

The *Journal of Music Theory* Style Guide comprises three parts: (1) a style sheet listing elements of style and format particular to the journal; (2) the Duke University Press Journals Style Guide, which offers general rules for DUP journals based on *The Chicago Manual of Style*, 17th ed. (CMS); and (3) an explanation with examples of the journal's format for citations and reference list or bibliography.

Journal of Music Theory Style Sheet

ACKNOWLEDGMENTS

Acknowledgments appear in the first, unnumbered footnote and are written in the first person.

Erin Lippard's 2005 paper provided the impetus for this study; I thank her for our subsequent discussions of the topic. I am grateful to Richard Cohn and Scott Murphy for their perceptive comments on an earlier version of this article. *JMT*'s anonymous readers also supplied many helpful comments.

CAPITALIZATION OF NUMBERED ELEMENTS

Capitalize and do not abbreviate words like *example*, *figure*, *definition*, and *theorem* when they label or refer to specific numbered elements of your own article. When no number is present, do not capitalize. When these words refer to elements of a work other than your own, do not capitalize.

This will lead to Theorem 4.2, which shows . . .
This will lead to a theorem showing . . .
As is made clear in Example 3,
Lewin's figure 0.1

EPIGRAPHS

An epigraph, which may appear at the start of an article or a section, has an attribution that includes the author's name or the author's name and the work's title. No other bibliographical information is required, and the source is not included in the works cited list unless it is cited elsewhere in the text. No footnote should be attached to an epigraph.

No man is an island entire of itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as any manner of thy friends or of thine own were; any man's death diminishes me, because I am involved in mankind. And therefore never send to know for whom the bell tolls; it tolls for thee.
John Donne

EXAMPLES

The label “Example” should be reserved for extracts or analytic reductions of passages from musical works (real or imaginary). When in doubt as to whether something should be called an example or a figure, consult the editor.

The caption for an example should consist of (or conclude with) the composer’s name, the work title, and the measure range(s) or other identifying information, separated by commas.

Example 6. Liszt, *Orpheus*, mm. 194–206.

Example 6 (continued). Liszt, *Orpheus*, mm. 207–19.

Example 3. Orpheus placates the Furies. From Gluck, *Orfeo ed Eurydice*, act 2, scene 1.

Figure 2. Doni, *Dialogo della musica* (1544), Canto, fols. 5v–6r.

MUSIC-SPECIFIC STYLE MATTERS

Work titles and opus numbers

Never italicize a generic title.

Schubert’s String Quintet

A genre name is capitalized when it is used as part of a generic title, not when it simply refers to a piece that has already been specified in the discourse.

Capitalize a genre name when using it as (or as part of) a title of a piece:

Mozart’s Piano Sonata in D, K. 284

Schumann, Fantasy for Violin and Orchestra

When a composer wrote more than one work in a genre, specific works may be referred to familiarly by adding a key and/or catalog-number specifier to a lowercase genre name, especially in a comparative context.

Mozart’s D-major sonata (K. 284) has a more orchestral character.

A genre name may be capitalized when it is used to refer to a particular work, but it is more common to do this when the piece is the only example of a genre in the composer’s output.

Schubert completed the Quintet two months before his death.

Never capitalize a genre name that labels a genre or that refers collectively to a number of works in the genre.

Mozart's string quintets
The string quartet served as a formal laboratory for Bartók.

Generic titles should always be translated into English.

Schumann, Fantasy for Violin and Orchestra (*not* Phantasie)

To specify a piece within an opus, use a slash.

op. 49/2

Use a comma before an opus number only if another specifier for the piece is used before the opus number. Generic titles should be capitalized only when a comma is not used.

"Waldstein" sonata, op. 53
The sonata in C major, op. 53
Beethoven's Piano Sonata op. 53
Beethoven's Piano Sonata op. 53 ("Waldstein")

Notes, Keys, and Modes

Notes should be referred to with capital letters. When specifying a note's chromatic level, use symbols rather than words—C#, not C-sharp (see *ACCIDENTALS* under **TYPOGRAPHIC MARKUP** below).

For notating pitch class *JMT* prefers the pitch notation of the Acoustical Society of America, in which "middle C" is C4, "viola C" is C3, "cello C" is C2, and so forth. An octave number refers to pitches from a given C to the B a seventh above it. Thus B3 is the white key immediately to the left of C4 on the piano; Bb3 shares the same key as C4. Do not hyphenate a key unless it is used as an adjective.

the key of E major
the E-major English Suite
the Suite in A minor

Names of modes ("major," "minor," "dorian," "phrygian," etc.) are not normally capitalized.

Thoroughbass Figures

Whenever possible (and not overly cumbersome), names of figures should be spelled out, with a hyphen: “six-four chord,” “four-three chord,” etc. (For more complex figures, see **TYPOGRAPHIC MARKUP** below.)

Intervals

Spell out intervals: “thirds,” “sixths,” etc. (For questions about hyphenation in chords named after intervals, see **hyphens** under *PUNCTUATION* below.)

Chord Symbols—Jazz and Pop Contexts

When naming chords or chord progressions in jazz and pop contexts, use the standardized lead-sheet forms listed below. Numbers are always at the baseline (not superscript), and quality is indicated with abbreviations rather than symbols such as triangles, circles, and slashed circles. Lead-sheet symbols for chords with additional extensions and alterations should be based on the symbols on this list.

C major triad
Cm minor triad
Cdim diminished triad
Caug augmented triad
Csus4 suspended fourth
Cadd6 added sixth
C7 dominant seventh chord
Cmaj7 major-seventh chord
Cm7 minor-seventh chord
Cm7b5 half-diminished seventh chord
Cdim7 diminished-seventh chord

PUNCTUATION

Hyphens. Compound nouns naming music-theoretic concepts are hyphenated only when used as attributive adjectives.

the voice leading in this passage *but* voice-leading space
twelve pitch classes *but* pitch-class set
Z relation *but* Z-related
octave equivalence
set-class analysis

Chords named after a single interval have hyphenated names but are not hyphenated when the word *chord* is omitted.

added-sixth chord *but* added sixth
diminished-seventh chord *but* diminished seventh
augmented-sixth chord *but* augmented sixth

If the adjective describes the quality of the whole chord, and not a single interval, do not hyphenate.

dominant seventh chord
half-diminished seventh chord
major-minor seventh chord
French sixth chord

These rules can act simultaneously in more complex cases.

French augmented-sixth chord
dominant minor-ninth chord

En dashes. En dashes should be used for number ranges, sequences of pitch (or other musical) events, and Forte set-class numbers:

the 5–6 motion over the C bass
the soprano’s G–A succession
the pc sequence ⟨5–6–4⟩
mm. 102–7
set-class 4–2 [0124]

NAMES

JMT follows the *New Grove Dictionary of Music and Musicians* for proper orthography for the names of composers and theorists. If there is disagreement between a cited work and *Grove*, it should be handled as follows in the reference entry: *Grove*’s name [name in this edition]. Year. Etc.

Johannes Cotto [Johannis Affligemensis]. 1950. *De musica cum tonario*, edited by Joseph Smits van Waesberghe. *Corpus scriptorum de musica*, 1, 43–200. Rome: American Institute of Musicology.

TYPOGRAPHIC MARKUP

JMT uses several codes (mostly using curly brackets) to communicate various symbols to the composers.

Thoroughbass Figures

Code figured bass symbols as follows.

{FB}{6}{4}
{FB}{6}{4}{{Sharp}}

ACCIDENTALS

Code them {sharp} and {flat}.

the C{sharp} in m. 7 of the *Eroica* symphony

Use {doublesharp} for double sharps, and {flat}{flat} for double flats.

Scale Degree Symbols

Use {sd3} etc.

Duke University Press Journals Style Guide

March 2024

Duke University Press journals adhere to the rules in this style guide and to *The Chicago Manual of Style*, 17th ed. (CMS). We also follow the European Accessibility Act's guidelines and supply alt text for all illustrations and tag foreign-language words and phrases, which allows a screen reader to know when a shift in the dominant language occurs, making pronunciations more accurate.

ABBREVIATIONS

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters) are preceded by *the*. Always use *US* as an adjective and *United States* as a noun.

further expansion of NATO's membership

dissent within the AFL-CIO

sexism is rampant at IBM

certain US constituencies

Spell out Latin abbreviations such as *i.e.*, *e.g.*, and *etc.* in the text, though allow abbreviations within parentheses in the text. Allow abbreviations in notes. When used, these abbreviations are set in roman type, not italics. The word *sic*, however, is italicized.

Personal initials have periods and are spaced.

W. E. B. Du Bois; C. D. Wright

ABSTRACTS

Substantial articles should include an abstract of approximately 200 words. Book reviews and short issue introductions do not require abstracts.

Abstracts should be written in the third person ("This article proposes . . ."), not the first person ("I propose . . .").

CAPITALIZATION. See also SPELLING AND HYPHENATION

See CMS, chap. 8, for general guidance on capitalization.

In Romance and other languages, use diacritics with capital letters.

After a Colon

If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise, it begins with a lowercase letter. See CMS 6.63.

Quotations

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS 13.19). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”

but

Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus an ellipsis should be capitalized if it begins a grammatically complete sentence (CMS 13.53).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

Terms

A down (lowercase) style is generally preferred for terms. See CMS, chap. 8, for detailed guidelines on capitalization of terms.

Titles of Works

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that, etc.*). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature

Avoiding a Run-In

Policies on Re-creation

Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS 11.70 and 11.39 for the treatment of Dutch and German titles, respectively. Diacritical marks on capital letters are retained in all languages.

CONTRIBUTOR’S NOTE

Each contributor’s note includes the author’s name, rank, affiliation, areas of activity or research, and most recent works. Dates of publication, but not publishers’ names, are given for books.

Rebecca Newman is professor of history at the University of Chicago. She is author of *In the Country of the Last Emperor* (1991).

Yingjin Zhang teaches Chinese literature at Indiana University. His book *Configurations of the City in Modern Chinese Literature* is forthcoming.

DATES AND TIMES. See also NUMBERS

For more information, see CMS 9.29–38.

May 1968

May 1, 1968

May 1–3, 1968

on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.

September–October 1992

from 1967 to 1970

1960s counterculture; sixties [*not* 60s or ‘60s] counterculture

the 1980s and 1990s

mid-1970s American culture

the mid-nineteenth century [note hyphen, not en dash]

the late twentieth century; late twentieth-century Kenya

the years 1896–1900, 1900–1905, 1906–9, 1910–18

“The Audacity of His Enterprise: Louis Riel and the Métis Nation That Canada Never Was, 1840–1875” [use full year range in titles of works and headings]

AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [use full caps without periods for era designations]

ca. 1820

EXTRACTS. See also CAPITALIZATION and PUNCTUATION (Ellipses)

Set off quotations that are more than 400 characters (including spaces) in length.

FIGURES AND TABLES

Each figure or table should be referred to either parenthetically (*figure* is abbreviated as *fig.* when referenced parenthetically) or in running text at a relevant place in the discussion. Number tables and figures consecutively.

The pressure of the flow repeatedly threatened to break down the walls that had just been created by cooling (fig. 3).

As figure 1 shows, our labor took the form of designing supported experiences for GTAs.

The problem with school attendance in the Bronx (see table 1) is largely the fault of a social system that neglects its children.

Figure Captions

Captions take sentence-style capitalization and have terminal punctuation. If credit or source information is provided, it should be the last element of the caption.

Figure 1. The author with unidentified friend, 1977.

Figure 2. The author posed for this picture with an unidentified friend in 1977.

Figure 3. Noam Chomsky at a political rally, 1971. Courtesy of John Allan Cameron Archives, University of Florida, Gainesville.

Figure 4. Coal miners in Matewan, West Virginia, April 1920. The miners' strike was depicted in John Sayles's film *Matewan*. Photograph courtesy of Matewan Historical Society.

Figure 5. Winston Roberts, *When Last I Saw* (1893). Oil on canvas, 56 × 48 in. Courtesy of the Campbell Collection, Central State Community College Library, Pleasance, Nebraska.

Figure 6. Harvey Nit, *These. These? Those!* (2011). Mascara on cocktail napkin, 16 × 16 cm. © Harvey Nit.

In addition to a caption, each figure requires *alt text*, a short description of the figure that allows nonsighted persons to access a publication's visual content.

Table Titles

Table titles take sentence-style capitalization but do *not* have terminal punctuation.

Table 3. Comparative frequency of bicycles, mopeds, and Segways in Amsterdam, Dublin, and Toronto, 2005–2015

GRAMMAR

A split infinitive is OK if the text reads better with a split infinitive.

Make a distinction between *that* (restrictive) and *which* (nonrestrictive) but not obsessively (i.e., if making the distinction means that there will be several *thats* in a row, allow a restrictive *which*).

Maintain parallel structure.

Maintain subject-verb agreement and tense consistency.

INCLUSIVE LANGUAGE

Avoid sexist language and terms that are gender specific (*chairman, mankind, etc.*). Use gender-neutral alternatives, including recasting to plural or using singular *they*, rather than *he or she* constructions. Never allow the form *s/he*. Avoid alternating the use of masculine and feminine pronouns in an article. See CMS 5.251–60 (bias-free language), especially 5.255–56, and 5.48 (singular *they*).

However, there may be times when the generic masculine pronoun or gendered language is appropriate or preferred by the author: for example, in discussions of works of philosophy in which the original author used *he, him, man*, and the like generically, or if the article's author intentionally uses female pronouns exclusively or uses alternative pronouns such as *ze*.

INITIALS. See ABBREVIATIONS

KEYWORDS. See also ABSTRACTS

Articles that include an abstract should also include three to five keywords. Keywords should be lowercase (except for names or titles that would otherwise be capitalized) and separated by commas.

Keywords negative affect, self-portrait, Del LaGrace Volcano, intersex, Polaroid photography

NOTES. See also the section on documentation below.

Avoid callouts for footnotes or endnotes in article titles, in heads, at the ends of epigraphs, or in figure captions.

Wherever possible, place note callouts at the end of a sentence, or at least at the end of a clause.

Callouts for footnotes in tables are handled separately. Each table has its own set of notes. See the journal's style sheet for guidance on the format used for callouts (e.g., lowercase letters, numerals, or symbols). See also CMS 3.79.

NUMBERS. See also DATES AND TIMES

Cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred, thousand, million, billion, etc.*), any number at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well. See CMS, chap. 9.

no fewer than six of the eight victims

One hundred eighty-seven people were put to death there during the twenty-third century BC.

attendance was about ninety thousand

at least two-thirds of the electorate

there were two million ballots cast

the population will top between 27.5 and 28 billion

Numbers applicable to the same category, however, are treated alike in the same context.

no fewer than 6 of the 113 victims

Almost twice as many people voted Republican in the 115th precinct as in the 23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years

now estimated at 1.1 billion inhabitants

more than \$56, or 8 percent of the petty cash

a decline of \$0.30 per share

Inclusive page numbers are given as follows (per CMS 9.61):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per CMS 9.43.]

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned.

POSSESSIVES

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s* (CMS 7.17).

Burns's poetry

Camus's novels

Descartes's philosophy

Euripides's plays

Jesus's name

PUNCTUATION

En and Em Dashes

See CMS 6.75–92. Use real en and em dashes to indicate en and em dashes in the manuscript.

115–36

post–Civil War era

The United States' hegemony—that is, its domination of other nations—is increasing.

Ellipses. See also CAPITALIZATION (Quotations)

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used at the start of a quotation (whether it begins with a grammatically complete sentence or not) or at the end of a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS 13.50–58 for more detailed guidelines on the use of ellipses.

Hyphens. See SPELLING AND HYPHENATION

QUOTATIONS. See EXTRACTS

RACIAL AND ETHNIC TERMS

Capitalize terms used to identify people of color or of historically marginalized origins (e.g., *Black*, *Indigenous*). As a rule, do not capitalize terms used to identify people outside

these groups (e.g., *white*). Do not capitalize *of color* constructions (e.g., *people of color*, *women of color*). Exceptions are allowed if the author insists or if the author's text would be, in the editor's view and with the author's concurrence, well served by alternative treatment. The list that follows is intended to be illustrative, not comprehensive.

Aborigine, Aboriginal

BIPOC [Black, Indigenous, and People of Color]

Black, Blackness, anti-Black, anti-Blackness

Brown

First Nations

Indigenous, Indigeneity

Native

white, whiteness

SPELLING AND HYPHENATION

Follow the online *Merriam-Webster's Collegiate Dictionary* (<https://www.merriam-webster.com>) and *Webster's Third New International Dictionary* for spelling. If more than one spelling is provided in the dictionary, follow the first form given (e.g., *judgment*, not *judgement*; *focused*, not *focussed*).

For further guidance regarding the hyphenation of compound words, see CMS 7.89.

Common foreign terms are set in roman type. (Common foreign terms are defined as those with main entries and not classified as "foreign term" in *Webster's*.)

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to *Webster's* for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

Put neologisms within quotation marks at first use.

A term referred to as the term itself is italicized.

In the twentieth century *socialism* acquired many meanings.

The word *hermeneutics* is the most overused term in recent monographs.

The term *lyricism* was misused in Smith's book review.

TABLES. See FIGURES AND TABLES and NOTES

TRANSLATIONS. See also the section on documentation below.

Non-English Titles with English Translation

When an original non-English title and its translation appear together in the text, the first version (whether original or translation) takes the form of an original title, and the second version is always enclosed in parentheses and treated like a published title (whether or not the work represents a published translation; contra CMS 11.9) with title capitalization appropriate to the language.

I read *Mi nombre es Roberto* (*My Name Is Roberto*) in 1989.

I read *My Name Is Roberto* (*Mi nombre es Roberto*) in 1989.

Rubén Darío’s poem “Azul” (“Blue”) is one of my favorites.

Rubén Darío’s poem “Blue” (“Azul”) is one of my favorites.

URLs. See also the section on documentation below.

Use complete URLs when they appear in articles (notes, references, and main text). Include the protocol (*https* or *http*) and trailing slash (if it is part of the URL). DOIs appearing in notes and reference lists are presented as complete URLs. See CMS 14:10 for advice on shortening excessively long URLs.

<https://doi.org/10.1215/00982601-9467191>

<https://www.nytimes.com/interactive/2021/us/covid-cases.html>

<https://georgianpapers.com/research-funding/transcription/>

DOCUMENTATION: AUTHOR-DATE CITATIONS

This journal uses **author-date citations in the text** with a corresponding reference list of works cited at the end of the article. Notes may also include material that cannot be conveniently presented in the text, such as discursive adjuncts and additional sources of information. Any material necessary for understanding the argument set forth in the article should appear in the text.

The notations f. (ff.), *ibid.*, *op. cit.*, and *loc. cit.* are not used, nor are *eadem*, *idem*, *infra*, *passim*, and *supra*. Commonly used abbreviations include *cf.*, *ed.* (*eds.*), *e.g.*, *esp.*, *et al.*, *etc.*, *fig.* (*figs.*), *fol.* (*fols.*), *i.e.*, *n.* (*nn.*), *p.* (*pp.*), *pt.* (*pts.*), *ser.*, *trans.*, *vol.* (*vols.*). Latin abbreviations are not italicized. Note that in *et al.*, *et* is a whole word (meaning “and”) and therefore is not followed by a period. In references to poetry, where the abbreviation “l.” or “ll.” might be mistaken for a numeral, the word “line” or “lines” is spelled out.

The reference list at the end of the article contains only works cited. References are arranged alphabetically by author, then chronologically in ascending order. For multiple references by the same author, the author’s name is repeated; 3-em dashes are not used. In titles of works, serial commas are added, ampersands are spelled out, and numbers are spelled out. URLs, including for DOIs, use “https://” to ensure that links work online (CMS 14.7). For additional guidelines concerning the treatment of titles, see CAPITALIZATION in the Duke University Press Journals Style Guide.

Sample Reference List Items

BOOK

Langford, Gerald. 1971. *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book*. Austin: University of Texas Press. [A book title within a book title is quoted and italicized (CMS 14.94). A main title ending in an exclamation point or a question mark is followed by a colon only if the question mark or exclamation point appears within quotation marks (CMS 14.96).]

Midge, Anderson. 2002. *What Were They Thinking? The Real Lives of the Dichter*. New York: Petard. [Reverse italics (roman type) are used in book titles for terms that would themselves normally be italicized (CMS 8.173, 14.95).]

Smith, John. 2011. *All Tongue-Tied and Nowhere to Go; or, How to Save Face When They Put You on the Spot*. Vail, CO: Slippery Slopes. [Treatment of double titles, contra the preferred form in CMS 8.167]

E-BOOK

Begley, Adam. 2014. *Updike*. New York: Harper. Kindle. [CMS 14.159]

Doubtfire, Brenda. 2016. *Yeah, Right: Skepticism in the Fake News Era*. Whynot, NC: Says Who. iBooks.

CHAPTER

Dollimore, Jonathan. 1985. "Transgression and Surveillance in *Measure for Measure*." In *Political Shakespeare: New Essays in Cultural Materialism*, edited by Jonathan Dollimore and Alan Sinfield, 72–87. Ithaca, NY: Cornell University Press.

Weinstein, Donald. 1989. "*The Art of Dying Well* and Popular Piety in the Preaching and Thought of Girolamo Savonarola." In Tetel, Witt, and Goffen 1989: 88–104.

[A shortened form is used for chapters from collections that are also included in the reference list.]

PREFATORY MATTER

Brown, Marshall. 1995. Preface to *The Uses of Literary History*, edited by Marshall Brown, vii–x. Durham, NC: Duke University Press.

EDITED WORK

Navarre, Marguerite de. 1967. *L'heptaméron*. Edited by Michel François. Paris: Garnier.
Tetel, Marcel, Ronald G. Witt, and Rona Goffen, eds. 1989. *Life and Death in Fifteenth-Century Florence*. Durham, NC: Duke University Press.

REPRINT

Williams, Theodore. (1905) 1974. *The Art of Porcelain during the Late Ming Dynasty*. New York: Grove. [For reprint editions, the date of first publication may be supplied parenthetically, followed by the date of the reprint (CMS 15.40). Both dates appear in the corresponding citation.]

TRANSLATION

Valéry, Paul. 1958. *The Art of Poetry*. Translated by Denise Folliot. New York: Pantheon.

FOREIGN-LANGUAGE WORK CITED IN ENGLISH

Ayzland, Reuven. 1954. *From Our Springtime* (in Yiddish). New York: Inzl.

Dachuan, Sun. 1991. *Jiujiu jiu yici* (*One Last Cup of Wine*). Taipei: Zhang Laoshi

Chubanshe. [This form is recommended for works in languages relatively unfamiliar to the journal's expected readership. The translated title uses italics and headline capitalization (contra CMS 11.9)—in other words, it is treated as if it named a published translation even if it does not.]

MULTIVOLUME WORK

Foucault, Michel. 1990. *An Introduction*. Vol. 1 of *The History of Sexuality*. Translated by Robert Hurley. 3 vols. London: Penguin.

Hooker, Joseph. 1977–82. *Of the Laws of Ecclesiastical Polity*. Edited by Georges Edelen, W. Speed Hill, P. G. Stanwood, and John E. Booty. 4 vols. Cambridge, MA: Belknap

Press of Harvard University Press. [If there are ten editors or fewer, all are listed by name; if more than ten, the first is listed by name, followed by “et al.” (CMS 14.76).]

MULTIAUTHOR WORK

Dewey, Alfred, John Cheatham, and Elias Howe. 2003. *Principles of Commerce during the Early Industrial Revolution*. Birmingham, UK: Steamer.

Gustafson, Albert K., Jonas Edwards, Ezra Best, and Nathan Wise. 1985. *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty*. Murphy, WI: Fore and Aft. [If there are ten authors or fewer, all are listed by name; if more than ten, the first is listed by name, followed by “et al.” (CMS 14.76).]

ANONYMOUS WORK. See also UNSIGNED ARTICLE

A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia, of the Degrees Which It Hath Received, and Means by Which It Hath Been Advanced. 1610. London. [The title appears in place of the author; “Anonymous” or “Anon.” is not used. For purposes of alphabetization an initial article is ignored (CMS 14.79).]

UNDATED WORK

Kloman, Harry. n.d. “Introduction.” The Gore Vidal Index. <https://www.pitt.edu/~kloman/vidalframe.html> (accessed July 27, 2003).

Sales, Robert. n.d. *Victory at Sea: Being a True Account of the Recent Destruction of an Infamous Foreign Fleet*. Dublin. [Note that the “n” in “n.d.” is not capitalized (CMS 14.145).]

REFERENCE WORK

13. *Oxford English Dictionary*, 3rd ed., s.v. “self,” A.1.a; *Encyclopaedia Britannica Online*, Academic ed., s.v. “Arturo Toscanini,” <https://academic.eb.com/EBchecked/topic/600338/Arturo-Toscanini> (accessed April 6, 2016). [Reference works do not appear in the reference list (CMS 14.233).]

JOURNAL ARTICLE, PRINT

Meban, David. 2008. “Temple Building, *Primus* Language, and the Proem to Virgil’s Third *Georgic*.” *Classical Philology* 103, no. 2: 150–74. [Journal published in volumes; the month or season is not required. As a courtesy to readers who consult articles online, issue numbers should be given if available.]

Wood, Ellen Meiksins. 1988. "Capitalism and Human Emancipation." *New Left Review*, no. 167: 1–20. [Journal published only in issues.]

JOURNAL ARTICLE, ONLINE

Esposito, Joseph J. 2010. "Stage Five Book Publishing." *Journal of Electronic Publishing* 13, no. 2. <https://quod.lib.umich.edu/cgi/t/text/textidx?c=jep;view=text;rgn=main;idno=3336451.0013.204>.

Jovanovic, Boyan, and Peter L. Rousseau. 2008. "Specific Capital and Technological Variety." *Journal of Human Capital* 2, no. 2: 129–52. <https://doi.org/10.1086/590066>. [If the author has provided a DOI rather than a URL, use the DOI in URL form, as indicated here. See CMS 14.8.]

REVIEW

Jameson, Fredric. 1991. "The Historian as Body-Snatcher." Review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt. *Times Literary Supplement*, January 18, 7. [Page numbers are not needed in citations of or references to newspapers (CMS 14.191) but may be included in citations of or references to supplements and other special sections (CMS 14.197).]

SPECIAL ISSUE, and ARTICLE IN SPECIAL ISSUE

Ferguson, Margaret, and Marshall Brown, eds. 2004. "Feminism in Time." Special issue, *MLQ* 65, no. 1.

Mandell, Laura. 2004. "The First Women (Psycho)analysts; or, The Friends of Feminist History." In "Feminism in Time," edited by Margaret Ferguson and Marshall Brown. Special issue, *MLQ* 65, no. 1: 69–92. [CMS 14.178]

MAGAZINE ARTICLE

Franzen, Jonathan. 2003. "The Listener." *New Yorker*, October 6, 84–99.

NEWSPAPER ARTICLE, PRINT

DeParle, Jason. 1993. "Whither on Welfare: Even Though They Please Moynihan, Clinton's Actions Are Far from Bold." *New York Times*, February 3. [No page number is required (CMS 14.191).]

NEWSPAPER ARTICLE, ONLINE

Associated Press. 2003. "Jackson Arrested at Yale after Protest Backing Strike." *Washington Post*, September 2. <https://www.washingtonpost.com/wpdyn/articles/A12012-2003Sep1.html>.

UNSIGNED ARTICLE

Cinéma. 1968. "Loin du Vietnam." January.

DISSERTATION

Jones, Jennifer M. 1991. "'The Taste for Fashion and Frivolity': Gender, Clothing, and the Commercial Culture of the Old Regime." PhD diss., Princeton University.

PAPER OR PRESENTATION

Poovey, Mary. 1996. "Between Political Arithmetic and Political Economy." Paper presented at the conference "Regimes of Description," Stanford University, Stanford, CA, January 12.

PERSONAL COMMUNICATION OR INTERVIEW

Noah Fence (pers. comm., April 1, 2014) speculated on the pitfalls of having a play on words for a name. [References to such communications as emails or private messages shared on social media often can be run in to the text, without need of note or reference (CMS 14.214).]

Jacques Petits Fours (provost, Upper Midwestern University), interview by author, Ames, IA, February 20, 1995. [Interviews or other personal communications in which more information than the date is pertinent may appear in a note (CMS 14.214).]

SOCIAL MEDIA CONTENT

[Citations of social media content may contain such elements as the author of the post; the title, or the text, of the post; the type of post (e.g., the service and/or a brief description); the date; and a URL. Contra CMS 14.209, such citations have corresponding references.]

The Chicago Manual of Style. 2015. "Is the world ready for singular they? We thought so back in 1993." Facebook, April 17.

<https://www.facebook.com/ChicagoManual/posts/10152906193679151>.

O'Brien, Conan (@ConanOBrien). 2015. "In honor of Earth Day, I'm recycling my tweets." Twitter, April 22, 11:10 a.m.

<https://twitter.com/ConanOBrien/status/590940792967016448>.

Souza, Pete (@petesouza). 2016. "President Obama bids farewell to President Xi of China at the conclusion of the Nuclear Security Summit." Instagram photo, April 1.

<https://www.instagram.com/p/BDrmfXTtNCt>.

WEBSITES (OTHER THAN ONLINE PUBLICATIONS)

[Include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, URL, and access date (if no publication date is provided).

The titles of websites and blogs generally use headline-style capitalization. See CMS 8.191 and 14.206 for guidance as to whether such titles should be set in roman type or italicized. Websites and

social media postings are cited in notes but are not included in the reference list. Items resembling articles in form, such as blog postings, are cited in notes and also included in the reference list.]

Lasar, Matthew. 2008. "FCC Chair Willing to Consecrate XM-Sirius Union." *Ars Technica* (blog), June 16. <https://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-toconsecrate-xm-sirius-union.html>.

Author-Date Citations

This system uses in-text citations—usually enclosed in parentheses and comprising the author’s surname (with first initial if ambiguous), the date, and the pages cited—and a reference list at the end of the article contains the complete bibliographic information of the works cited. See the sample references immediately above. For multiple references by the same author, the author’s name is repeated; 3-em dashes are not used. Note that in the author-date system, works published in the same year by the same author must be labeled “a,” “b,” and so on for clarity.

The witnesses had been, one observer surmised, tampered with (Northrup 1957: 3). [The date and page number are separated by a colon, not a comma (contra CMS 15.9).]

As Sylvia Molloy (1991: 43) observes, “The previous letter, marked by subservience, waived Manzano’s rights to the text by ‘giving’ it to del Monte; the second letter, marked instead by resistance, has Manzano keep the text for himself.” [The date and page number appear immediately after the author, not at the end of the sentence, if he or she is named in the sentence (CMS 15.25).]

25. Wert (1984: 115–17) insists that his predecessors’ conclusions were the merest speculation (see M. McLain 1981; P. McLain 1981). [No note should consist solely of an author-date citation, but discursive notes may contain author-date citations.]

If more than one work by the same author is cited, the author’s name is not repeated.

(Wilson 1963, 1974)

(Miller 1978: 267; 1994)

For works by more than three authors, only the surname of the first author is used, followed by et al.

not (Cobb, Hornsby, Ott, and Smith 1982) *but* (Cobb et al. 1982)

If there is no author, use the shortened title or publication title in the author position in the reference.

(*New Yorker* 1974)

If there is no date, n.d. is used.

(McGarry n.d.)

If the work is meant, rather than the author, the parentheses are omitted.

Medwick 1924 remains the standard reference.

If the citation is to a reprint edition, the original date of publication should be cited first, in brackets within a parenthetical citation and in parentheses not within a parenthetical citation (e.g., in a note). See CMS 15.40.

(Williams [1905] 1974: 41)

1. For a more in-depth discussion of this point, see Williams (1905) 1974.

To refer again to the most recently cited source, a page number is used.

The sperm whale, Beale (1839: 46) concluded in *The Natural History of the Sperm Whale*, is “remarkably timid, and is readily alarmed by the approach of a whale boat.” Beale noted that “it is difficult to conceive any object in nature calculated to cause alarm to this leviathan” (46).

When one volume of a multivolume work is cited, the volume number is indicated after the date.

(Koufax 1973, 1:223)

To cite an unnumbered note, the abbreviation n or nn follows the page number without an intervening space. With numbered notes, the note number or numbers follow the abbreviation without intervening period or space (CMS 14.157).

(Javitch 2010: 385n; Adams 2009: 5n10, 8nn20–21)

Personal communications, such as telephone conversations, email messages, and nonarchived letters, are identified as “pers. comm.” and dated in the text but are not included in the reference list.

Wilson (pers. comm., March 13, 2007) proved the hypothesis false.

When “emphasis added,” “my translation,” and the like are used, they come after a quotation:

According to Brodsky (1990: 257), “Marcus Aurelius was one of the *greatest* men who ever lived” (emphasis added). [Emphasis in quoted material is assumed to match the original

source unless otherwise stated; omit notes such as “original emphasis.”]

When an author’s name doesn’t appear in the text, it’s best to have the citation before the final mark of punctuation:

Many scholars and poets believe that Marcus Aurelius was one of the greatest men in history (see, e.g., Brodsky 1990: 257; Patterson 1996: 112).

If the journal follows the author-date system, make sure to differentiate between authors and works. For example: “In Smith 1980, there is . . .” or “Smith (1980) argues that there is . . .”

Citing Works Whose Authors Have Changed Names

Sometimes, a cited author’s affirmed name differs from the name on the work cited. In these cases, use the author’s affirmed name when discussing their published work in the text of an article or book. We also recommend using the affirmed name in citations:

Text/note discussion As {Affirmed name} wrote, “Quote from cited author.”

Bibliographical citation {Affirmed name: Last, First}. 1995. *Title: Subtitle*. Durham, NC: Duke University Press.

However, if it is known that a cited author would like citations to their work to use the name on the publication, use the published name in the citation instead:

Text/note discussion As {Affirmed name} wrote, “Quote from cited author.”

Bibliographical citation {Name on publication: Last, First}. 1995. *Title: Subtitle*. Durham, NC: Duke University Press.

In cases where the author deems it appropriate to include both names in a reference list item, we recommend listing the affirmed name first, followed in brackets by the name under which the work was originally published:

{Affirmed name: Last, First} [Name on publication]. 1995. *Title: Subtitle*. Durham, NC: Duke University Press.