvard.edu/describe-content-images. In short, it is recommended that alt text best describe the image in words to someone who may not be able to see it well in a way that allows them to understand why it is used in the text.

Diagrams, Notation, and Line Art (acceptable files are PDF and EPS files).
All tables, graphs, text-based art, maps, and notation should be supplied in PDF or EPS format (what is called "vector" format) to preserve the clarity of the lines when printing. Exceptions to this are jpeg or tiff files that are supplied in 1200dpi (dot per inch) resolution at full print size. Generally, programs that are used to create diagrams, notation, maps, and other text and line art use vectors, and will have saving or export options in pdf and eps format.

Audio/Video Files (acceptable file formats are .MOV, .MP4, .MPG, .AVI, and .WMV)
MUSICultures creates a YouTube playlist for video content for each issue. If the video you want to accompany your contribution is already posted on YouTube, please make sure the link to that video appears in the text or reference list for your contribution and we will add it to the playlist. If it does, not, you may either (1) post it to YouTube using your own account and then cite the video as you would other YouTube videos in your contribution or (2) submit the video to use in one of the above formats, along with a written description of the video (to include with the video on YouTube) and necessary attributions and permissions and we can post the video to YouTube on our account.