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Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

## *Fontes Artis Musicae*

### Style Sheet

In general, *Fontes* style follows the guidelines provided in the 16th edition of *The Chicago Manual of Style* (CMS16) found online at: <http://www.chicagomanualofstyle.org/home.html>. Exceptions are noted below.

#### Article Titles/Authors' Names

Article titles are in **ALL CAPS, BOLD** and centered on the page. Authors' names will also be in **Bold** and centered. The 1st footnote which is the biographical statement, will not be numbered.

Within the article, generally only two levels of headings are used, A-Heads for sections and B-Heads for subsections, and are formatted as:

- a. A-Head: **Bold**
- b. B-Head: *Italic*

**Illustrations.** Authors may use illustrations or tables in their article, but each must be discussed in the text. Illustrations should not be embedded in the text, but should be supplied on individual sheets in separate files, clearly labelled thus:

Author name – Fig. 1.jpg

Figures should be sent as 600 dpi, .jpg files. If you have a question about picture quality, please consult with the Editor. All rights for the use of any illustrations must be secured by the author and a copy of the permission provided to the Editor. Any fees associated with the use of illustrations are the responsibility of the author.

Placement of figures must be indicated in your text by using a callout. In the paragraph following the figure or table reference:

**Figure 1 here**

**Figure 1:** Caption.

Tables also should not be embedded in the text, but should be supplied on a separate sheet. Please do not create a Table using tabs and spaces—this formatting is easily lost. All Tables should have captions presented after the table. For simplicity, please single-space all Tables. Please use the same callout technique as for figures.

**Footnotes.** The first footnote for a source should be a complete bibliographic citation. Do not include a bibliography of sources at the end of article. Subsequent citations for the same source may use the term 'Ibid.' followed by the appropriate pages, or may use the Author/Short Title



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format. Citation style must be consistent throughout the article. Footnotes should be formatted in the humanities style found in *The Chicago Manual of Style*. Please follow the formats below.

### Citation examples:

a. **Book:** Pamela M. Potter. *Most German of the Arts: Musicology and Society from the Weimer Republic to the End of Hitler's Reich* (New Haven, CT: Yale University Press, 1988).

b. **Book with a series:** Paweł Podejko. *Kapela wokalna-instrumentalna na Jasnej Górze*. Studia Claromontana; 19 (Kraków: PWM, 1977).

a. **Article in an edited book:** James B. Coover. 'Musical Ephemera: Some Thoughts about Types, Controls, Access', in *Foundations in Music Bibliography*, ed. Richard D. Green (New York: Haworth Press, 1993), 349-50.

b. **Dissertation:** Karl Stapleton. 'Czech Music Culture in Prague, 1858–1865' (Ph.D. diss., University of Birmingham, 2003).

c. **Article in a journal:** Jan Smaczny. 'Daily Repertoire of the Provisional Theatre Opera in Prague', *Miscellanea musicologica*, 34 (1994): 9-140, at 120.

d. **Web Sites:** *Fontes* uses recent 'access' dates to verify the validity of Web URLs. These are accessed/verified/provided by the journal's editors late in the editorial process. **Editors:** For URL access dates: in manuscripts, use an advance date near the ending time of the first-proofs review, so that the date will not require revision in first proofs. **Editors must again verify URLs at first proof stage.**

- When accessing a paid subscription Web site through a proxy server (the usual setup for getting to *Grove Music Online*, *Music Index*, and other music resources provided for a library's users), the URL displayed in the Web browser will not be useful to *Fontes* readers in other locations. Authors should attempt to identify the URL for the site used by *private* subscribers to the site, such as are provided in this style sheet examples.

### In footnotes:

- Church of Jesus Christ of Latter-Day Saints, Family Search: Internet Genealogy Service, <http://www.familysearch.org> (accessed 15 June 2013)
- *The Music Index*, <http://www.ebscohost.com/public/music-index> (accessed 15 June 2013).
- *RILM Abstracts of Music Literature*, <http://www.rilm.org> (accessed 15 June 2013).
- International Index to Music Periodicals, <http://iimp.chadwyck.com> (accessed 15 June 2013).



## Currency/Money

- *Fontes* practice is based on *CMS16*, 9.21–29.
- A space should follow initial abbreviations **but not** initial symbols. Use a period in US and Canadian currencies; for European and other global currencies, use a comma. If the amount is a round number, drop the ‘.00’ or ‘,00’ if included with the amount.

Examples:

\$23, \$23.50	€40, €40,25 (euros)
£120 (British pounds)	

- For archaic currencies, use upper case and roman type: Thaler, **not** *thaler*; Gulden, **not** *gulden*.

## DATES, NUMBERS, AND PERCENTAGES

### Dates

*CMS16*, 6.45 and elsewhere, gives date examples in both month–day–year (e.g., May 31, 2013) **and** day–month–year (31 May 2013) formats. To avoid situational date formats, and for the sake of consistency, *Fontes* prefers day–month–year in all cases.

Examples:

- **1560s** **not** 1560's
- **Paris in the 1830s and 1840s** **not** 1830s and '40s (*CMS16*, 9.34)

Use en dashes (**not** hyphens) to connect dates and other numbers

- **1898–1903** **not** "from 1898–1903"; the following are also acceptable: **from 1898 to 1903** or **between 1898 and 1903** (*CMS16*, 9.59)
- Use **2000–2001** **not** 2000–1 or 2000–01; **2000–2004** **not** 2000–4 or 2000–04 (see *CMS16*, 9.60)
- Use **2001–2** **not** 2001–02 or 2001–2002; **2001–4** **not** 2001–04 or 2001–2004 (see *CMS16*, 9.60)
- Use the traditional number-range format described in *CMS16*, 9.60, for ranges of dates, **except** for birth–death dates, which use all the digits.

**Wolfgang Amadeus Mozart (1756–1791)**, **not** 1756–91.



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- For uncertain birth or death years, use ‘?’ **after** the year in question (*CMS16*, 6.66).

John Benet (d. 1458?); Antoine Brummel (ca. 1460–1512/13?); Alexander Agricola (1445/46?–1506?)

- For an open date, use (1999–) (**no space after the en dash**) **not** (1999–) (see *CMS16*, 6.79)

## Numbers

- Use all the digits for groups of works, etc.

Bach's cantatas BWV 812–817 – **not** Bach's cantatas BWV 812–17.

- Numbers beginning a full sentence are always written out (*CMS16*, 9.5):

"Two hundred and sixteen [**not** 216] motets appear in the opening fascicles of the manuscript." **But:** "There are 216 motets in the opening fascicles of the manuscript."

- Numbers under 100 are always written out, with the exception of percentages (see below).
- Arabic numerals: Use **act 1**, **scene 2**, **movement 3**, etc. **not** act I (or Act I), scene II, movement III (*CMS16*, 9.27).
- Roman numerals: Use **violin I**, **violin II**, etc. **not** violin 1, 2. Similarly, **choir I**, **choir II**; **cantus I**, **cantus II**; **Kyrie I**, **Kyrie II**.
- "In most numerals of one thousand or more, commas are used between groups of three digits, counting from the right" (*CMS16*, 9.55). Thus, "Out of 1,425 [**not** 1425] books from the 'Books Recently Published' columns in 2012, 1,315 [**not** 1315] (92 percent) have been used in calculating this year's price trends."
- Commas are not used in page numbers, line numbers (in poems and plays), addresses, and years.

## Percentages

- Use "**percent**," **not** the percent sign % (see *CMS16*, 9.18).

50 percent **not** 50%; 30 to 50 percent **not** 30 to 50% (also **not** thirty to fifty percent)

## DIMENSIONS

- Repeat the unit of measurement and use the symbol **x** rather than ‘-by-’.
- *Fontes* prefers metric abbreviations. Do not use a period after metric abbreviations.
- Examples: 7 mm x 12 mm; 10 cm x 14 cm



## HYPHENATION & DASHES

### Hyphens

- most important composition, **but** best-known composition (CMS14 p. 221)
- late-nineteenth-century music, mid-nineteenth-century music, early-nineteenth-century music (CMS16, p. 379)
- music of the late nineteenth century; music of the early nineteenth century (CMS16, p. 379: "Noun forms [of centuries are] always open.")
- **but** music of the mid-nineteenth century (CMS16, p. 383; "mid" forms a closed compound); similarly, in mid-August, in mid-1944.
- **F clef** (NGD2 uses *F* clef; NHD uses F-clef)

### French Hyphens and Dashes — Le Tiret et le trait d'union

Hyphens and m-dashes are considerably more common in French. This section explains when, why, and how to use hyphens and m-dashes in French.

#### I. **Trait d'union - Hyphen**

No space before or after

**A. Rapport:** Indicate a link between words or parts of words.

- |                         |                                       |
|-------------------------|---------------------------------------|
| 1. Compound words       | grand-mère, couvre-lit, quatre-vingts |
| 2. Hyphenated names     | Jean-Luc, Marie-Lise                  |
| 3. Imperative + pronoun | aide-moi, fais-le, allez-y            |
| 4. Inversion            | veux-tu, pouvez-vous, a-t-il          |
| 5. Prefixes             | non-fumeur, quasi-collision           |
| 6. Set expressions      | c'est-à-dire, vis-à-vis               |
| 7. Suffixes             | celui-ci, cet homme-là                |

**B. Césure :** Link the parts of a word that breaks at the end of a line such as *Je veux aller à la bou-tique.*



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## II. Tired — M-dash

Space before and after

### A. Éléments d'une liste :

- deux bananes
- une pomme
- un kilo de fraises

### B. Incise : Emphasise a comment (aside, interjection, etc)

Quand j'étais à la banque — quelle horreur ! — je l'ai vu.

Paul — mon meilleur ami — va arriver demain.

### C. Dialogue : Indicate each change of speaker

## German Hyphens

The hyphen (*der Bindestrich*) in German is used very much like in English. Some of its lesser used functions are:

- To indicate a link between syllables when lack of space at the end of a handwritten line forces the writer to separate a word
- To indicate an alternative suffix to words, such as when differentiating between male and female: *Kollegen/innen* (no differentiation in English, just colleagues)
- To indicate a common suffix to words: *saft- und geschmacklos* (not juicy and without taste).

In German specifically, hyphens can be used to combine nouns + nouns, adjectives + adjectives, suffixes + nouns, suffixes + adjectives, plus much more. For a language notorious for its long words, hyphens can provide necessary clarification. Take *das Druckerzeugnis* for instance, it can either mean *Drucker-Zeugnis* (printed material) or *Druck-Erzeugnis* (pressure-product).

## The Specifics of German Hyphenation

Ever since the German spelling reform, German writers have been given greater flexibility in the use of hyphens. The hyphen in the German language is now used more frequently in German, however caution must be taken to not over-use it. Here are the rules to hyphenating in German as it currently stands:

## German Hyphen Rules

### 1. You have the choice to use the hyphen in:

- Any long compound word where a hyphen would improve its readability and clarity:

*Kundenauftragsabwicklungsprozess*-> *Kunden-Auftragsabwicklungsprozess*



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Clearly though, Germans will always take pride in their unhyphenated long words: *Rindfleischetikettierungsüberwachungsaufgabenübertragungsgesetz* (which by the way is about the law that goes into the supervision of transferring the job of labelling beef.)

- With foreign words, namely the many English words that have infiltrated German business and media lingo:

*Job-Share* or *Jobshare*

However foreign words will be written together when the first word cannot stand alone as an actual word, such as *der Afrolook*, *der Neofaschismus*.

- Compound words that contain three of the same letters one after another.

*der Kaffeersatz* -> *der Kaffee-Ersatz* (coffee substitute)

**Note: Nouns must be capitalised even when hyphenated.**

- To accentuate individual words in a compound word:

*Zum Nachdenken* (think it over) -> *Nach-denken!!* (c'mon think!!)

- Compounds with *-fach* and *Jahr*:

*4-fach* or *4fach*

*Die 50er-Jahre* or *die 50er Jahre*

**2. Hyphens must be used when combining:**

- Numbers and words other than *-fach* and *Jahr*:

*16jährig* -> *16-jährig* (16 year-old)

*5mal* -> *5-mal* (5 times)

*Der 75 m Lauf* -> *der 75-m-Lauf* / *der 75-Meter-Lauf* (the 75 meter race)



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However **not** numbers and suffixes:

*die 65er*

*20%ig*

- Abbreviations and nouns:

*Der Lkw-Fahrer* (truck driver), *die UV-Bestrahlung* (UV radiation)

- Single letters and words:

*Das T-Shirt, die U-Bahn*

- Coined phrases:

*Ein Entweder-oder* (an either-or)

*Das Frage-und-Antwort-Spiel* (the question-and-answer game)

## En Dashes

- "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" (*CMS16*, 6.78–80). En dashes are not found on standard QWERTY keyboards. In Microsoft Word, go to Insert/Symbol for the en dash.

the Db–D#–Db figure  
G major–G minor–G major  
B–A–C–H  
W. S. Gilbert–style verse  
pitch-class–number notation

- Compound adjectives take an en dash when used as the equivalent of *to*, *and*, or *versus* to express a relationship of linkage or opposition (*MW11* under *hyphen* in "Handbook of Style," p. 1607)

Examples:

composer–pianist  
Pulitzer-prize–winning (hyphen + en dash)  
Weill–Lenya Archive  
Mozart–Da Ponte operas  
text–music (when indicating linkage or opposition)





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## Em Dashes

"Em dashes are used to set off an amplifying or explanatory element and in that sense can function as an alternative to parentheses, . . . commas, . . . or a colon—especially when an abrupt break in thought is called for" (*CMS16*, 6.82).

**Ex.:** "Especially for the women who wrote only a song or two, they—or their husbands or fathers—frequently published their own songs."

In some publications, an *en* dash—preceded and followed by a space (i.e., ‘ – ‘)—is used in place of the em dash. **When quoting such a passage, substitute a true em dash (without the spaces).**

## Quotation Marks

*CMS16*, 13.28: "Quoted words, phrases, and sentences run into the text are enclosed in double quotation marks. Single quotation marks enclose quotations within quotations; double marks, quotations within these; and so on. (The practice in the United Kingdom and elsewhere is often the reverse: single marks are used first, then double, and so on.)"

*Fontes* prefers the United Kingdom approach and uses single marks are used first, then double, and so on.

For quotation marks, the French, Spanish, and Italians use guillemets (as in «quotation»). German quotations usually take reversed guillemets (as in »quotation«), or split-level inverted quotation marks („quotation”).

"Single quotation marks may be changed to double, and double to single. . . . Guillemets and other types of quotation marks in a foreign language may be changed to regular single or double quotation marks" (*CMS16*, 13.7).

*With other punctuation* (*CMS16*, 6.9–11):

- Periods and commas *follow* closing quotation marks. (In British style, only punctuation marks that appear *in the original text* are included inside the quotation marks)
- Colons and semicolons *follow* closing quotation marks.
- Question marks and closing exclamation points *follow* closing quotation marks, **unless** they are part of the quoted matter.
- "When double quotation marks nested within single quotation marks appear next to each other, no space [*or punctuation*] need to be added between the two. . . ."



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## NAMES OF PEOPLE AND PLACES

- *Fontes* generally uses name forms of musicians and non-musicians as given in *The Virtual International Authority File* (VIAF); online at: <http://viaf.org/>. Some exceptions are noted in the [Words, Names, and Phrases](#) section.
- *Full names* of composers, musicologists, editors, and all other personages should appear at the first occurrence of the name in a text. Note, however, that first names may be dropped when preferable for stylistic reasons.

Example: **Many performers now reject editions of Bach cantatas with editorially imposed dynamics.**

- *Fontes* regards the name of both a chamber music performance organization and the name of a large ensemble as an impersonal noun.

Examples: **Emerson Quartet, for which** the work was written; **Chicago Symphony Orchestra, for which** the work was written

- Use RISM sigla Web site (<http://www.rism.info/en/sigla.html>) as the authority for the correct names (including upper/lower case) of libraries and other institutions. Note that names of foreign organizations are not italicized: Schwerin, Mecklenburgisches Landeshauptarchiv, **not** *Mecklenburgisches Landeshauptarchiv*.
- For geographical names, use *MW11*.

## PUNCTUATION AND SPACING

Text for all submitted articles and reviews should be **double spaced**. This includes indented quotations, and endnotes (**do not** use footnotes, which can become displaced during editing).

Add **no extra spacing between paragraphs**; use normal double spacing. **Exception:** Add extra space before and after indented quotations.

### Periods

- Use only **ONE SPACE** after all periods (*CMS16*, 6.12). Word processing and proportional spacing have since eliminated the need to add extra space between sentences, as now is recognized by both Turabian and *CMS*.
- A space follows periods in initials: **D. W. Krummel not** D.W. Krummel (*CMS16*, 10.12).
- No spaces precede or follow periods in URLs and e-mail addresses (*CMS16*, 14.11).



## Commas

- **Oxford commas [serial commas]** (*CMS16*, 6.18): "Items in a series are normally separated by commas. . . . When a conjunction joins the last two elements in a series of three or more, *a comma . . . should appear before the conjunction*" (emphasis added).

"In addition to operas, he composed sonatas, concertos, and symphonies" (comma before *and*).

Use *semicolons* between items in a series if one or more of the items themselves include internal commas (*CMS16*, 6.58; *ModLangAssoc*, 3.4.2.b).

- Use a comma after "In" (or "in") + year at the start of a sentence or independent clause: "**In 1770**, Beethoven was born." (*CMS16*, 6.30)
- Use a comma following a state name: "He was born in **Chattanooga, Tennessee**, on 14 September 1956." (*CMS16*, 6.17)
- No comma precedes Jr. in names: **Harry Connick Jr.** (*CMS16*, 6.47)

## Colons

- One space follows colons in sentences.
- In a sentence, the first word following a colon is lowercased unless (1) it is a proper name, (2) it introduces an extract or a direct question, or (3) it introduces two or more sentences (*CMS16*, 6.61).
- No space precedes or follows a colon in URLs (*CMS16*, 14.11)
- In bibliographic citations, if 'the volume number is immediately followed by a page number, the abbreviation *vol.* is omitted and a colon separates the volume number from the page number with no intervening space' (*CMS16* 14.121).
- No space follows a colon in a biblical citation (Psalm 3:5), or a ratio.

## Ellipses

- *Fontes* uses three **spaced** periods for ellipsis points, sometimes preceded or followed by other punctuation. **Beware:** Some word processors will autocorrect a *spaced* ellipsis to an *unspaced* one. This usually can be revised manually.
- *Fontes* uses the "three-or-four-dot method" (*CMS16*, 13.48–56)
  - Three dots indicate an omission within a quoted sentence, with spaces before the first dot and after the third dot.
  - A fourth dot is added *before* an ellipsis to indicate the omission of the end of a sentence. The first dot is a true period, with no space between it and the preceding word.
  - A comma, colon, semicolon, question mark, or exclamation point may precede or follow three ellipsis points. Placement of this punctuation mark depends on whether the omission precedes or follows the mark.



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- Example: The one chosen for the April 1720 version in volume 1 is particularly interesting, as it is "a unique example of a draft prompt copy; it has annotations in ink in two hands, which show entrances, . . . indicate a surprising number of supernumeraries, . . . list props, . . . and confirm the existence of the bridge. . . . Any modern producer should find it a rewarding study" (p. xvii).

## SPELLING

**Fontes uses British English spellings when they differ from U.S. English ones.** Here are some of the differences:

- In British English, words that end in "-re" often end in "-er" in U.S. English: *not* theater, *but* theatre
- In British English, words that end in "-our" usually end in "-or" in U.S. English: *not* color, *but* colour; *not* favor, *but* favour
- In British English, some nouns that end with "-ogue" end with "-og" in U.S. English: *not* catalog, *but* catalogue; *not* dialog, *but* dialogue
- In British English, some nouns that end with "-ence" are spelled with "-ense" in U.S. English: *not* defense, *but* defence
- In British English, verbs that can end with either "-ize" or "-ise" always end with "-ize" in U.S. English: *not* magnetize, *but* magnetise

A handy online cheat sheet is "Comprehensive List of American and British Spelling Differences" at <http://www.tysto.com/uk-us-spelling-list.html>, which lists about 1,800 word roots and derivatives in parallel columns of U.K. vs. U.S. spellings.

**Cyrillic transliteration:** For transliteration of Russian names (if not found in *The Virtual International Authority File* [www.viaf.org]), titles, and other text, use *ALA-LC Romanization Tables* (<http://www.loc.gov/catdir/cpsd/roman.html>). If citing an edition with dual title pages (Russian & English), use the transliteration printed on the edition in the citation.

### **Doubling Consonants (from *GPO Style Manual*):**

"5.14. A single consonant following a single vowel and ending in a monosyllable or a final accented syllable is always doubled before a suffix beginning with a vowel, as in British English: bag, bagging; red, reddish; format, formatting; rob, robbing; input, inputting; transfer, transferred.

"5.15. If the accent in a derivative falls upon an earlier syllable than it does in the root word, the consonant is not doubled: refer, reference; prefer, preference; infer, inference."



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(from *CMS16*):

German *Eszett*

It is important to be vigilant when transcribing titles, proper names, quotations and the like when it comes to the German character Eszett (ß: a modernized typographical rendering of how “sz” appeared in traditional Gothic script). German orthography reform of 1996—an attempt to simplify the spelling of the German language—sought to do away with the Eszett (substituting “ss”). The reform fixed rules about when ß or “ss” is used, basically: ß after a long vowel and “ss” after a short vowel (for a summary and timeline of the reform, see <http://german.about.com/library/blreform.htm>). Thus, the Eszett lives on in published works, such as in the name of the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz (not “Preussischer”). The task for the Fontes author, reviewer, or editor is simple: in quoted text, use whatever spelling is in the original; for proper nouns, use the version at the organization's Web site or in its publications.

The German *Eszett* (ß) should not be confused with the Greek letter beta (β), which it closely resembles. Both characters are available from the Insert/Symbol table in Microsoft Word. Beware: ModLangAssoc, 3.3.6, errs in using β (beta) to represent ß (Eszett) in its discussion of this topic!

The primary difference between ß and β in most typefaces is that the β (beta) reaches below the line, while ß (*Eszett*) normally does not.

Be aware, however, that substitution of German ß as a surrogate for Greek β once was common when describing beta-test versions of programs in older operating systems, since the available character sets did not support use of Greek letters.

## Ligatures

A ligature is a pairing of letters that are joined in print: *Æ* and *æ* in Danish, Norwegian, and Old English; *Œ* and *œ* in French; and *ß* in German (see *Eszett*, above).

In English-language contexts, and for words adopted into English, do not join the letters except in direct quotations: *oeuvre*, *aesthetic*, *trompe l'oeil*, *not* *œuvre*, *æsthetic*, *trompe l'œil*.

## Umlauts

In German words, do not replace umlauts with the letter *e*. Use *ä*, *ö*, *ü*, rather than *ae*, *oe*, and *ue*. This applies to initial capitals as well as lower-case letters. **Common practice must be**



observed, however, for personal names: use the forms/spellings found in *The Virtual International Authority File* ([viaf.org](http://viaf.org)). The following names merit special note:

- Georg Friedrich Händel (not George Frideric Handel)
- Arnold Schönberg (not Arnold Schoenberg)

### TRANSLATIONS AND FOREIGN TITLES, PHRASES, AND TERMS

- *CMS16* 11.6 recommends that English-language translations of foreign-language titles (when needed) be given in parentheses, capitalized sentence style. *Fontes*, however, uses regular English-language title capitalization (headline style) for the translated title. Use the following as examples:
  - *Le nozze di Figaro* (The Marriage of Figaro) for books/works
  - "An die Musik" ("To Music") for song titles given in quotation marks
  - "wahres Rasen" (truly raving) for translations of quoted phrases
  - *campane* (bells) for translations of terms (*CMS16*, 7.50)

- When using foreign words and phrases within the context of a sentence, **use italics**:

The passage should be played *allegro ma non troppo*.

- When **quoting** foreign words and phrases as appellations, however, **do not italicize**; use quotation marks instead (cf. *CMS14*, 6.76).
  - These parts are marked ‘*Stimmen*’; the prelude is marked ‘*allegro ma non troppo*’.
  - Antoine Machaut's appellation ‘*sonate da camera*’ in the title of his *VI sonate da camera a tre* is perhaps misleading.

### WORDS, NAMES, AND PHRASES

FORM USED	FORM(S) NOT USED
<i>a cappella</i> (italic)	a cappella (roman)
accelerando (roman)	<i>accelerando</i> (italic)
acknowledgement	acknowledgment
act 3 (etc.)	Act 3, Act III



FORM USED	FORM(S) NOT USED
African American (even when adjectival)	African-American, Afro-American ("Leave open most compounds that include proper nouns, including names of ethnic groups. . . ." <i>but</i> :)
Afro-Brazilian, Afro-Cuban	Afro Brazilian, Afro Cuban ("If . . . the first term is shortened, use a hyphen": <i>Turabian</i> 7, 20.3.2)
Agnus Dei	<i>Agnus Dei</i> , "Agnus Dei"
Alleluia	<i>Alleluia</i> , "Alleluia"
<i>Alleluia Pascha nostrum</i>	<i>Alleluia Pascha nostrum</i> , " <i>Alleluia Pascha nostrum</i> "
<i>Alma redemptoris mater</i> [Hiley]	Alma Redemptoris mater, "Alma redemptoris mater"
<i>alternatim</i> (italic)	alternatim (roman)
Anonymous 4 (medieval theorist)	Anonymous IV
antiformulist	anti-formulist
Les Apaches [20th-cent. French composers, musicians, etc.]	les apaches, Les apaches
appendices	appendixes
Arabic numeral	arabic numeral
attacca (roman)	<i>attacca</i> (italic)
<i>Ave Maria</i> [Hiley]	Ave Maria, "Ave Maria"
<i>Ave regina coelorum</i> [Hiley]	Ave Regina Coelorum, "Ave Regina Coelorum"
bariolage (roman)	<i>bariolage</i> (italic)
barline	bar line or bar-line
baroque	Baroque
bass line	bassline, bass-line
basso continuo (roman)	<i>basso continuo</i> (italic)
<i>basso seguente</i> (italic)	basso seguente (roman)
Beach, Amy Marcy (Amy Marcy Beach)	Mrs. H. H. A. Beach, Amy Beach, Amy Marcy Cheney Beach
bebop	be-bop





FORM USED	FORM(S) NOT USED
bel canto opera (leave open–CMS15, p. 304)	bel-canto opera
Benedictus	<i>Benedictus</i> , "Benedictus"
benefitted	benefited
biblical	Biblical
bibliographic	bibliographical
Bibliothèque nationale de France	Bibliothèque nationale, Bibliothèque Nationale
bicinium, bicinia (roman)	<i>bicinium, bicinia</i> (italic)
black Americans	Black Americans
Borodin, Aleksandr	Aleksandr Porfirjevich, Alexander
Breitkopf & Härtel	Breitkopf und Härtel
breve (roman; Eng. form), <i>brevis</i> (italic; Latin)	<i>breve</i> (italic), <i>brevis</i> (roman)
C clef	C-clef
cambiata (roman), cambiatas (pl.)	<i>cambiata</i> (italic), <i>cambiate</i>
Cantor (specific title); cantor (generic use)	–
cantus firmus, cantus firmi (roman)	<i>cantus firmus, cantus firmi</i> (italic)
catalogue	catalog
Catholic Church	Catholic church
CD ( <b>only</b> in parenthetical references and bibliographic citations)	compact disc
cello	violoncello, 'cello
cellos	celli, violoncelli
checklist	check-list, check list
<i>chiavette</i> (italic)	chiavette (roman)
choirbook	choir book, choir-book
Frédéric Chopin	Fryderyk Franciszedk
classic era	Classic Era, classical era, Classical Era
clausula (roman), clausulas (pl.)	<i>clausula</i> (italic), <i>clausulae</i> (pl.)
Jacobus Clemens non Papa	Clemens non Papa
codices	codexes





FORM USED	FORM(S) NOT USED
coedited	co-edited
<i>col legno</i> (italic)	col legno (roman)
compact disc / compact discs (in prose text)	CD / CDs / CD's
concertos	concerti
concerto grosso / concerti grossi (roman)	<i>concerto grosso / concerti grossi</i> (italic)
conductus / <i>pl.</i> conductus <i>or</i> conducti (roman; either plural is acceptable, but prefer conductus)	<i>conductus / conductus or conducti</i> (italic)
<i>conjunto</i> (italic)	conjunto (roman)
contemporaneous (i.e., happening at the same time)	contemporary
cornett, cornetts	cornetto, cornetti
Kraków	Crakow
Credo	<i>Credo</i> , "Credo"
cross section	cross-section
crossroad	cross-road
Cummings (E. E. Cummings) ( <i>CMS15</i> , 8.6)	e. e. cummings (but retain lower case if in cited titles, quotations, etc.)
'... data are ...' (plural)	'... data is ...' (singular)
Debussyan ( <i>MW11</i> )	<i>Debussian</i>
Denkmäler (roman)	<i>Denkmäler</i> (italic)
des Prez (Josquin des Prez)	Josquin des Pres, Desprez, Despres
dialogue	dialog
Divine Office	divine office
divisi (roman)	<i>divisi</i> (italic)
dominant seventh chord	dominant-seventh chord
Dorian	dorian
double bass	double-bass, contrabass
double stop	double-stop
Dufay (Guillaume Dufay)	Guillaume Du Fay, du Fay
Dunstable (John Dunstable)	John Dunstaple
Dur, Moll (i.e., C-Dur, c-Moll—Ger., major/minor)	dur, moll



FORM USED	FORM(S) NOT USED
electronic mailing list	discussion group, listserv, listserv, mail list
e-mail ( <i>CMS15</i> , p. 305)	E-mail, Email, email
equal temperament	equal-temperament
etude (but <i>étude</i> in French titles)	étude
fêted	feted
field work	field-work, fieldwork
firsthand	first-hand
The Five [19th-cent. Russian composers]	the five, The five
flûte d'amour (roman)	<i>flûte d'amour</i> (italic)
flutist	flautist
flutter tonguing	flutter-tonguing
folk-rock	folk rock, folkrock
folk song	folk-song, folksong
fortepiano	forte-piano, forte piano
French horn	french horn
frottola (roman), frottolas (pl.)	<i>frottola</i> (italic), <i>frottole</i> (pl.)
fulfill	fullfill
full text (noun); full-text (adj.)	full-text (noun); fulltext (noun or adj.)
Gebrauchsmusik (roman)	<i>Gebrauchsmusik</i> (italic); gebrauchsmusik
Gesamtausgabe (roman); Gesamtausgaben (pl.)	<i>Gesamtausgabe</i> (italic); gesamtausgabe
Gesamtkunstwerk (roman)	<i>Gesamtkunstwerk</i> (italic); gesamtkunstwerk
Gesellschaft (roman)	<i>Gesellschaft</i> (italic); gesellschaft
Gloria	<i>Gloria</i> , "Gloria"
Glière (Reinhold Glière)	Reinhold Moritsevich
Gluck (Christoph Willibald Gluck)	Christoph Willibald Ritter von Gluck
Gounod (Charles Gounod)	Charles-François
Great Depression; the depression ( <i>CMS14</i> , 7.68)	the Depression; the great depression
half century (as noun; <i>CMS14</i> , p. 227)	half-century
half note (as noun; half-note as adj.)	half-note
Hapsburg	Habsburg



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FORM USED	FORM(S) NOT USED
a historic	an historic
historic timbres	historical timbres
home page	homepage
hundred: two hundred songs	two-hundred songs
hymntune	hymn tune, hymn-tune
Isaac, Heinrich (Heinrich Isaac)	Henricus Isaac
indices	indexes
Ingenta	ingenta
enquiry	inquiry
instrument maker	instrument-maker
Internet (CMS15, 7.81)	internet
italianate	Italianate
Javascript (generic)	JavaScript (particular product)
JavaScript (particular product)	Javascript (generic)
judgement	judgment
Kapellmeister (roman)	<i>Kapellmeister</i> (italic), kapellmeister
kbps (kilobits per second; measure data transfer speed)	KBPS, Kbps
<i>Klangfarbenmelodie</i> (italic)	Klangfarbenmelodie (roman)
<i>Kleinmeister</i> (italic)	Kleinmeister (roman), kleinmeister
Kritischer Bericht (midsentence)	kritischer Bericht
Kyrie	<i>Kyrie</i> , "Kyrie"
lacunae	lacunas
Lamentations (musical setting)	lamentations
ländler	<i>Ländler</i> , Ländler
Lasso (Orlando di Lasso)	Orlandus Lassus; Orlande de Lassus; Lassus
Lauds	lauds
late-nineteenth-century (adjective)	late nineteenth-century (adjective)
late nineteenth century (noun)	late nineteenth-century (noun)



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FORM USED	FORM(S) NOT USED
leitmotif, leitmotifs	leitmotiv, leitmotivs
Léonin	Leoninus, Magister Leoninus, Leonius
Leuven	Louvain
librettos	libretti
lied, lieder	Lied, Lieder
<i>liedeken</i> (italic)	liedeken (roman)
litany; Litany of Loreto	Litany; litany of Loreto
literati (roman)	<i>literati</i> (italic)
longstanding	long-standing
longtime	long-time
loose-leaf	loose leaf, looseleaf
maestros	maestri
Magnificat	<i>Magnificat</i> , magnificat, "Magnificat"
<i>maître de chappelle; maître de musique</i> (italic)	maître de chappelle; maître de musique (roman)
maker, making (preceded by a music word, e.g., music making, violin maker) Always open as a noun; closed as an adjective preceding a noun: guitar-making career, but career as a guitar maker)	as a noun, do not close (musicmaking) or use hyphen (violin-maker)
makeup	make-up
manuscript of the composition	manuscript for [or to] the composition
Mass, Masses (rite)	mass, masses
Matins	matins
MB (megabyte)	Mb, mb
'... media are ...' (plural)	'... media is ...' (singular)
medieval	Medieval
Medtner (Nikolay Medtner)	Nikolai, Nikolay/i Karlovich, Nicholas Medtner, Metner
method	methodology
mezzo-soprano	mezzo soprano, mezzo
midcentury	mid-century



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FORM USED	FORM(S) NOT USED
Middle Ages	middle ages
Mixolydian	mixolydian
more important	more importantly
motive	motif
MS	Ms. or ms.
MSS	Mss. or mss.
multilevel	multi-level
music analysis	musical analysis
music examples	musical examples
music making	musicmaking, music-making
music manuscript	musical manuscripts
music sources	musical sources
music training	musical training
Musica Britannica	Musica britannica, <i>Musica britannica</i>
musica ficta (roman)	<i>musica ficta</i> (italic)
musical culture	music culture
musical heritage	music heritage
musical instrument	music instrument
musical life	music life
musical structure	music structure
musical style	music style
musical text	music text
musical tradition	music tradition
music making	musicmaking, music-making
Musorgsky	Mussorgsky
naïve; naïveté	naive; naive, naïveté
neoclassicism	Neoclassicism, neo-classicism
<i>norteño</i> (italic)	norteño (roman)
note value	note-value
note-head	note head, notehead



FORM USED	FORM(S) NOT USED
Nunc dimittis (per <i>MWI0</i> )	Nunc Dimittis, <i>Nunc dimittis</i>
obbligato (roman)	<i>obbligato</i> (italic)
oboe d'amore (roman)	<i>oboe d'amore</i> (italic)
offbeat (such as 'offbeat rhythms')	off-beat
Office (rite); Office of Matins	office
ondes Martenot	ondes martenot, Ondes Martenot, <i>ondes Martenot</i>
online	on-line
oeuvre (singular unless referring to more than one composer; spell out 'oe' in English prose—use ligature only for French titles and quotations)	oeuvres, <i>oeuvre</i> (italic)
onward	onwards
opera buffa (singular; roman); <i>opere buffe</i> (plural; italic) [but if in the same paragraph/article/review, use italics for both]	<i>opera buffa</i> (sing.; italic); opere buffe (pl.; roman)
<i>opéra comique</i> (italic)	opéra comique (roman)
opera seria (singular; roman); <i>opere serie</i> (plural; italic) [but if in the same paragraph/article/review, use italics for both]	<i>opera seria</i> (sing.; italic); opere serie (pl.; roman)
opera omnia; <i>Opera omnia</i> (if title)	Opera Omnia
Ordinary (liturgy)	ordinary
ostinatos	ostinati
page turn	page-turn, pageturn
Paris Conservatoire; the Conservatoire; the conservatory	Paris Conservatory; the conservatoire; the Conservatory
Paris Opéra; the Opéra	Paris opéra; the opéra; Paris Opera; the Opera
partbook	part book, part-book
part writing	part-writing
passage-work	passage work
passim (roman)	<i>passim</i> (italic)
Passion (musical work)	passion
pedalboard (to parallel keyboard)	pedal-board, pedal board



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FORM USED	FORM(S) NOT USED
Pérotin	Perotinus, Perotinus Magnus
per se (roman)	<i>per se</i> (italic)
<i>perpetuum mobile</i> (italic)	perpetuum mobile (roman)
Petrarch	Francesco Petrarca
Petrucci (Ottaviano Petrucci)	Ottaviano dei Petrucci, Ottaviano de' Petrucci
pitch class	pitch-class
post-neoclassical style	post neoclassical style; post-neoclassical-style
postromantic	Postromantic, post-Romantic, post-romantic
première	premiere
present-day	present day
problematic	problematical
programme	program
Prokofiev (Sergey Prokofiev)	Sergei Prokofiev, Prokofieff
proofread	proof read, proof-read
Proper (liturgy)	proper
psalm; Psalm 21	Psalm; psalm 21
quarter tones	quarter-tones
Rachmaninoff (Sergei Rachmaninoff)	Sergey Vasilyevich, Sergey or Serge, Rachmaninov or Rakhmaninov
raison d'être (roman, with circumflex)	raison d'etre, <i>raison d'être</i> (italic)
re-bar, re-barring	rebar, rebarring
reevaluate	re-evaluate
reexamine	re-examine
<i>Regina caeli</i> [Hiley]	Regina caeli, "Regina caeli"
Requiem (roman)	<i>Requiem</i> (italic)
reprint	repr. (do not abbreviate)
rerelease	re-release
<i>RILM</i> (italic—this is a periodical index and an annual, not a series)	RILM (roman)



FORM USED	FORM(S) NOT USED
Rimsky-Korsakov (Nikolay Rimsky-Korsakov)	Nikolay (or Nikolai) Andreyevich (or Andreievich)
ripieno (roman)	<i>ripieno</i> (italic)
RISM (roman--this is a series title, not a set title)	<i>RISM</i>
Roman chant, Roman numeral	roman chant, roman numeral
roman typeface	Roman typeface
romantic	Romantic
romanticism	Romanticism
Rossini (Gioachino Rossini)	Giachino, Giacchino, Gioacchino
<i>Salve regina</i> [Hiley]	Salve regina [or Regina], "Salve Regina"
Sanctorale	sanctorale, <i>Sanctorale</i>
Sanctus	<i>Sanctus</i> , "Sanctus"
scena (roman)	<i>scena</i> (italic)
Schönberg (Arnold Schönberg, 1874–1951)	Arnold Schoenberg
Schönberg (Claude-Michel Schönberg, b. 1944)	Claude-Michel Schoenberg
scordatura (roman)	<i>scordatura</i> (italic)
score of the composition	score for [or to] the composition
Scriabin, Aleksandr (Aleksandr Scriabin)	Skryabin, Alexander Nikolai[y]evich
<i>scrittura</i> (italic)	scrittura (roman)
Seeger (Ruth Crawford Seeger)	Ruth Crawford
seicento	Seicento
settecento	Settecento
semiannual (publishing frequency)	biannual
shape note (noun; shape-note for adj.)	shape-note, shapenote
shelf mark	shelfmark, shelf-mark
Shostakovich (Dmitrii Shostakovich)	Dmitri, Dmitry [or Dmitri] Dmitri[y]evich
<i>sic</i> (italic)	sic (roman)
siglum / sigla (roman)	<i>siglum / sigla</i> (italic)
Siloti (Alexander Siloti)	Alexandr Siloti, Aleksandr Il'yich Ziloti
<i>simile</i> (italic) (musical term)	simile





FORM USED	FORM(S) NOT USED
<i>sinfonia</i> (italic)	sinfonia (roman)
sinfonia concertante / sinfonie concertanti (roman)	<i>sinfonia concertante / sinfonie concertanti</i> (italic)
Singspiel (roman); Singspiele (plural)	<i>Singspiel / Singspiele</i> , singspiel, singspiels
Les Six [20th-cent. French composers]	les six, Les six
soca (roman)	<i>soca</i> (italic)
sonata-like	sonatalike
songbook	song-book, song book
song cycle	song-cycle
<i>souterliedeken</i> (italic)	souterliedeken (roman)
Staatsbibliothek zu Berlin–Preußischer Kulturbesitz (N.B.: not "Preussischer")	Staatsbibliothek zu Berlin Preußischer Kulturbesitz; Staatsbibliothek zu Berlin "Preußischer Kulturbesitz"
Stabat mater (NGD2, MGG2)	<i>Stabat Mater</i> , "Stabat Mater"
stave, stoffs	staff, staves
stagecraft	stage-craft, stage craft
Sturm und Drang (roman, and always open, even before a noun)	<i>Sturm und Drang</i> , 'Sturm und Drang'
style analysis	stylistic analysis
<i>sul ponticello</i> (italic)	sul ponticello (roman)
<i>sul tasto</i> (italic)	sul tasto (roman)
Susato (Tielman Susato)	Tylman, Tilman, Teelman
Tchaikovsky (Peter Ilich Tchaikovsky)	Piotr, Pyotr; Il'ich, Il'yich, Ilych; Chaikovsky, Chaikovskii
Te Deum	<i>Te Deum</i> , "Te Deum"
Temporale	temporale, <i>Temporale</i>
tempos	tempi
Tenebrae	<i>Tenebrae</i> , tenebrae
text incipit	text-incipit
text setting	text-setting
theatre	theater



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FORM USED	FORM(S) NOT USED
[equally] thought-provoking is / are . . . (closed before verbs followed by the modified noun)	[equally] thought provoking is / are . . .
time signature	time-signature
timpani	tympani, tympany
title page	title-page, titlepage
topos (roman)	<i>topos</i> (italic)
totalling	totaling
toward	towards
travelling	traveling
trecento	Trecento
<i>tropicalismo</i> (italic)	tropicalismo; Tropicalismo (roman); <i>Tropicalismo</i>
<i>Les Troyens</i> (Berlioz)	<i>Les troyens</i>
tunebook	tune-book, tune book
twelve-tone row	twelve tone row
typesetting	type-setting, type setting
typographical error	typo
under way (if meaning "in progress")	underway
unfocussed	unfocused
unicum, unica (roman)	<i>unicum, unica</i> (italic)
urtext	Urtext, <i>Urtext</i> , <i>urtext</i>
U.S., U.S.A., U.K., U.S.S.R.	US, USA, UK, USSR
Vespers	vespers
vesper psalms	Vesper Psalms, Vesper psalms
viola d'amore (roman)	<i>viola d'amore</i> (italic)
violin I, II	violin 1, 2
voice leading	voice-leading
WAV (Waveform Audio; computer file)	WAVE, Wave, wav, .wav
Web (for World Wide Web) (CMS15, 7.81)	WWW
Webmaster	webmaster, Web master, web master



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FORM USED	FORM(S) NOT USED
Web page ( <i>CMS15</i> , 7.81)	Webpage, web page, webpage
Web site ( <i>CMS15</i> , 7.81)	Website, web site, website
Web zine	Webzine, web zine, webzine
whole step	whole-step
whole tone (noun)	whole-tone
whole-tone scale (adjective)	whole tone scale
Wisc. (Wisconsin) (use WI in bibliographic citations)	Wis.
word painting	word-painting
worklist	work list, work-list
World War I (or II)	World War 1 (or 2)
worldwide	world-wide

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