

Orpheus Institute
Guide to House Style

2014

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Introduction

Myriad questions arise when writing texts for publication. What appears straightforward—committing words to paper—rapidly becomes complex when consistency is required in and between publications. Choices have to be made on numerous aspects of style, from spelling and punctuation to the format of quotations and references. The present guide details the house style used for the publications of the Orpheus Institute. Its coverage is limited to areas of style pertinent to these publications. At its heart, the Orpheus house style is based on the sixteenth edition of *The Chicago Manual of Style*, though it diverges from Chicago in some areas, in particular in the use of British English spelling and the addition of greater bibliographic detail to reference list entries. It is hoped that this guide is comprehensive enough to answer the majority of queries authors and editors frequently have, without being so detailed that it becomes impossible to use. On matters not covered, please consult the works in the list of further resources, below.

The guide starts with a brief overview, providing a glance at the essential points of the style. The remainder of the guide is divided into chapters, the first seven of which discuss different aspects of style—appearance and layout, language, punctuation, titles of works, numbers, quotations, and documentation. The final chapter is a word list intended as a resource: it contains examples illustrating the principles of hyphenation, capitalisation, italicisation, and alphabetisation detailed in earlier chapters, as well as spellings, abbreviations, non-English words, and problematic words, titles, and names.

Alongside newly written examples, extensive use is made of material from Orpheus Institute publications and related texts. All quotations and references are for illustrative purposes only; in some cases, passages and references have been amended from their published form better to illustrate the aspect of style discussed, and a small number of the works and individuals referred to are fictitious. Comments, questions, and corrections can be addressed to the compiler of the guide, Edward Crooks, at e.j.crooks@googlemail.com.

Further resources

The Chicago Manual of Style. 2010. 16th ed. Chicago: University of Chicago Press.

Holoman, D. Kern. 2008. *Writing about Music: A Style Guide*. 2nd ed. Berkeley: University of California Press.

Stevenson, Angus, and Lesley Brown, eds. 2005. *New Oxford Dictionary for Writers and Editors*. Oxford: Oxford University Press. Adapted from *The Oxford Dictionary for Writers and Editors*, edited and compiled by R. M. Ritters, 2nd ed. (Oxford: Oxford University Press, 2000).

At a Glance

References are to sections

1.1 Presentation of articles and chapters

- Use a single font throughout, preferably 12-point Times New Roman.
- Use A4 paper, with 2 cm margins on all sides.
- Use 1.5 line spacing throughout.
- Indent the first line of new paragraphs with a tab (not spaces).
- Use hard returns only at the end of paragraphs; otherwise, let the text wrap around.
- Left-justify all text; ensure auto-hyphenation is turned off.
- Leave only one space after a punctuation mark (including colons and periods).

2.1 Spelling

Use British English conventions for spelling:

analyse, individualise, organisation, visualise, candour, colour, metre, theatre, artefact, per cent

Preferred spellings and capitalisations of common words are provided in Chapter 8.

3.1–3.8 Punctuation

Observe the following punctuation conventions:

“Use double quotation marks on the outside, ‘but use single quotation marks for quotations within quotations.’”

“Commas and periods always appear before a final quotation mark.”

Use em-dashes as parenthetical dashes—like this—with no space before or after the dash.

Use en-dashes for ranges (e.g., 15–16, 1892–2002).

(For parentheses within parentheses use square brackets [such as these].)

4.1–4.20 Titles

The titles of works are set in italics. The titles of parts of works are set in roman and enclosed in quotation marks. The titles of generic compositions are set in roman without quotation marks:

Finnegans Wake

“The ‘Mother Lode,’ the *Gottlieb Duo*, and Ralph Shapey’s Compositional Strategy” in
Contemporary Music Review
 Symphony No. 3 in E♭ Major, op. 55 (“Eroica”)
Le marteau sans maître
 “Gute Nacht” from *Winterreise*

5.1–5.13 Numbers

Spell out whole numbers from zero up to and including one hundred. Also spell out whole numbers between one and one hundred when followed by hundred, thousand, hundred thousand, million, billion, and so forth:

Finishing the opera took fifteen years.

Leif Segerstam has composed more than 270 symphonies.

We have been living with the divergence of aesthetics and epistemics for probably two hundred or three hundred years.

Abbreviate inclusive numbers within the same hundred; do not abbreviate if the first number is lower than one hundred; do not abbreviate if the first number is one hundred or a multiple of one hundred (200, 300, 1000, 2000, and so forth):

5–8	8–25	100–108	101–5	110–15
262–85	203–34	2000–2004	2001–4	2014–56

7.1–7.7 Documentation

Documentation follows the system given in chapter 15 of *The Chicago Manual of Style* (16th ed.), with some changes and additions. Quotations, paraphrases, and information requiring authentication must be properly credited and documented using in-text author–date-style parenthetical citations (1) with corresponding reference list entries (2). All citations must have a matching reference list entry and every item included in the reference list must be cited in the text:

- (1) . . . which was “characterized by the way it gathers together into new shapes” (Latour 2005, 65).
- (2) Latour, Bruno. 2005. *Reassembling the Social: An Introduction to Actor-Network Theory*. Oxford: Oxford University Press.

1. Appearance and Layout

1.1 Presentation of articles and chapters

Present articles and chapters following these principles:

- Use a single font throughout, preferably 12-point Times New Roman.
- Use A4 paper, with 2 cm margins on all sides.
- Use 1.5 line spacing throughout.
- Indent the first line of new paragraphs with a tab (not spaces).
- Use hard returns only at the end of paragraphs; otherwise, let the text wrap around.
- Left-justify all text; ensure auto-hyphenation is turned off.
- Leave only one space after a punctuation mark (including colons and periods).

1.2 Headings

Titles of chapters and articles are capitalised headline-style and written in bold:

Of Arnold Schoenberg's *Klavierstück* op. 33a, "a Game of Chess," and the Emergence of New Epistemic Things

First-level section headings are capitalised sentence-style and written in bold:

Chess as metaphor and cultural trope

Second-level section headings (if required) are capitalised sentence-style and written in roman:

Zweig's commentary
The history of Schoenberg's game
The rules of Schoenberg's game

One level of heading is normally all that is required; if possible, do not use more than two levels of heading.

1.3 Section numbering

In most cases it is unnecessary to number the sections of chapters or papers, although it may be appropriate for a complex series of sections. If so, the following style is used:

4. Chess as metaphor and cultural trope
4.1 Zweig's commentary

1.4 Lists

Used effectively, lists can bring clarity to complex sequences of information. Conversely, if used too frequently or used injudiciously, lists can make a text cluttered and difficult to understand. Lists can be run-in (1) or set vertically (2):

- (1) He compiled a shortlist of five composers: (1) Olga Neuwirth, (2) Wolfgang Rihm, (3) Rebecca Saunders, (4) Kaija Saariaho, and (5) Beat Furrer.
- (2) He compiled a shortlist of five composers:
1. Olga Neuwirth
 2. Wolfgang Rihm
 3. Rebecca Saunders
 4. Kaija Saariaho
 5. Beat Furrer

Any list can be set vertically, provided there is reason to do so—for example, if the items in the list consist of complete sentences, if comprehension would thereby be aided, if additional prominence is required, or if the list contains sub-levels. Numerals or letters can be used with either type of list if it is helpful to do so; in vertical lists, bullet points are preferable if numerals or letters would serve no purpose, but, subject to editorial discretion, bullet points too may be omitted (see fifth example below).

In run-in as well as vertical lists, the items in the list are introduced by a colon only when the introductory phrase is a complete sentence. Vertical lists work best when introduced by a complete sentence:

The concert will include works by Peri, Schmelzer, Biber, Zelenka, Porpora, and Vinci.

The concert will include works by six composers: Peri, Schmelzer, Biber, Zelenka, Porpora, and Vinci.

Looking through their record collection, they realised there were only a few artists they both agreed were indispensable:

- Albert Ayler
- Anthony Braxton
- Ornette Coleman
- John Coltrane
- Miles Davis
- Dave Holland
- Sun Ra

At least five other very interesting qualities can be observed:

a very light vibrato overall;

the use, however, of some special effects on certain notes for expressive purposes—in particular, a kind of vocal tremolo that is very different from our modern conception of the vibrato;

the linear rubato that is characteristic of the *bel canto* and comes from the *sprezzatura* of the *seconda pratica*, and in which the singer is completely independent of the orchestra, which plays strictly in time;

flexibility of tempo, the use of *accelerando* and *ritardando*;

the use of extemporised embellishments in specific places, a tradition that had been passed on from the first performance.

In run-in lists, use commas to separate the items unless the items themselves include internal punctuation, in which case use semicolons:

The ensemble had expanded to include oboes, clarinets, flutes, and trumpets.

Although the instrumentation is not fixed, the composer suggests the following instruments are used: at least three wind instruments, preferably including an oboe or flute; five or more string instruments—for example, two violins, two violas, and one cello; a piano, with preparations if wanted; and any five percussion instruments.

In vertical lists, items have initial capital letters only if they are complete sentences or if numerals or letters followed by a point are used to number the items. If introduced by a bullet point, numeral, or letter, closing punctuation is not included unless the items are complete sentences or the list itself completes a sentence begun in the introductory phrase:

Although the instrumentation is not fixed, the composer suggests the following instruments are used:

- at least three wind instruments, preferably including an oboe or flute
- five or more string instruments—for example, two violins, two violas, and one cello
- a piano, with preparations if wanted
- any five percussion instruments

There are three ways to get to the gallery:

1. By bus—the nearest stop is Northgate, which is a request stop on routes 53, 86, 112, and 123.
2. By car—limited parking is available on the streets around the gallery; however, the multi-storey NPC car park on Goldhanger Road is only a ten-minute walk away.
3. By train—Flint Park station, a two-hundred-metre walk from the gallery, is served by regular connections from King's Cross.

From this perspective, artistic research happens when

1. the epistemic complexity of a given object of inquiry is scrutinised;
2. the constitutive things of such objects of inquiry are identified and isolated;
3. an archaeology of such things is explored;
4. the results of this exploration are problematised with the purpose of enabling their projection into the future;
5. the problematisation happens in precisely calibrated frameworks (experimental systems);
6. inside an experimental system *differential repetition* is stimulated, enhanced, and achieved;
7. new assemblages of things emerge as the result of a constructive (and not only theoretical) endeavour.

1.5 Footnotes

Use footnotes rather than endnotes and format them using the Microsoft Word note function. Where necessary, footnotes can be used to add comments or additional textual citations and other details—but avoid adding extraneous or peripheral material:

The last of these examples is in fact a brief description of the work undertaken by William Butler Yeats, most evident in the years 1890 to 1910, but in fact extending from his earliest days until his death.¹

¹ Except as otherwise noted, all biographical information is drawn from Schuchard's (2008) exceptionally fine study.

Footnote numbers are normally placed after an item of punctuation:

Footnotes occasionally appear¹ in the middle of a sentence, and sometimes after a comma,² an exclamation mark, a question mark, or a semicolon;³ nevertheless, the usual place to find them is after a full stop.⁴ An exception is a dash⁵—the note number will appear before one of these⁶—and a note number can appear before or after a closing parenthesis (depending on whether the note pertains to a specific thing⁷ within the parentheses or to the whole parenthetical passage).⁸

Do not use footnotes to provide bibliographical references—sources are cited using the author–date system (see Chapter 7).

1.6 Musical symbols

The proper musical symbols should be used, such as # (sharp), ♭ (flat), and ♮ (natural)—do not use # or b, and so forth. If your word-processing software does not support these symbols, please instead write the name of the symbol:

Symphony No. 3 in E♭ Major, op. 55 (“Eroica”)
Symphony No. 3 in E-flat Major, op. 55 (“Eroica”)

On the italicisation of common music terminology see Chapter 8, on formatting the titles of musical works see 4.13. For further guidance on writing about music, consult *Writing about Music: A Style Sheet* by D. Kern Holoman (see page 1).

1.7 Figures

Figures (illustrations, photographs, score excerpts, etc.) should have a minimum resolution of 300 dpi in the format in which they are to be printed. Images are always black and white unless special arrangements are made **in advance**. Please supply **all figures** as **individual high-quality files**, preferably PDF or TIFF format. Captions for figures should be placed in the chapter at the approximate place at which the figure should appear (on captions, see 1.9). To minimise disruption at a late stage, it is highly advisable that authors obtain all necessary permissions and copyright clearances at a very early date. **Copyright clearance for all reproduced material is the responsibility of the author.**

1.8 Tables

Tables should be compiled using tabs (as few as possible)—**not spaces**. The maximum table width is 12 cm. Please supply all tables as **individual high-quality files**, preferably PDF or TIFF format. Captions for tables should be placed in the chapter at the approximate place at which the table should appear (on captions, see 1.9).

1.9 Captions

Except for the titles of works (on which see Chapter 4), use sentence-style capitalisation in captions for figures and tables. If a credit line is required (and if the material reproduced is in copyright, it normally will be), the credit is placed after the description of the illustration. If the copyright holder requires specific wording this should be reproduced exactly as requested. Figures and tables should be supplied as individual high-quality files. Place captions in the chapter at the approximate place at which the figure or table should appear.

Figure 12. Electromagnetic audio recordings made on the CCBB storage server. © Hannes Rickli.

Figure 2. Nina Canell, *Another Ode to Outer Ends*, 2011, bucket, water, cement, glass, ultrasound, wood. (Photograph by Robin Watkins. Courtesy the artist, Konrad Fischer Galerie, Mother's Tankstation, and Galerie Wien Lukatsch.)

Figure 4. Arnold Schoenberg, *Klavierstück* op.33a, bars 1–2. © 1929, 1956 by Universal Edition A.G., Wien/UE 9773.

1.10 Acknowledgements

If needed, authors of chapters may add acknowledgements. These should appear either in an unnumbered footnote on the first page of the article or as a separate headed section at the end of the article. If the acknowledgement gives details of funding or credits the translator of the article, it may be more appropriate for it to appear on the first page; conversely, if containing personal acknowledgements, it may be best placed at the end of the article. On image credit lines and copyright acknowledgements, see 1.9.

2. Style and Use of Language

2.1 Spelling

Orpheus style follows British English conventions for spelling (see below); for this reason, spellings differ from those used in *The Chicago Manual of Style* (on punctuation, see Chapter 3). Spellings follow the *Oxford English Dictionary*; use “ise” endings rather than “ize” endings and British English variant spellings:

analyse, individualise, organisation, visualise, candour, colour, metre, theatre, artefact, per cent

In cases where two different spellings of the same word are acceptable in British English but one has largely fallen out of use, the more modern option is often preferable, although the older spelling may be retained in historical contexts:

jail, jailer (not gaol, gaoler)

Numerous further spellings are given in Chapter 8.

2.2 Capitals

Capital letters should be employed sparingly in regular prose—if used too frequently, their effect is lost—using standard sentence-style capitalisation (for prose in English, capitalise only the first word of a sentence, proper nouns, and terms derived from proper nouns). That said, this section deals mainly with the exceptions to that rule. In languages other than English, follow the capitalisation conventions of that particular language.

Use initial capital letters for

personal names (Ruth Crawford Seeger, Anton Webern)
honorific titles (Mahatma Gandhi, the First Lady)
noble titles (Lord Berkeley, Sir Harrison Birtwistle, Dame Ethel Smyth)
nicknames that stand in for personal names (the Great Emancipator, the Iron Lady)

and for the names of

days of the week (Wednesday), months (July), and holidays (Bastille Day, Christmas Day), but not for seasons (spring, autumn) or centuries (fourteenth century, twenty-first century)
ethnic groups and nationalities (African American, French Canadian, Belgian)
religions and religious denominations and movements (Buddhism, Catholicism, Christianity, Hinduism, Islam, Zen)
religious texts (the Bible, the Koran, the Mahābhārata) and books of the Bible (Genesis, Job, Revelations)
specific celestial bodies (the Milky Way, Neptune)

countries, regions, and places (Ireland, the Swiss Alps, North Africa, the Lake District)
 rivers and geographical features (Mount Everest, the Great Barrier Reef, the Mississippi River, the Seine, Walden Pond, Lake Geneva)
 buildings (the Finland Station, the Leaning Tower of Pisa)
 words derived from personal names (Foucauldian, Marxist, Dickensian, Victoria sponge)
 legislative, administrative, and judicial bodies, political parties, and associations (the United Nations General Assembly, the Communist Party, the Republican Party, the International Olympic Committee)
 institutions and companies (the Orpheus Institute, the Museum of Modern Art, Samsung)
 bands, groups, and orchestras (Captain Beefheart and His Magic Band, Pet Shop Boys, the Rolling Stones, Sweet Honey in the Rock, Tomasz Stańko Quintet, the Barton Workshop, the Berlin Philharmonic, the BBC Symphony Orchestra)
 television and radio stations and websites (BBC One, WDR 3, YouTube)
 awards (the Nobel Prize, a Guggenheim Fellowship)
 historical periods (the Bronze Age, the Common Era, the Enlightenment, the Jazz Age, the Renaissance)
 specific notable historical events, revolutions, wars, speeches, and natural phenomena (the Cold War, the Great Fire of London, the French Revolution, the Second World War or World War II, the Spanish Civil War, the Gettysburg Address, Hurricane Katrina), but not for generic descriptions of the same (the civil rights movement, the 2014 floods, Professor Sim's inaugural address, the wars in Iraq)
 ships and vessels—note, these should be capitalised and italicised (HMS *Bounty*, RMS *Titanic*)

Use an initial capital letter for an official title treated as an extension of a name, or for the title of a specific department, but otherwise such titles and names should be lowercased:

From 1958 until 1974 she was a professor at Leiden University.
 He was taught by Professor Steven Heine of Florida International University.
 She studied comparative literature and music at the University of York.
 He studied at the Department of Music, University of York.
 The historian Eric Hobsbawm served as president of Birkbeck, University of London.
 The president was not in the building when they visited.
 When they visited, President Obama was not in the building.

The names of schools, cultural movements, and styles are capitalised where they derive from proper names,

Aristotelian, Cartesian, Cynicism, Gregorian chant, Platonism, Pre-Raphaelite

to distinguish the generic from the specific,

Baroque music (music of the Baroque period), baroque decor (very elaborate furnishings), Gothic architecture, gothic fiction, Romantic literature, a romantic meal

and where ambiguity might otherwise be created,

Dada, Impressionist, New Complexity

but otherwise should be lowercased:

abstract expressionism, cubism, modernism, pop art, postmodernism, surrealism

For further details, see the eighth chapter of *The Chicago Manual of Style* and Chapter 8. On the capitalisation of the titles of works see Chapter 4, and on the capitalisation of chapter and section headings see 1.2.

2.3 Bold

In chapters and papers, use **bold** for section headings only (see 1.2)—avoid using it for emphasis (on which, see 2.5).

2.4 Italics

Use italic type for emphasis and terms (see 2.5), for words in languages other than English (see 2.8), and for the titles of books, compositions, artworks, films, and so forth (see Chapter 4).

2.5 Emphasis

2.5.1 Italics for emphasis

Use italics to give greater impact to a word, aid comprehension, or remove ambiguity, but do so sparingly:

The results of the research include not only discourse *about* the problem but also discourse *in* the problem.

It was a lost Vivaldi opera! She had found it.

“You call *that* complexity?” he muttered.

If emphasis is added to quotations, specify so in the citation to ensure that it is clear whether the emphasis is in the original:

It is important to note that the *practice* remained paramount: “we tried . . . to write out what we *did*,” Yeats explained ([1902] 1903, 21–22, my italics).

Both are determined by the same sentiment of beauty and “rules of art,” a probable association of sensorial impressions and sentiment discovered a posteriori “by genius or observation” (Hume [1757] 1993, 138, emphasis added).

Terms may also be italicised, either to aid comprehension or to introduce a word of particular importance. Apart from the use illustrated in the first example below, a term used several times in one chapter or article should be italicised on its first occurrence only:

In this context the term *experimental* means more than just “involving a radically new and innovative style.”

It is therefore clear that *epistemic things* are the objects of scientific investigation.

On italics in titles, see Chapter 4.

2.5.2 Quotation marks for emphasis (“scare quotes”)

Quotation marks may be used to emphasise the problematic nature of a word or term or to alert readers that the word or term is being used in a special sense:

Differentiating between artistic practice in general and artistic research practice in particular is problematic; both seem to be driven by the idea of creating or re-creating something “original.”

After Edward W. Said’s *Orientalism*, John Cage’s interest in “Oriental” philosophy appeared problematic.

Avoid overusing scare quotes. Texts easily become littered with quotation marks! In a paper where it is necessary to both highlight the problematic nature of a term and use the term repeatedly, the term should not be enclosed in quotation marks at every occurrence. If a term requiring scare quotes is used more than five times in a chapter or paper, use quotation marks only for the first occurrence of the term and omit them thereafter. If necessary, explain the problematic nature of the term either in the text or in a footnote.

Quotation marks are unnecessary around a word or phrase preceded by *so-called*:

I would argue that “old” editions have much to offer, if used with the same care and scholarly circumspection that should be applied to so-called urtexts.

This instrument features the so-called Viennese short octave or multiple-broken bass octave.

2.6 Possessives and plurals

The possessive form of most singular nouns is formed by the addition of an apostrophe and an *s*:

the composer’s works
the lake’s ecology

the professor’s students
the dog’s breakfast

The possessive form of plural **common** nouns ending in *s* is formed by the addition of an apostrophe alone. But the possessive of irregular plural common nouns is formed by the addition of an apostrophe and an *s* (see final example):

the students’ classes
children’s music

the dancers’ entrance
the herd of sheep’s appearance

The possessive of **proper** nouns is formed by adding an apostrophe and an *s*:

Nina Simone’s voice
Mayumi Miyata’s playing

Rome’s fountains
Satyajit Ray’s films

The same principle applies to the possessive of names of people, places, and organisations that end in *s*, *z*, or *x*, including an unpronounced *s* (but see also below). Follow the same rule for classical names:

Earl Hines's piano style	Odaline de la Martinez's conducting
Pierre Boulez's ensemble pieces	Paris's architecture
Pauline Oliveros's Deep Listening	Euripides's tragedies
René Descartes's philosophy	Albert Camus's books
Rosalind Krauss's theories	Lucinda Childs's choreography
the marquis's character	Moses's laws
Karl Marx's ideas	Mieczysław Karłowicz's orchestral works

An exception is made for nouns that are plural in form but singular in meaning, such as *politics* and *economics*. Words such as these take an apostrophe alone. The same principle applies to the names of places, organisations, and so forth that are plural in form but singular in meaning:

politics' effect on music
the United States' influence
the Royal Swedish Academy of Sciences' publications

If a thing is jointly possessed by two or more people or entities, only the last name takes the possessive form:

Marx and Engels's manifesto
Gilbert and Sullivan's operettas

However, if a thing is separately possessed by two or more people, all the names take the possessive forms:

Marx's and Engels's beards
Theo Angelopoulos's, Agnès Varda's, Jean-Luc Godard's, and Béla Tarr's films

2.7 Diacritics

Ensure that diacritical marks (such as accents and umlauts) and other special characters are retained and used consistently in names and words that require them; capital letters also take accents:

Béla Bartók, Cécile Chaminade, Salvador Dalí, Ernő Dohnányi, Paul Éluard, Leoš Janáček, Mieczysław Karłowicz, György Kurtág, Ljubica Marić, Per Nørgård, Yasujirō Ozu, Edgard Varèse, Slavoj Žižek

2.8 Words in languages other than English

Italicise words and phrases in languages other than English (apart from proper nouns) if they are unfamiliar or if comprehension would thereby be aided, or to distinguish between similar words with different meanings:

au contraire, *Bildungsroman*, *commedia dell'arte*, *coup de théâtre*, *Les Six*, *Werktreue*

It is unnecessary to italicise foreign-language words used frequently in English:

à la, a priori, arpeggio, cadenza, carte blanche, catalogue raisonné, chiaroscuro, col legno

Further examples are given in Chapter 8. For comprehensive coverage, consult the *New Oxford Dictionary for Writers and Editors*.

A translation of a foreign word or term, should one be necessary, follows in parentheses:

The influence of Wagner's *Gesamtkunstwerk* (total artwork) is still felt today.

Nevertheless, a word or term used repeatedly in a chapter, paper, or book should normally be italicised on its first occurrence only, and set in roman thereafter.

Do not italicise proper nouns (for example, the names of people, institutions, and places):

the ensemble Les Arts Florissants
the studios of Cinecittà

On quotations in languages other than English, see 6.4.

2.9 Transliteration

In most cases, the preferred transliterations of Russian names are those most common in British and American English. Preferred transliterations of notable figures are included in Chapter 8. For further examples consult the *New Oxford Dictionary for Writers and Editors* or *Merriam-Webster's Collegiate Dictionary*.

2.10 Abbreviations

2.10.1 Use

In continuous prose, keep abbreviations to a minimum—this includes the abbreviations *e.g.*, *cf.*, *fig.*, *i.e.*, *p.*, *pp.*, and *vol.* (instead, use *for example*, *compare to*, *figure*, *that is*, *page*, *pages*, and *volume*):

To achieve useful results, a scientist requires a complete experimental setup, an entire system of experiments and controls—that is, an experimental system.

The passage in question begins on page 224.

Abbreviations may be used in parenthetical passages, citations, notes, tables, and reference lists:

Dasgupta uses the same term in relation to artificial (i.e., human-made) things.

This variety of locations has been studied by historians and philosophers (e.g., Galison and Thompson 1999).

If an institution, publication, or other entity or thing is better known by an abbreviation, or if it is mentioned several times within a chapter, an abbreviation is often appropriate. Authors may choose whether the full name or the abbreviation is given first:

Britten's first recordings at the BBC (British Broadcasting Corporation) were . . .

Alternative models for the academic publication of artistic research, such as the notion of "exposition" that the *Journal for Artistic Research (JAR)* explores . . .

This prototype has been incorporated in the large-scale European project COSYNA (Coastal Observing System for Northern and Arctic Seas) since 2009.

Where an acronym or initialism is considerably better known than the spelt-out version (e.g., CD-ROM, DNA, JPEG), the abbreviation can be used without the full name being given. However, to avoid ambiguity it is better to give the full name at first occurrence even for well-known entities (e.g., BBC, IRCAM, *OED*, WDR).

2.10.2 Format

Use periods in abbreviations written using sentence-style capitalisation (do not italicise such terms):

c. (circa), Dr., et al., e.g., etc., i.e., p., pp.

Do not use periods in abbreviations where upper-case letters predominate:

CEO, BBC, EU, IRCAM, MA, ORCiM, PhD, RAI, WDR, UK, USA, UNESCO

Use periods where initials stand in for first names (and add a space between initials):

W. H. Auden, C. P. E. Bach, W. S. Gilbert, P. J. Harvey

Do not use periods or spaces when initials stand in for an entire name:

JFK, FDR

Abbreviations of names that would be italicised if spelt out (for example, the title of a book or journal) are also italicised:

DNB, JAR, PMLA, OED

Further common abbreviations are listed in Chapter 8.

2.11 Bias-free language

Avoid discriminatory language—for example, sexist, racist, or disablist language, or language that is biased in relation to a person's ethnicity, sexual or gender identity, religion, or socioeconomic circumstances.

Do not use the generic masculine pronoun (using *he* to refer to any gender); instead, please use “she or he,” “his or her,” “him- or herself,” and so forth:

The point at which an experimental composition can be considered complete depends on the composer and her or his compositional method.

Occasionally, integrating gender-neutral language can prove difficult. Repetitive use of phrases such as “she or he” can be detrimental to style and may irritate readers (1). In such cases, try alternative solutions—such as using a plural antecedent (2):

- (1) Better compositions might result if a composer becomes more conscious of his or her motivations and methods and the impact of his or her music on audiences and if he or she develops his or her practice in a more informed way.
- (2) Better compositions might result if composers become more conscious of their motivations and methods and the impact of their music on audiences and if they develop their practice in a more informed way.

Exercise caution and sensitivity if using the name of a mental or physical disability, illness, or disorder (or associated terms) to describe something or someone other than a person who defines him- or herself as having that particular condition.

2.12 Jargon and colloquialism

Minimise jargon and colloquialism to aid readers, who may come from a variety of disciplines and language backgrounds.

Colloquialisms and idioms—terms and phrases that mean one thing in their native language or culture but outside it might be meaningless or mean something different—are often better rephrased.

Jargon—terms and phrases the meanings of which are largely unknown outside a particular discipline, field, industry, or other group—should be used with restraint. Therefore, avoid buzzwords and explain obscure nomenclature. While specialist technical and theoretical language is sometimes unavoidable, it is possible for academic writing to be clear, concise, and inclusive as well as erudite, complex, and rigorous.

For reasons of clarity as well as style, avoid nonstandard uses of language, such as the use of *impact* as a verb. Also avoid long-winded, unnecessary wordings—for example, “in spite of the fact that” (“despite” or “despite that” are more concise ways of saying the same thing).

3. Punctuation

In detailing the punctuation style required, this chapter covers aspects of use that vary between regions and style guides. It also covers issues that can cause difficulty. General information on the use of punctuation is beyond the scope of this guide and can be found in chapter 6 of *The Chicago Manual of Style*.

3.1 Spaces

Do not type a double space at the end of a sentence. Leave only one space after a punctuation mark (including colons and periods).

3.2 Commas

Use serial commas (Oxford commas); that is, in a series of three or more items, add a comma before the conjunction separating the final two elements:

She packed her instrument, a music stand, and many warm clothes.

The work was scored for seven amplified voices, ensemble, live electronics, and video projection.

The piano stool contained works by Liszt, Scharwenka, MacDowell, and others.

3.3 Colons

For the use of colons in lists, see 1.3.

3.4 Hyphens and dashes

Use the correct hyphen or dash for the context:

hyphen	-
en-dash	–
em-dash	—

The use of each is explained below. Please note, no other punctuation should normally be used immediately before or after an en-dash or em-dash.

Use **hyphens** in compound words (mass-produced) and names (Karg-Elert) and with prefixes (re-record), and adjectival compounds before a noun (a well-known artist, twentieth-century music). Commonly used compounds and prefixes rarely require hyphens (everyday, notebook, postmodern, website). Nevertheless, use hyphens to form adjectival compounds, to separate combinations of letters that may cause misreading (co-opt, re-record), to distinguish between two otherwise identical words (recreation, re-creation, recollect, re-collect), when a prefix stands alone (him- or herself), for temporary compounds—that is, combinations of words that are normally separate but are brought

together for a one-off purpose (e.g., bassoon-wielding)—and after a prefix in compound words formed from proper nouns (sub-Saharan, Pre-Raphaelite). Common compound words are included in Chapter 8 and further guidance can be found in the *New Oxford Dictionary for Writers and Editors*.

A hyperactive postmodern work by an underrated composer that deserves to be reheard.
 The initial recording of the performance was lost, so they had to re-record it.
 Academics need recreation too!
 The re-creation of the first performance of the opera was spectacular.
 The concert was interrupted by a bassoon-wielding performer.
 The ninety-five-year-old composer gave a lecture-performance.
 She was a well-known artist of the early twenty-first century.
 Twenty-first-century art music is remarkably varied.

The inclusion or omission of a hyphen can radically alter meaning!

They went to a recital by ninety-five-year-old musicians.
 They went to a recital by ninety-five year-old musicians.
 They went to a recital by ninety five-year-old musicians.

En-dashes are primarily used for ranges. In this context an en-dash signifies “up to and including” and is used, for example, to separate the numerals of a range of years or page numbers (see also 5.12 on inclusive numbers):

William Grant Still (1895–1978)
 (Yeats 1902, 13–15)
 2 March–13 June

It is also used to separate the items in sequences of pitches and keys:

A–B \flat –G–A

Another use of the en-dash is to differentiate two or more separate things joined in a compound name, term, or phrase:

Britten–Pears Library
 Minneapolis–Saint Paul
 obsessive–compulsive
 love–hate relationship

Lastly, en-dashes are used in compound adjectives where one part consists of two words that cannot be hyphenated or of an element that is already hyphenated:

J. S. Bach–style counterpoint
 pitch-class–number notation

Em-dashes are used to set off parenthetical statements. They present an alternative to parentheses or commas and are especially effective when an abrupt break is intended. Note, no space is inserted either side of the dash:

Then decisions were taken—compositional decisions, really—about the pitches that should be emphasised by means of the psalter, and a new score was produced.

It seemed necessary to settle on an alternative, and my choice was the autoharp—an American instrument that, perhaps coincidentally, came into prominence at about the same time as Yeats’s and Farr’s lecture-performances.

3.5 Parentheses and brackets

Use parentheses (round brackets) for parenthetical material and citations (on which see 7.4.1):

First, they necessarily entail contributions from artists (musicians) practicing their craft—contributions not just of data (which suffices for research *on* or *into* musical practice) but also of insights and judgments (required for research *in* or *through* music practice).

Scientific research is therefore anything but static; it is always “science in action” (Latour 1987).

Use square brackets for parentheses within parentheses (brackets within brackets [like these]) and for authorial and editorial interpolations in quotations and references:

This is confirmed by the following passage: “[Russell] was certain that he had written [his verses] to a manner of music, and he had once asked somebody . . . to write out the music and play it. . . . I . . . did not often compose to a tune, though I sometimes did, yet always to notes that could be written down and played on [Russell’s] organ. . . . When I got to London I gave the notation . . . to [Florence Farr], and she spoke it to me, giving my words a new quality by the beauty of her voice” (Yeats [1902] 1903, 19–21).

If the parentheses are included within a sentence, a period appears after the final parenthesis. When a full sentence is enclosed within parentheses but the material is not included within another sentence, a period appears before the final parenthesis:

By the late 1990s this entailed the comprehensive digitisation of almost every intermediate step (from data collection and evaluation through the correlation and calculation of data sets to publication).

I approached Yeats’s recording of “The Lake Isle of Innisfree” as if I were Arnold Dolmetsch: that is, I notated the tones of his reading on a conventional staff. (For the sake of authenticity I first tried a “wavy-line” notation, but—like Yeats—I found this too imprecise to be useful.)

3.6 Apostrophes

Use directional (or “smart”) apostrophes (‘ ’), not straight, unidirectional ones (' '). When an apostrophe is used at the beginning of a word, it should be a right apostrophe (the same symbol as a closing single quotation mark) not a left single quotation mark:

Miles Davis’s *’Round Midnight* (not *‘Round Midnight*)

He told me he would have loved to have been there in the ’60s (not ‘60s)

3.7 Quotation marks

Use double quotation marks for quotations (see Chapter 6), problematic terms (see 2.5.2), and the titles of chapters, journal papers, songs, poems, and so forth (see Chapter 4). Directional (“smart” or “curly”) quotation marks should be used, rather than straight, unidirectional ones (" "):

It is always “science in action”
Cage’s invocation of the “Orient”
Yeats’s “The Lake Isle of Innisfree”

Use single quotation marks for quotations within quotations:

He reports that he “approached Yeats’s recording of ‘The Lake Isle of Innisfree’ as if [he] were Arnold Dolmetsch.”

British experimentalists began to write tonal pieces that revisited older music styles in what Nyman called the “new tonality” and “a ‘cult of the beautiful’” (Nyman [1974] 1999, 157).

3.8 Quotation marks with other punctuation

Regardless of the punctuation of the text being quoted, periods and commas always precede closing single or double quotation marks (1)—though if a parenthetical citation intervenes, the closing punctuation follows the citation (2), see 7.4:

- (1) Despite it being “quite unprecedented,” one report claimed “no one was that surprised.”
- (2) Research was “an activity obligatory for all members of the Scratch Orchestra, to ensure its cultural expansion” (Cardew 1969b, 619).

Question marks or exclamation marks occur before closing quotation marks only when they are part of the material enclosed within the quotation marks (examples 1–2); if they are not part of the enclosed material, they are placed after the closing quotation marks (examples 3–4). Periods are not added to the end of sentences ending with a question mark or exclamation mark, even if the mark is part of the quotation (examples 1–2). However, if a citation follows a run-in quotation (see 6.1) ending in a question mark or exclamation mark, a period follows the citation (5):

- (1) The soloist asked, “Have you managed to secure the piano that was requested?”
- (2) When he found out they had secured the instrument, he cried out “bravo!”
- (3) Why did the composer tell the performers to “play the middle movement with a look of surprise”?
- (4) Whether the audience understood is doubtful; one critic wrote, “throughout the second movement the players seemed dismayed by something”!
- (5) “You imagine things when you’re reading the written descriptions, but can you make other people hear what you’re hearing?” (Bryars 2008).

Colons or semicolons occur after closing quotation marks:

He recollected the names of the Pre-Raphaelite “stunners”: Jane Morris, Annie Miller, Lizzie Siddal.

The concert was due to end with “Duquesne Whistle”; however, Dylan had other ideas.

4. Titles

The titles of works, parts of works, publications, exhibitions, and so forth should be capitalised headline style. The principles in this chapter apply to all titles, whether in regular prose, notes, or reference list entries. Numerous examples are included below and in Chapter 7.

4.1 Spelling, punctuation, and appearance

The spelling and punctuation of titles should match the wording, spelling, and punctuation of the title as given in the publication, with the following exceptions:

- Headline-style capitalisation should be used for English-language titles (see 4.2).
- An ampersand (&) should be changed to “and.”
- Main titles and subtitles should be separated by a colon. This principle should be followed even if no colon appears in the title (such as on a book cover), or if a period rather than a colon is used to separate the titles. No colon should appear if a dash separates the title and subtitle or if a main title ends with an exclamation mark or question mark:

Toward a History of Epistemic Things: Synthesizing Proteins in the Test Tube
“Music of the Highest Class” : Elitism and Populism in Antebellum Boston
“Le ‘pédofil’ de Boa Vista—montage photo-philosophique”
Shoot the Singer! Music Censorship Today
Was Hinduism Invented? Britons, Indians, and the Colonial Construction of Religion

4.2 Headline-style capitalisation

English-language titles should be capitalised headline style, regardless of the capitalisation of the title in the published work. Foreign-language titles should generally use sentence-style capitalisation, following the conventions of the language in question.

Capitalise the first and last words of titles and subtitles and all other words (nouns, pronouns, verbs, adjectives, adverbs, most conjunctions) except:

- prepositions, apart from when used adverbially or adjectively (e.g., *Growing Up*)
- *a, an, as, and, but, for, nor, or, to, and the*
- parts of proper names that are always lowercased (e.g., *van* in Rembrandt van Rijn)
- the second part of hyphenated compounds where the first part of the compound is a prefix that cannot stand on its own (*Lecture-Performance* but *Re-record*)

Occasionally, the creator of a work will specify a particular capitalisation (e.g., all lowercase letters or all uppercase letters). In such cases, the particular capitalisation scheme may be followed (e.g., Samuel Beckett’s . . . *but the clouds* . . . , Richard Barrett’s *EARTH*). Nevertheless, a title beginning with a lowercase letter should never start a sentence.

4.3 Presentation of titles

Depending on the type of item, the title should be either italicised or enclosed in quotation marks. Titles of whole works (e.g., books, operas) are italicised, while titles of parts of works (e.g., book chapters, arias) are enclosed in quotation marks:

Benjamin Piekut's *Experimentation Otherwise: The New York Avant-Garde and Its Limits*
 "When Orchestras Attack! John Cage Meets the New York Philharmonic"

If the title is italicised, words in italics in the original title are set in roman:

Sarah Waterlow's *Nature, Change, and Agency in Aristotle's Physics: A Philosophical Study*

If the title is enclosed in quotation marks, italicised words are set in italics:

Lydia Hamessley's "Henry Lawes's Setting of Katherine Philips's Friendship Poetry in His *Second Book of Ayres and Dialogues*, 1655: A Musical Misreading?"

If the title is italicised, quotations within titles are enclosed in double quotation marks (see 3.7):

Michael Broyles's "*Music of the Highest Class*": *Elitism and Populism in Antebellum Boston*

If the title is enclosed in quotation marks, quotations within titles are enclosed in single quotation marks (see 3.7):

Andrew Hugill Thomson's "'The Apprentice in the Sun': An Introduction to the Music of Gavin Bryars"

4.4 Titles in languages other than English

A work usually known in English by a foreign-language title is unlikely to require a translation:

W. A. Mozart's *Così fan tutte*
 Pierre Boulez's *Le marteau sans maître*

If in addition to an original title it is necessary or useful to provide a translation of a title or give an English-language title, the English title follows in parentheses. The English title is italicised and capitalised headline-style if it is "official" (for example, if it has been published or distributed under that title); the title should be set in roman and capitalised sentence-style if the translation is "unofficial" (for example, an author's translation of the title of a work that has not been published or distributed in English-speaking territories):

Karlheinz Stockhausen's *Donnerstag aus Licht* (*Thursday from Light*)
 Wim Wenders's *Der Himmel über Berlin* (*Wings of Desire*)

Juraj Jakubisko's *Sedím na konári a je mi dobre* (I am sitting on a branch enjoying myself)

A translation for the title of a foreign-language work usually known in English by an English-language title is only necessary if ambiguity might otherwise be caused for (as is the case in the second example). While it is never wrong to supply the original title, such information is normally more suited to the item's reference list entry (see 7.5.20):

Michel Foucault's *Madness and Civilization: A History of Insanity in the Age of Reason*
Michael Haneke's *Hidden (Caché)*

4.5 Books and book chapters

Italicise the titles of books. Words in italics in the original title are set in roman:

The Routledge Companion to Research in the Arts, edited by Michael Biggs and Henrik Karlsson
Frantz Fanon's *Black Skin, White Masks*
Sarah Waterlow's *Nature, Change, and Agency in Aristotle's Physics: A Philosophical Study*
Edgar Wind's *Das Experiment und die Metaphysik: Zur Auflösung der kosmologischen Antinomien*

Book-length works within an anthology or other collection should also be italicised:

Parts of Animals as translated in *The Complete Works of Aristotle*
An Anthropologist among the Historians and Other Essays reprinted in *The Bernard Cohn Omnibus*

The titles of book chapters and papers in multi-author books are enclosed in quotation marks. Words in italics in the original title remain italicised. Single quotation marks are used for titles and quotations within titles:

Yamada Chieko's "Gidayū-bushi: Music of the *Bunraku* Puppet Theatre"
Branden W. Joseph's "'A Therapeutic Value for City Dwellers': The Development of John Cage's Early Avant-Garde Position"
Karen Pegley and Virginia Caputo's "Growing Up Female(s): Retrospective Thoughts on Musical Preferences and Meanings"

The words *introduction*, *foreword*, *afterword*, and so forth are normally set in roman and capitalised sentence style; they are not enclosed in quotation marks:

In her foreword to . . .
In his afterword to the 1999 edition . . .

4.6 Journals and journal articles

Italicise the titles of journals. An initial *the* in a title is set in lowercase roman type in running prose, except where the title consists of only one further word:

Contemporary Music Review
Journal of Contemporary History
Twentieth-Century Music
 Her article featured in the new issue of the *Musical Times*.
 His article was published in *The Sackbut*.

Use quotation marks to enclose the titles of journal articles. Words in italics in the original title remain italicised. Single quotation marks are used for titles and quotations within titles. A book-length title printed in a journal is italicised.

Don Asker and Helen Herbertson's "Latitudinal Conversations"
 Peter Bexte's "Beckett im Labor: Zur Grammatik des exakten Nicht-Wissens"
 Peter Chang's "Bright Sheng's Music: An Expression of Cross-Cultural Experience—
 Illustrated through the Motivic, Contrapuntal and Tonal Treatment of the Chinese
 Folk Song *The Stream Flows*"
 Amelia S. Kaplan's "The 'Mother Lode,' the *Gottlieb Duo*, and Ralph Shapey's
 Compositional Strategy"
 Thomas Phelps's "*Schöne Geschichten* and *Zeus und Elida*: Wolpe's Chamber Operas"

4.7 Newspapers, magazines, and newspaper and magazine articles

Follow the same rules as for journals. An initial *the* in a title is set in lowercase roman type in running prose, except where the title consists of only one further word (e.g., the *New Statesman*, *The Guardian*):

Rolling Stone
The Guardian
 the *New York Review of Books*
 He read the article "Re-record, Not Fade Away: Kate Mossman on How Bruce
 Springsteen Found His Muse" in the *New Statesman*.

4.8 Religious works

The titles of scriptures and other sacred books should be set in roman:

the Bible
 the Koran
 the Mahābhārata
 the Talmud

The same principle applies to books and sections of the Bible and to prayers:

the book of Genesis
 the Gospels
 the book of Job
 the Lord's Prayer
 to say Kaddish

4.9 Poetry

Volumes of poetry are treated as books (on which, see above). The titles of individual poems are usually set in roman type and enclosed in quotation marks, but the titles of long poems are italicised:

Ted Hughes's "Crow's Account of the Battle"
Byron's *Childe Harold's Pilgrimage*

4.10 Plays

The titles of plays are italicised, regardless of the length of the work:

Robert Lepage's *Les sept branches de la rivière Ota* (*The Seven Streams of the River Ota*)
Samuel Beckett's *Breath*

4.11 Theses

The titles of theses and dissertations are enclosed in quotation marks:

Su Zheng's PhD thesis "Promoting Children's Creativity: A Design Method for Interactive Museum Exhibits"

4.12 Unpublished works

The titles of manuscripts and other unpublished works are enclosed in quotation marks. Generic descriptions should be set in roman without quotation marks:

Nancy Wilson Ross's unpublished lecture "The Symbols of Modern Art"

This series of Beckett's letters is held in the Carlton Lake Collection at the Harry Ransom Humanities Research Center, the University of Texas at Austin.

4.13 Musical works

The wealth of different types and formats of compositions and recordings and the varying ways in which they are discussed sometimes make writing about music complicated. The distinctions made below may not be suitable for all works and parts of works; instead, they are guidelines that cover frequently encountered types of composition. If a type of work is not covered or if two or more principles collide, model a solution on the style outlined below and be consistent!

Titles of musical works, records, and collections are italicised, except for generic titles, which are set in roman. Nicknames given to works (e.g., "Eroica") are enclosed in quotation marks. The abbreviation *op.* is lowercased, as is the abbreviation *no.* when following an opus number (*op.* 18, *no.* 1); conversely, the uppercase abbreviation *No.* is used for the titles of works (String Quartet *No.* 1):

Ludwig van Beethoven's Symphony No. 3 in E♭ Major, *op.* 55 ("Eroica")
the "Eroica" Symphony
Beethoven's Third Symphony
Beethoven's String Quartet No. 1 in F Major, *op.* 18, *no.* 1

Clara Schumann's Piano Concerto in A Minor, op. 7
 Robert Schumann's Mass No. 6 in E \flat Major, D. 950
 W. A. Mozart's String Quartet No. 14 in G Major, K. 387
 Mozart's *Missa solemnis*, K. 337
 Mozart's Requiem in D Minor, K. 626
 Johannes Brahms's *Ein deutsches Requiem (A German Requiem)*
 Giacomo Puccini's *Turandot*
 Elizabeth Maconchy's *My Dark Heart*
 György Kurtág's . . . *quasi una fantasia* . . .
 John Coltrane's *Live at the Village Vanguard*
 Captain Beefheart and His Magic Band's *Trout Mask Replica*
 P. J. Harvey's *Let England Shake*

The titles of named sections of works, opera arias, and songs from albums and collections are enclosed in quotation marks. Generic movement names are capitalised but are neither italicised nor enclosed in quotation marks:

the Scherzo from Beethoven's Piano Trio in B \flat Major, op. 97 ("Archduke")
 "Ondine" from Maurice Ravel's *Gaspard de la nuit*
 "On the Dominant Divide" from John Adams's *Harmonielehre*
 "Notte e giorno faticar" from Mozart's *Don Giovanni*
 "Where'er You Walk" from George Frederick Handel's *Semele*
 "Gute Nacht" from Franz Schubert's *Winterreise*
 "Chasin' the Trane" from Coltrane's *Live at the Village Vanguard*
 "Running Up That Hill (A Deal with God)" from Kate Bush's *Hounds of Love*

The titles of freestanding songs and other short compositions unconnected to larger works are italicised:

Schubert's *Des Fischers Liebesglück*
 Haydn Wood's *Roses of Picardy*
 Lead Belly's recording of *Midnight Special*

Depending on context, parts of loosely connected works, such as the lieder in Schubert's *Schwanengesang*, which were only grouped thus by a publisher, may also be italicised. For further guidance, consult *Writing about Music: A Style Sheet* by D. Kern Holoman (see page 1).

4.14 Artworks

The titles of paintings, sculptures, installations, photographs, and so forth are italicised:

Michelangelo's *David*
 Ed Ruscha's *Faster Than a Speeding Beanstalk*
 David Hockney's *Three Trees Near Thixendale, Spring 2008*

The titles of artworks from antiquity are often set in roman:

the Venus de Milo

4.15 Exhibitions

The titles of art exhibitions and similar gallery shows should be italicised:

Sensation at the Royal Academy
The Third Mind: American Artists Contemplate Asia, 1860–1989 at the Guggenheim
 Museum

The names of large-scale fairs, exhibitions, and expositions should be neither italicised nor enclosed in quotation marks:

the Great Exhibition
 the World’s Columbian Exposition or the Chicago World’s Fair

4.16 Films

The titles of films are italicised, including short films:

Carl Theodor Dryer’s *Ordet*
 Jean-Luc Godard’s *Tout va bien*
 Kim Ki-duk’s *Spring, Summer, Autumn, Winter . . . and Spring*
 Guy Maddin’s *The Heart of the World*

4.17 Television and radio programmes

The titles of television and radio programmes should be italicised. The titles of episodes of television and radio programmes should be set in roman and enclosed in quotation marks:

“Hunting and Escaping,” an episode from the series *The Trials of Life*

4.18 Internet videos

In most cases, the titles of videos and other recordings distributed online should be set in roman and enclosed in quotation marks. The names of series of videos and podcasts may be set in italics and individual episodes set in roman and enclosed in quotation marks:

She watched “Epistemische Dinge—technische Dinge,” a video of Hans-Jörg Rheinberger’s lecture at the Bochum Media Science Colloquium.

4.19 Conferences and meetings

The titles of regular conferences and meetings should be set in roman without quotation marks. The titles of one-off conferences and meetings are enclosed in quotation marks:

He read the proceedings of the Ninth Conference of the International Society for Research on Emotions.

She delivered a keynote lecture at the Eighth Biennial International Conference on Music Since 1900.

She was due to speak at “Translation in Music: An Interdisciplinary International Symposium.”

He wrote a proposal for the international conference “Music under German Occupation, 1938–1945: Complicity and Resistance.”

4.20 Research projects

The titles of research projects should be set in roman without quotation marks. Non-generic titles not including words such as *research project* can be enclosed in quotation marks if ambiguity would otherwise be created:

He was employed by the North German Organ Research Project.

He is currently working on the research project “Computer Signals: Art and Biology in the Age of Digital Experimentation.”

On capitalising the names of people, groups, orchestras, places, organisations, institutions, and so forth, see 2.2.

5. Numbers

5.1 When to spell out numbers in words and when to use numerals

In general prose, and with the exceptions detailed below, spell out whole numbers from zero up to and including one hundred:

Rheinberger distinguishes between two distinct but interdependent types of spaces.

Finishing the opera took fifteen years.

She has supervised fifty-five research degree students and examined eighty-nine others.

Hobbs recorded readings of extracts from these letters, dispersing them along a flight path from the sun to Pluto over twenty-eight minutes (Hobbs notes that this represents a speed of warp 2.25 in *Star Trek* science).

Also spell out whole numbers between one and one hundred when followed by hundred, thousand, hundred thousand, million, billion, and so forth:

We have been living with the divergence of aesthetics and epistemics for probably two hundred or three hundred years.

Five hundred copies were printed.

After thirty-three thousand years, the soundscape has changed beyond recognition.

The Texas Longhorns play home games before a crowd of over one hundred thousand spectators.

By the year 2000, Keith Jarrett's *The Köln Concert* had sold over three million copies.

Outside the exceptions above, numerals can be used. Numbers greater than one hundred when followed by million, billion, and similar terms, are expressed using a combination of numerals and words:

Leif Segerstam has composed more than 270 symphonies.

The concert was attended by 6,248 people.

By 2008, Jarrett's sales had gone beyond the 3.5 million mark.

Japan's 6,852 islands are home to over 126 million people.

Nevertheless, if numbers are used frequently in the same sentence or paragraph then any number in the same category (that is, the same type of thing—for example, bar numbers) may be written as a numeral; numbers for items in different categories should still be spelt out:

In part five the effect is prominent in bars 20, 22, 28 to 35, and 36, but is first hinted at in bar 5.

Between the five of them, their repertoire included 20 quintets, 46 quartets, 82 duets, and 98 solos. They put their knowledge to the test on four separate occasions, inviting audiences to choose the second half of the programme from a choice of 10 quintets, 23 quartets, 41 duets, and 49 solos.

5.2 Ordinal numbers

Follow the principles in 5.1 for ordinal as well as cardinal numbers. Note that letters after ordinal numbers should not be superscript:

He came second in the competition.
Her studio was on 115th Street.

5.3 Numbers starting a sentence

A number starting a sentence is always spelt out, though it may be simpler instead to rearrange the sentence:

Two hundred and ten people showed an interest (or Two hundred ten people showed an interest).

or

Interest was shown by 210 people.

5.4 Combinations of large and small numbers

Where numbers under one hundred and numbers over one hundred are used in the same sentence, follow one rule consistently in the immediate context by using either numerals (1) or words (2) for all numbers:

- (1) Between them, their repertoire includes 8 ballets, 56 symphonies, 105 concertos, 132 quartets, 200 duets, and 360 solos.
- (2) In addition to his two hundred and seventy symphonies, Segerstam also composed thirty string quartets.

5.5 Page and figure numbers and so forth

Apart from at the start of a sentence, use numerals for page numbers, figure numbers, and table numbers, and for Biblical references (on page numbers in citations see 7.3):

The material detailed on pages 26–28 and in chapter 4 is summarised in figure 6 and in table 2.

In the passage, Pendle refers to Acts 25:3.

5.6 Dates and times of day

Years are written as numerals (unless they start a sentence):

IRCAM opened in 1977.

Two thousand twelve was an interesting year for John Cage scholars.

Centuries are spelt out:

Music composition in the twenty-first century is extremely varied.

Dates are written as day–month–year (unless they start a sentence); if only the day is mentioned, it is spelt out:

Karlheinz Stockhausen died on 5 December 2007.
The concert was on the tenth.

Times of day are normally written out, though numerals may be used when an exact time is emphasised:

The concert finished around half past ten.
He caught the 10:30 a.m. train and arrived on time for the rehearsal.

5.7 Mathematics

Simple mathematical figures, sums, and fractions should be spelt out in regular prose, but in more complex cases use numerals and symbols. If using symbols, ensure the correct ones are used—in particular, please use the multiplication sign (\times) rather than the letter x :

In this case, two plus two did not equal four.

The situation had just become five times more complex.

Despite its inventiveness, he gave up four-fifths of the way through the concerto.

We have an understanding that the order in which we perform different operations leads to different results. For example, $2 + 3 \times 4 = 14$ is different from $(2 + 3) \times 4 = 20$.

Binary code in computing provides another example: 0011, 0101, 0110, 1001, 1010, and 1100 are different codes despite each having the same number of zeros and ones.

5.8 Physical quantities

Physical quantities, such as dimensions and lengths, should normally be spelt out in regular prose (following the principles in 5.1); however, numerals and abbreviations may be used if several physical quantities are mentioned in the same sentence or paragraph, or if the item is more clearly expressed if given in numerals. If abbreviations are used for units of measure then the number is always written as a numeral. If using abbreviations to give dimensions, please use the multiplication sign (\times) rather than the letter x :

The canvas is two metres wide.
The canvases measured 12×15 cm, 10×20 cm, 32×56 cm, and 86×92 cm.

Numerals and abbreviations should be used in figure captions:

Albert Rudston, *Blank Field*, 2010, digital print on vinyl, 2.5 × 2.5 m.

5.9 Percentages

Percentages are usually written as numerals, though they may be spelt out for reasons of style or clarity, and are always spelt out if at the beginning of a sentence. In most cases, the number is followed by the term *per cent* and not the associated symbol (%); only if many percentages are given in a particular sentence or paragraph is the symbol used. If the symbol is used it follows the numeral without an intervening space:

The concert hall was at 50 per cent capacity.

There is an 80 per cent chance of rain.

Twenty-five per cent of the students were missing.

Ticket sales increased 20%–25% for the first concert series, 15%–20% for the second, and 5%–10% for the third, but decreased 10% for the fourth.

5.10 Decimals

Write decimal fractions as numerals. If the number is of a value less than 1.00, include a zero before the point. Use a point, not a comma, to separate the digits. Decimals at the start of a sentence are best avoided:

The average varied between 0.8 and 1.2.

5.11 Punctuation

Use a comma in numbers from one thousand upwards, apart from for years, page numbers, line numbers, and addresses:

1,500 8,652 85,186 2,251,896

(Proust 1998, 1256–72)

5.12 Inclusive numbers

Use the word *to* to join spelt-out numbers; do not use a dash:

He practiced for twenty to twenty-five minutes every day.

When numerals are used, inclusive numbers should be separated by an en-dash (see 3.4), unless the words *from* or *between* are used:

10–15 25–35 86–87 83–100

It took her from 1911 to 1915 to complete the work.

The issue always took between 75 and 110 hours to complete.

5.13 Abbreviating inclusive numbers

Abbreviate inclusive numbers as follows: When the first number is 100 or under, use all digits:

5–8 8–25 26–50 85–100

When the first number is 100 or a multiple of 100, use all digits:

100–108 800–826 2000–2004 10,000–20,000

When the first number is between 101 and 109, 201 and 209, 301 and 309, and so forth, use all digits for the first number, but for the second use only those digits that have changed:

101–5 203–34 2001–4 22,003–129

When the first number is between 110 and 199, 210 and 299, 310 and 399, and so forth, use a minimum of two digits to include all changed parts:

110–15 262–85 2,126–232 146,328–856

Very large inclusive numbers are best written in full if more than the final three digits change:

146,328–152,421 2,181,483–2,193,242

Do not abbreviate inclusive Roman numerals.

6. Quotations

All direct quotations, whether from published or unpublished material, must be properly credited: the words themselves should be either enclosed in quotation marks or set off from the main text, depending on length (see 6.1), and the author(s) should be credited in a citation (see 7.3–7.4):

In this case, it is characterised by “an incompleteness of being and the capacity to unfold indefinitely” (Knorr Cetina 2001, 180–81).

6.1 Run-in and set-off quotations

Quotations may be run in or set off from the text.

Quotations fewer than one hundred words should normally be **run in**. Run-in quotations are enclosed in double quotation marks and appear in the main body of the text. Single quotation marks are used if a quotation appears within the quotation. If a citation follows the quotation, closing punctuation appears **after** the citation (see 3.8):

Hobbs had previously given himself permission to do so in 2001, although he had rejected it sometime afterward. “I would not preclude the idea of altering the instrumentation again for subsequent performances; there is in a sense no ‘definitive’ version of the score but rather, within the limitations of the systems and structure I have described above, a universe of unexplored possibilities” (Hobbs 2001, 32). Because the research materials are the same, and the flight is the same, one wonders how the listening experience will differ from the fixed score in its indeterminate version.

Quotations over one hundred words are **set off** from the text; quotations between fifty and one hundred words may be set off if warranted by the context or if readability is thereby aided. Set-off quotations are indented from the main text and set in a smaller text size. They are not enclosed in either double or single quotation marks. Double quotation marks are used if a quotation appears within the quotation. If a citation follows the quotation, final punctuation appears **before** the citation. Paragraph breaks in the original text should be reproduced:

One might conclude that these performers adhered very literally to Schoenberg’s words to Kolisch. But that was not always the case, as the example of Edward Steuermann demonstrates. His reflections on the topic of music analysis, coming as they do from the standpoint of a pianist who studied composition with Schoenberg, are worth noting at length:

Analysis is a procedure for comprehending single features of the movement of tones we call music in order to get a better picture of their coherence. Primarily analysis is applied to music we feel instinctively, music we “understand.” “Understanding” is not necessarily increased by analysis; successful analysis is rather the consequence of understanding. Nevertheless, assuming there is no such thing as complete lack of understanding of a

masterwork, we can analyze in order to “understand” better, to get out of a chaotic condition of mind and into an organic and positive following of the events—to agree with them. Only somebody completely unmusical could lack absolutely the ability to follow, at least partially, the flow of the music (in saying this I do not rule out a sense of bewilderment, of contradiction, of lack of continuity, an inability to feel the work as a whole). “Not to understand” means in effect not to trust the composer; one might be right—sometimes. But to understand means always to love—and finally to agree completely and find in one’s heart the image of the music projected by the composer.

If this situation has not yet been reached, analysis may be tried as a guide, though in order to be able to analyze one must be able to feel the basic coherence of the events, in some detail at least, later in complexity. (Steuermann 1989, 131)

On the one hand, Steuermann’s comments suggest that there can be no final and successful analysis other than that which leads to complete agreement with the composer’s image of the music.

If a paragraph contains many quotations of varying lengths, all may be set off. Two or more lines of quotation from a poem are normally best set off.

6.2 Accuracy, adjustments, and interpolations

Quotations must exactly match the wording, spelling, punctuation, and capitalisation of the original source. Great care must be taken to ensure quotations are accurate: please carefully check the quotation against the original publication—it is very easy for errors to creep in, especially if working from notes or secondary sources. Nevertheless, the following minor adjustments and additions are permitted to enable quotations to fit the grammatical context in which it is used:

1. To match the style described in 3.7–3.8, quotation marks should be changed from single to double, and vice versa, depending on whether the quotation is run in or set off, and the position of punctuation in relation to quotation marks should be adjusted:

original: Primarily analysis is applied to music we feel instinctively, music we ‘understand’.

as a run-in quotation: “Primarily analysis is applied to music we feel instinctively, music we ‘understand’” (Steuermann 1989, 131).

as a set-off quotation: Primarily analysis is applied to music we feel instinctively, music we “understand.” (Steuermann 1989, 131)

2. En-dashes or hyphens setting off parenthetical material should be changed to em-dashes, see 3.4:

original: The turn towards truly public utterances – performances, even – came in the late 1880s.

as a quotation: “The turn towards truly public utterances—performances, even—came in the late 1880s.”

3. An initial uppercase or lowercase letter may be altered. If a quotation is integrated as a syntactical part of a sentence, it starts with a lower case letter (1). If the quotation's relationship to the sentence is more distant, it starts with an upper case letter (2). The same principle applies whether the quotation is run in or set off. Alternatively, if there is strong reason to do so, brackets may be used to make clear to readers that the case of a letter has been changed (e.g., “[A]n example”):

original: The turn towards truly public utterances – performances, even – came in the late 1880s.

as a quotation (1): Smith (1999, 23) informs us that “the turn towards truly public utterances—performances, even—came in the late 1880s.”

as a quotation (2): Smith (1999, 23) put it this way: “The turn towards truly public utterances—performances, even—came in the late 1880s.”

4. Final punctuation may be adjusted—for example, a period may be replaced with a comma (1), a comma with a period (2):

original: The turn towards truly public utterances – performances, even – came in the late 1880s.

as a quotation (1): Even though Smith (1999, 23) informs us that “the turn towards truly public utterances—performances, even—came in the late 1880s,” Lutton (2005, 45) has questioned this.

as a quotation (2): This is part of what Smith (1999, 23) calls “the turn towards truly public utterances.”

5. Words, sentences, and paragraphs can be omitted and replaced with ellipsis points (see 6.3).
6. Footnote and endnote numbers and their respective notes may be removed or retained as wanted. If retained, it should be made clear that the footnote is in the original.
7. A word (or words) in full capitals may be changed to match the capitalisation of the surrounding text:

original: THIS BEING SO THERE IS NO NEED TO CAUTIOUSLY PROCEED IN DUALISTIC TERMS OF SUCCESS AND FAILURE OR THE BEAUTIFUL AND THE UGLY OR GOOD AND EVIL BUT RATHER SIMPLY TO WALK ON “NOT WONDERING,” TO QUOTE MEISTER ECKHART, “AM I RIGHT OR DOING SOMETHING WRONG.”

as a quotation: “This being so there is no need to cautiously proceed in dualistic terms of success and failure or the beautiful and the ugly or good and evil but rather simply to walk on ‘not wondering,’ to quote Meister Eckhart, ‘am I right or doing something wrong.’”

8. Underlined words may be changed to italics:

original: For the one thing needful, but which no one dares to propose, is a change of heart.

as a quotation: “For the one thing needful, but which no one dares to propose, is a *change of heart*.”

9. Changes can be made to the typographic appearance and layout of the quoted text. Italics can be added or removed, but the change must be acknowledged in either a citation or a footnote:

“Experimental systems are an epistemic “*machine* for making the *future*” (Rheinberger 1998, 288, emphasis added).

“When we say, therefore, that one object is connected with another, we mean only that they have acquired a connexion in our thought, and give rise to this inference, by which they become proofs of each other’s existence. A conclusion which is somewhat extraordinary, but which seems founded on sufficient evidence” (Hume [1748] 1975, 75–6, italics removed).

10. Minor typographic errors may be silently corrected. If errors (typographic or otherwise) are retained, the word *sic* should be added in square brackets after the mistake:

When Cage (1961, 36) suggested we go “to a point in the collective unconsciousness [*sic*] of Jungian psychoanalysis,” was this a typographic error or a subtle joke?

11. Square brackets can be used to adjust words and to add missing words and editorial or authorial clarifications and interpolations. While this device can be used to adjust tenses in the quoted material, thus allowing the quotation to be integrated into the surrounding text, it is often better instead to adjust the tense of the surrounding text:

Performance is therefore more consummately the kind of experimental situation that Hans-Jörg Rheinberger (1997, 2–3) would recognise: “Experimental systems are thus impure, hybrid settings. . . . [They] must be capable of differential reproduction . . . in order to behave as devices for producing scientific novelties that are beyond our present knowledge, that is, to behave as ‘generator[s] of surprises.’”

The experience persuaded Yeats of the power of notation: “[Russell] was certain that he had written [his verses] to a manner of music, and he had once asked somebody . . . to write out the music and play it. . . . I . . . did not often compose to a tune, though I sometimes did, yet always to notes that could be written down and played on [Russell’s] organ. . . . When I got to London I gave the notation . . . to [Florence Farr], and she spoke it to me, giving my words a new quality by the beauty of her voice” (Yeats [1902] 1903, 19–21).

6.3 Ellipses

Use ellipsis points either to indicate the omission of material from a quotation or at the end of a deliberately incomplete sentence. Ellipsis points are typed as three points separated by nonbreaking spaces—that is, point–space–point–space–point:

original: Cage distinguished between serial music (composition using a predetermined “ordering of the elements,” which are then fixed in the score for the performer to play) and experimental music.

edited: “Cage distinguished between serial music . . . and experimental music.”

If the omitted material includes the end of a sentence, add a period before the first ellipsis point. To aid comprehension, additional punctuation from the quoted text, such as a comma, can (but does not have to) appear before or after ellipsis points. Even if the quotation did not originally start or finish a sentence, it is unnecessary to add ellipsis points at the beginning or end of a quotation:

original: To be sure, Popper conceives of science as a dynamic process, not as a system of propositions. However, despite this research-friendly, forward-looking attitude, he shares a backward-looking attitude with the brands of philosophy of science that were characteristic of the first half of the twentieth century. In short: theory first. With Popper, this attitude took the form of “hypothesis first.” Laboratory work comes second. The experimenter has to try hard to achieve what the hypothesiser would like to see. While I don’t want to get rid of theory in empirical science, I nevertheless propose a reversal of poles: science is first and foremost a practical activity, although a theoretically laden one.

edited: “Popper conceives of science as a dynamic process. . . . However, . . . he shares a backward-looking attitude with the brands of philosophy of science that were characteristic of the first half of the twentieth century. In short: theory first. . . . Laboratory work comes second. . . . While I don’t want to get rid of theory . . . I nevertheless propose a reversal . . . : science is first and foremost a practical activity.”

Ellipsis points should not be used to join widely separated passages (e.g., passages separated by more than one page of text). Where sections of multiple paragraphs are included, the quotation is set off from the main text (see 6.1) and includes the paragraph breaks of the original. If material is omitted from the end of one paragraph or the beginning of the next, use ellipsis points to signify this. The quotation that follows has been edited from three paragraphs:

Yeats played a key role in the founding of Dublin’s Abbey Theatre, and from the start he hoped that it would serve to restore the proper practice of declamation to the stage. . . .

. . . In a strange twist of casting, the part of Aleel (representing Yeats) was taken by Florence Farr, in a trouser role; thus Farr came to enact Yeats himself, chanting his poetry as the ostensible suitor of Maud-Cathleen.

Yeats followed *The Countess Cathleen* three years later with *Cathleen ni Houlihan*, a shorter, more flagrantly political work. . . . Thereafter Yeats’s theatrical interests took a somewhat different direction; but Florence Farr remained devoted to theatrical chanting, taking the practice forward with mixed results in plays ranging from new works to translations of classical Greek drama.

6.4 Quotations in languages other than English

A quotation in a language other than English should not be italicised:

According to Schwarte (2012, 187) “Das ästhetische Experimentieren beginnt dort, wo die Parameter einer gegebenen ästhetischen Praxis unterbrochen, suspendiert oder überschritten werden, um eine spezifische Erscheinungsform herauszuarbeiten, die das Feld des Sichtbaren und Sagbaren rekonfiguriert.”

Translations should be provided for passages quoted in languages other than English. If one exists, use a published scholarly translation. Where a passage is quoted from a reliable English translation, there is normally no need to supply the original foreign-language passage. Conversely, it is usually necessary to supply the original foreign-language passage if no reliable English translation exists and a new translation has been made by or for the author. A published translation should be cited in the normal way (see 7.7); if the translation is unpublished, the person responsible for the translation should be identified in the citation (see 7.4.8).

When quoting a foreign-language source, either the translation is placed in the main text—in which case the original is given, if necessary, in parentheses after the citation (example 1) or in a footnote (example 2)—or the original is given in the main text and the translation appears in parentheses after the citation (example 3) or in a footnote (example 4). Whichever format is followed, the same practice should be implemented consistently across a publication. The examples below quote from a lecture given in German that was published online as a video recording; the translation was made by the author of the chapter this example was taken from:

(1) Systems must be “differentially reproducible,” Rheinberger argues, “if they are to still be arrangements where knowledge can be generated that lies beyond anything we could conceive or anticipate” (Rheinberger 2008, 19:28, my translation; Experimentalsysteme müssen differentiell reproduzierbar sein, wenn sie Arrangements bleiben sollen in denen Wissen generiert wird, das auch einmal jenseits dessen liegt was man sich hat vorstellen und was man hat antizipieren können).

(2) Systems must be “differentially reproducible,” Rheinberger argues, “if they are to still be arrangements where knowledge can be generated that lies beyond anything we could conceive or anticipate” (Rheinberger 2008, 19:28, my translation).¹

¹ “Experimentalsysteme müssen differentiell reproduzierbar sein, wenn sie Arrangements bleiben sollen in denen Wissen generiert wird, das auch einmal jenseits dessen liegt was man sich hat vorstellen und was man hat antizipieren können.”

(3) According to Rheinberger, “Experimentalsysteme müssen differentiell reproduzierbar sein, wenn sie Arrangements bleiben sollen in denen Wissen generiert wird, das auch einmal jenseits dessen liegt was man sich hat vorstellen und was man hat antizipieren können” (Rheinberger 2008, 19:28, my translation; Experimental systems must be differentially reproducible if they are to still be arrangements where knowledge can be generated that lies beyond anything we could conceive or anticipate).

(4) According to Rheinberger, “Experimentalsysteme müssen differentiell reproduzierbar sein, wenn sie Arrangements bleiben sollen in denen Wissen generiert wird, das auch

einmal jenseits dessen liegt was man sich hat vorstellen und was man hat antizipieren können” (Rheinberger 2008, 19:28, my translation).¹

¹ “Experimental systems must be differentially reproducible if they are to still be arrangements where knowledge can be generated that lies beyond anything we could conceive or anticipate.”

Never retranslate a passage back into its original language. For example, a German translation of a work originally in English should not be translated back into English for the purposes of quotation; instead, the original English-language text must be used.

6.5 “Quoted in” and secondary sources

Where possible, quotations should be taken from an original source. Quoting a quotation from a secondary source should be a last option, resorted to only when it has proved impossible to locate a copy of the original publication. If a quotation of a quotation is necessary, only the secondary source is required in the citation and reference list:

Writing in the December 1914 issue of the short-lived *Sussex Folk Song Society Gazette*, Samuel Lewes noted “the remarkable originality of the traditional Sussex ballad” (quoted in Thwing 1992, 26).

Only include the original source and the secondary source in the citation if both are included in the reference list:

(Lewes 1914, 5, quoted in Thwing 1992, 26)

7. Documentation

7.1 Introduction

Quotations, paraphrases, and information requiring authentication must be properly credited and documented using in-text author–date-style parenthetical citations (1) with corresponding reference list entries (2). All citations must have a matching reference list entry and every item included in the reference list must be cited in the text:

- (1) . . . which was “characterized by the way it gathers together” (Latour 2005, 65).
- (2) Latour, Bruno. 2005. *Reassembling the Social: An Introduction to Actor-Network Theory*. Oxford: Oxford University Press.

The form for reference list entries—the way an entry is laid out and the information that it contains—varies depending on the type of work referenced (a reference list entry for a book will be different to that for a chapter in a multi-author book, and the entry for a musical recording will be different again). Please ensure that all necessary information is provided—for example, if referencing a translated text, information on the translator and the translation must be included in the entry. Citations are detailed in 7.3–7.4, reference list entries in 7.5–7.7.

7.2 Referencing software

If using Microsoft Word’s automatic citation and referencing features, it is still vital to ensure that the style and content of citations and reference list entries fulfil the requirements detailed in this chapter. Citations and references should be presented without extra formatting. Please remove all field codes before the article or chapter is submitted. Remove field codes from a Word 97, 2000, or XP document as follows:

- make a new copy of your document (removing the field codes is final)
- select all text
- press Ctrl+Shift+F9 or Cmd+6
- save the file

7.3 Citations

7.3.1 Citation format

An in-text author–date-style citation includes the family name(s) of the author(s) and a date of publication (1); a locator, such as a page number, is added if citing a specific part of a work that is paginated or otherwise divided into sections (2). No punctuation intervenes between name and date, but a comma is placed between date and locator, if one is used:

- (1) (Latour 2005)
- (2) (Latour 2005, 65)

The name and date given in the citation must exactly match those given in the author and date fields of the corresponding reference list entry:

Latour, Bruno. 2005. *Reassembling the Social: An Introduction to Actor-Network Theory*. Oxford: Oxford University Press.

7.3.2 Locators

For print-based media, locators are normally the numbers assigned to pages, sections, or columns. Where a range of locators is cited, inclusive numbers should be abbreviated, as appropriate (see 5.13):

(Latour 2005, 65, 110–25, 140)

Citations of pages of multi-volume works are given as volume number followed by page number; the two numbers are separated by a colon with no spaces intervening:

(Boynton 1994, 2:331)

If no locator can be given, as with unpaginated documents and many webpages, format the citation without a locator:

(Helper 2014)

To cite a specific point in a recording, the elapsed time should be given as the locator. Give either the elapsed time at the start of the section being discussed or the time at the start and end of the section, as appropriate:

(Rheinberger 2008, 19:28) (Rheinberger 2008, 19:28–22:15)

7.3.3 Use of *ibid.* and other abbreviations

The abbreviation *ibid.* can be used when a work is cited multiple times and no other citations intervene (see also 7.3.5). To avoid ambiguity, it is best to repeat the full citation if more than around ten lines separate the citations:

Research was “an activity obligatory for all members of the Scratch Orchestra, to ensure its cultural expansion” (Cardew 1969b, 619). Although members were to decide on the exact nature of their research, the Draft Constitution mandated that “the universe is regarded from the viewpoint of travel” (*ibid.*).

In fact, the ability of the finest performers to work intelligently and artistically to disclose music’s most telling ideas is acknowledged by Schoenberg himself, in the Kolisch letter: “I know of course (and never forget) that despite such examinations you never lose sight of what attracted you to this kind of music in the first place: its spiritual, tonal and musical substance” (Schoenberg 1932, 31). He even goes so far as to open a small chink in the armour of his opposition to performers’ dabbling in analysis, although he quickly re-emphasises the notion that they should remain concerned primarily with the nuances of their own *métier*: “For me there can only be an analysis which concentrates on the idea, showing its presentation and development. Of course, one should not overlook artistic refinements in the process” (*ibid.*, 32).

Ambiguity is often caused by the use of the abbreviation *ff.*; for that reason it should be avoided and page ranges given in full. Also avoid *op. cit.* and *passim*. The abbreviation *cf.* (confer) should only be used to mean “compare with” and should not be used when “see also” is meant.

7.3.4 Placing citations

Citations can be integrated into texts in various ways. Usually they follow quotations or appear before punctuation marks. Where citations appear after run-in quotations, final punctuation appears **after** the citation. Where citations appear after set-off quotation, final punctuation appears **before** the citation (see 6.1):

Yeats recalled chanting poetry even as a youth: “Like every other poet, I spoke verses in a kind of chant when I was making them; and sometimes, when I was alone on a country road, I would speak them in a loud chanting voice, and feel that if I dared I would speak them in that way to other people” (Yeats [1902] 1903, 18–19). As he grew older he did dare to chant more openly, at first only in the safe confines of the Rhymers’ Club, a loose association of poets and literati (Schuchard 2008, 15–16).

Elsewhere in this volume, in another publication (Schwab 2013), and in dozens of conversations at the Orpheus Institute, attempts have been made to apply Hans-Jörg Rheinberger’s analysis of scientific research to artistic research.

Nevertheless, to avoid repeating an author’s name, a citation can appear before a quotation or paraphrase. In this case, the citation includes only the date and page number (if one is required) and immediately follows the author’s name, even if that name is used in the possessive:

In the rituals practiced there, according to Mary Greer (1995, 128), “the vowels are sounded in a powerful way to sympathetically vibrate the ether on the astral plane.”

Perhaps Kilham’s (2012, 72) comments on artistic research can be seen as a step in this direction.

7.3.5 Multiple citations of the same work in a single paragraph

Where there is no chance of confusion or ambiguity, a work cited multiple times in the same paragraph may be cited in full once, with subsequent citations only including page numbers:

A second discernment concerns the dialogical nature of artistic action. Following Nancy (2007, 42–43), we note that self-reflection is not merely about introspection but, just like listening, is about sharing: “A blow from outside, clamor from within, this sonorous, sonorized body undertakes a simultaneous listening to a ‘self’ and to a ‘world’ that are both in resonance.” The liminal space reveals itself as a space of resonance emerging from “an intensification and a concern, a curiosity or an anxiety” (5), steering the artist to inquire into that which “is not immediately accessible” (6), that which is “on the edge of meaning” (7), opening up to “the resonance of being, or to being as resonance” (21).

7.3.6 Citations in footnotes

Parenthetical citations in footnotes are formed in the same way as citations in the body of the text:

¹⁰ See also Rheinberger (1997, 108).

7.4 Citation forms

7.4.1 Citing works with multiple dates

If a work has two dates associated with it, as is the case for a reprint (see 7.7.8–7.7.9), both are included in the citation. Follow the principle in 3.5 and use square brackets for parentheses within parentheses: in a parenthetical citation, a parenthesised date is enclosed in square brackets, but in its corresponding reference list entry it is enclosed in round brackets:

(Campbell [1949] 1993, 97)

Campbell, Joseph. (1949) 1993. *The Hero with a Thousand Faces*. London: Fontana Press. First published 1949 (New York: Pantheon Books).

7.4.2 Citing works by two or three authors

For a work by two or three authors, the names of all authors are included in the citation and reference list entry. Use *and* rather than an ampersand before the final name:

(Brett and Wood 2006, 363; Schatzki, Knorr Cetina, and Savigny 2001)

Brett, Philip, and Elizabeth Wood. 2006. “Lesbian and Gay Music.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 2nd ed., 351–89. Abingdon, UK: Routledge.

Schatzki, Theodore R., Karin Knorr Cetina, and Eike von Savigny, eds. 2001. *The Practice Turn in Contemporary Theory*. Abingdon, UK: Routledge.

7.4.3 Citing works by four to ten authors

For a work by four to ten authors, in the citation include the name of the first author, followed by *et al.*; in the reference list entry, include the names of all authors. Use *and* rather than an ampersand before the final name:

(Cross et al. 2004)

Cross, Jonathan, Jonathan Harvey, Helmut Lachenmann, Albrecht Wellmer, and Richard Klein. 2004. *Identity and Difference: Essays on Music, Language and Time*. Collected Writings of the Orpheus Institute. Leuven: Leuven University Press.

7.4.4 Citing works by more than ten authors

For a work by more than ten authors, in the citation include the name of the first author, followed by *et al.*; in the reference list entry, include the names of the first seven authors, followed by *et al.* The paper in the example below has forty-two authors. Use *and* rather than an ampersand before the final name:

(Seder et al. 2013)

Seder, Robert A., Lee-Jah Chang, Mary E. Enama, Kathryn L. Zephir, Uzma N. Sarwar, Ingelise J. Gordon, LaSonji A. Holman, et al. 2013. "Protection against Malaria by Intravenous Immunization with a Nonreplicating Sporozoite Vaccine." *Science*, n.s., 341 (6152): 1359–65.

7.4.5 Citing works by authors who share the same family name

Where works by two or more authors who share the same family name are cited, include an initial or forename every time the authors in question are cited:

(C. Smith 1985; Richard Smith 2008, 52–55; Robert Smith 2001)

7.4.6 Citing works by the same author published in the same year

Where two or more works by the same author date from the same year, list the items alphabetically by title in the reference list and differentiate them by the addition of *a*, *b*, *c*, *d*, and so forth (on the inclusion of these items in a reference list, see 7.6.2):

(Bhagavan and Feldhaus 2008a, 2008b; Cardew, 1968, 1969a, 1969b)

7.4.7 Citing multiple works

Multiple citations within the same parentheses are separated by semicolons (1) unless all or some of the works are by the same author, in which case they are separated by commas (2). Nevertheless, if page numbers or other locators are given, separate all items using semicolons (3):

- (1) (Deleuze 1985; Rheinberger 1997, 108; Weaver 2006, 24)
- (2) (Rheinberger 1997, 2010, 2012a, 2012b; Weaver 2006, 24)
- (3) (Rheinberger 1997, 108; 2010; 2012a; 2012b, 14; Weaver 2006, 24)

7.4.8 Adding additional information to parenthetical citations

Where needed, additional information can be added to parenthetical citations—for example, to provide information on a translation (see 6.4):

(Rheinberger 1992, 35, my translation)

7.4.9 Citing footnotes or endnotes

Footnotes and endnotes are cited using the abbreviations *n* (note) and *nn* (notes). If the note is unnumbered, only the abbreviation *n* appears after the relevant page number (1); if the note is numbered, the note number follows the page number and *n* or *nn* (2):

- (1) (Warren 1992, 85n, 112n, 220n)
- (2) (Burton-Fleming 2005, 23n2, 91nn10–12, 156n53, 351nn115–16)

7.5 Reference list entries

7.5.1 Parts of a reference list entry

Reference list entries consist of various parts; these parts differ depending on the type of publication to be included. For a first edition of a single-author book originally published in English, the parts are as follows:

Author's name: Latour, Bruno
 Publication date: 2005
 Book title: *Reassembling the Social: An Introduction to Actor-Network Theory*
 Place of publication: Oxford
 Publisher's name: Oxford University Press

As an entry this is laid out in the following style:

Latour, Bruno. 2005. *Reassembling the Social: An Introduction to Actor-Network Theory*.
 Oxford: Oxford University Press.

This section provides information on the type of information required in reference list entries and on what to do if the required information is conjectural or unknown. Although much of the information in this section concerns books, it is largely applicable to reference list entries for other media. Section 7.6 covers compiling a reference list. Section 7.7 details reference forms for different types of publication, grouped according to the format or medium of the item; it provides numerous examples of reference list entries.

It is vital that all information is accurate and that the facts of publication correspond to the source that is referenced. A useful source to check bibliographic information is www.worldcat.org.

7.5.2 Names of authors and contributors

Authors and contributors should normally be named in the order and form in which they appear in the publication. Reference list entries for translated or edited texts must include named editors or translators. Forenames should be abbreviated only for authors who always use initials. Only the name of the first author is inverted (i.e., family name, forename[s]). The names of any subsequent authors or contributors are given in the order in which they appear in the publication. For works by two to ten authors, the entry should include the names of all authors. For works by more than ten authors, include the names of the first seven authors, followed by *et al.* (see fourth example). Use *and* rather than an ampersand before the final name. On citing works by multiple authors, see 7.4.2–4.

Agamben, Giorgio. 1999. "Bartleby, or On Contingency." In *Potentialities: Collected Essays in Philosophy*, edited and translated by Daniel Heller-Roazen, 243–71. Stanford, CA: Stanford University Press.

Belliger, Andréa, and David J. Krieger. 2006. "Einführung in die Akteur-Netzwerk-Theorie." In *ANThology: Ein einführendes Handbuch zur Akteur-Netzwerk-Theorie*, edited by Andréa Belliger and David J. Krieger, 13–50. Bielefeld: Transcript.

Schatzki, Theodore R., Karin Knorr Cetina, and Eike von Savigny, eds. 2001. *The Practice Turn in Contemporary Theory*. Abingdon, UK: Routledge.

Seder, Robert A., Lee-Jah Chang, Mary E. Enama, Kathryn L. Zephir, Uzma N. Sarwar, Ingelise J. Gordon, LaSonji A. Holman, et al. 2013. "Protection against Malaria by Intravenous Immunization with a Nonreplicating Sporozoite Vaccine." *Science*, n.s., 341 (6152): 1359–65.

The order in which the parts of a name are given should follow the preference of the author in question. For example, authors from countries where family names are traditionally given first (as in many East Asian countries), and who are known in that way outside those countries, should be listed without a comma intervening between family name and forename(s) (i.e., family name forename[s]). Icelandic names are also traditionally not inverted, but instead are alphabetised by forename (i.e., forename[s] patronymic). However, if an author treats his or her name in standard Western fashion, or is widely known thus, this version of the name can be used. Check that diacritical marks have been included where necessary:

(Cage 1961, Chen 2002, Chou 2004, Hilmar 1999, Lewis 1942, Takemitsu 1982, Tan 1997)

Cage, John. 1961. *Title . . .*
 Chen Yi. 2002. *Title . . .*
 Chou Wen-chung. 2004. *Title . . .*
 Hilmar Örn Hilmarsson. 1999. *Title . . .*
 Lewis, C. S. 1942. *Title . . .*
 Takemitsu, Toru. 1982. *Title . . .*
 Tan Dun. 1997. *Title . . .*

Multiple entries for an author who has published under variants of the same name (e.g., three items by the same person, published under D. T. Butterwick, Douglas T. Butterwick, and Douglas Timothy Butterwick), should be listed under the most complete version of the name (see also 7.6.2).

7.5.3 Pseudonyms

In entries for works published under a pseudonym, the author's name may follow the pseudonym in square brackets. Only the pseudonym is given in the citation:

(Omananda Puri 1959, 110)

Omananda Puri, Swami [Maude MacCarthy]. 1959. *The Boy and the Brothers*. London: Victor Gollancz.

Nevertheless, only include a birth name if it is relevant. Former names need not be supplied for authors who are well known by a pseudonym:

Eliot, George. (1871–72) 1996. *Middlemarch*. Edited by David Carroll. Oxford: Oxford University Press.
 Sorabji, Kaikhosru Shapurji. 1947. *Mi Contra Fa: The Immoralisings of a Machiavellian Musician*. London: Porcupine Press.

If necessary, use cross-references to link entries published by the same author under different names. If the reference list contains several entries by an author published under different names, cross-references may be added:

Heseltine, Philip. *See* Warlock, Peter; Noolas, Rab.

Alternatively, all the entries may be listed under the author's birth name with the relevant pseudonym, followed by *pseud.*, enclosed in square brackets:

(Heseltine 1923, 1926, 1929, 1926, [1997]–1999, 2005)

Heseltine, Philip [Peter Warlock, pseud.]. 1923. *Frederick Delius*. London: John Lane.

——— [Peter Warlock, pseud.]. 1926. *The English Ayre*. London: Oxford University Press.

——— [Rab Noolas, pseud], ed. 1929. *Merry-Go-Down: A Gallery of Gorgeous Drunkards through the Ages*. London: Mandrake Press.

——— [anon.]. 1926. *Miniature Essays: E. J. Moeran*. London: J. and W. Chester.

———. [1997]–1999. *The Occasional Writings of Philip Heseltine (Peter Warlock)*.

Edited by Barry Smith. 4 vols. London: Thames.

———. 2005. *The Collected Letters of Peter Warlock (Philip Heseltine)*. Edited by Barry Smith. 4 vols. Woodbridge, UK: Boydell Press.

Noolas, Rab. *See* Heseltine, Philip.

Warlock, Peter. *See* Heseltine, Philip.

7.5.4 Author only identified by initials

If only the initials of an author are given in a publication but the author's identity is known, the omitted parts of the name should be supplied in square brackets:

(G[uérout] 1842, 386)

G[uérout], A[dolphe]. 1842, 25 September. "Baillot." *Revue et gazette musicale de Paris* 9 (39): [385]–387.

7.5.5 Anonymous works—corporate author

An anonymous publication issued by an organisation, company, or other body may be listed under the name of the organisation:

(ECM Records 1996, 115)

(Victoria and Albert Museum, 1927)

ECM Records. 1996. *Sleeves of Desire: A Cover Story*. Baden, Switzerland: Lars Müller.

Victoria and Albert Museum. 1927. *A Picture Book of Bookbindings*. London: Victoria and Albert Museum.

7.5.6 Anonymous works—known author

If the identity of the author of an anonymous work is known, the author's name should be enclosed in square brackets. Where applicable, a descriptive phrase originally used in place of the author's name may be included after the title:

([Poe] 1827, 48)

[Poe, Edgar Allen]. 1827. *Tamerlane and Other Poems*. By “A Bostonian.” Boston: Calvin F. S. Thomas.

7.5.7 Anonymous works—probable author

If the identity of the author of an anonymous work can be deduced, the probable author’s name should be followed by a question mark and enclosed in square brackets. Where applicable, a descriptive phrase originally used in place of the author’s name may be included after the title. In cases where the identity of an author is highly contested, it is also acceptable to treat the work as being by an unknown author (see 7.5.9). In the second example, the name of the translator is now known, but as it was not specified in the edition of the work referenced it too is enclosed in square brackets:

([Case?] 1586, 12)
([Marana?] 1770, 1:124)

[Case, John?]. 1586. *The Praise of Musicke*. Oxford: Joseph Barnes.
[Marana, Giovanni Paolo?]. 1770. *Letters Writ by a Turkish Spy, Who Lived Five and Forty Years Undiscovered at Paris*. By “Mahmut.” [Translated by William Bradshaw.] 26th ed. 8 vols. London: A. Wilde et al. First published 1687–94 (London).

7.5.8 Anonymous works—descriptive phrase

If a descriptive phrase is used in place of an author’s name (for example, a pamphlet issued as being by “an Agricultural Labourer”), the descriptive phrase takes the place of the author’s name:

(Agricultural Labourer [1885], 26)

Agricultural Labourer. [1885.] *The Position of the Agricultural Labourer in the Past and in the Future*. London: William Reeves.

7.5.9 Anonymous works—unknown author

If the author is unknown and his or her identity cannot be deduced, the title of the publication should normally be used in place of a personal name. Alternatively, the abbreviation *anon.* can be used for the same purpose. An initial article in a title (such as *A* or *The*) is ignored for purposes of alphabetising:

(*Actor’s Remonstrance* 1643, 15)
(Anon. 1643, 15)

The Actor’s Remonstrance or Complaint for the Silencing of Their Profession . . . 1643.
London: Edw. Nickson.
Anon. 1643. *The Actor’s Remonstrance or Complaint for the Silencing of Their Profession . . .* London: Edw. Nickson.

7.5.10 Publication date

The question of what year should occupy the date field in a reference list entry is frequently a complicated one. The answer is simple if referencing the first printing of a first edition of a book:

Rushdie, Salman. 1999. *The Ground Beneath Her Feet*. London: Jonathan Cape.

But what of a reprint or a second edition? Or the third printing of a paperback edition of a translation? In practice, of course, one frequently doesn't consult a first printing of a first edition.

The date used should be the year that the edition of the work consulted was published, not the date the copy consulted was printed—as long as the pagination is identical to that of the first printing, the content is entirely or almost entirely the same, and the publisher is the same as for the original edition. For example, Cambridge University Press first issued Hobsbawm and Ranger's *The Invention of Tradition* in 1983; by 2006, Cambridge had printed the book fourteen times. The content of all these fourteen printings is identical except for the covers and a few pages at the front, thus any one of the fourteen printings can be referenced as:

Hobsbawm, Eric, and Terence Ranger. 1983. *The Invention of Tradition*. Cambridge: Cambridge University Press.

Nevertheless, if the first edition of a work is reprinted by a different publisher, if a reprint has different pagination to the original, or if the content of the reprint is different to the original in any significant way, two dates should be provided—that of the original edition and that of its reprint or reissue. When two dates are given, the date of the original edition precedes the date of the later printing and is enclosed in parentheses (following the principle in 3.5, in a parenthetical citation, a parenthesised date is enclosed in square brackets, but in its corresponding reference list entry it is enclosed in round brackets). Information on the item's bibliographic history should be provided if possible:

(Campbell [1949] 1993)

Campbell, Joseph. (1949) 1993. *The Hero with a Thousand Faces*. London: Fontana Press. First published 1949 (New York: Pantheon Books).

A second edition or later (or an edition distinguished by being entitled *revised edition*, *new edition*, etc.), in which content may have changed significantly, is treated as a different text to the first edition. The date to use in this case is that of the first printing of the later edition. The same principles governing reprints of first editions should be applied to reprints of later editions:

Frey, Bruno S. 2003. *Arts and Economics: Analysis and Cultural Policy*. 2nd ed. Berlin: Springer.

An entry for a translated book should use the publication date of the translation, not of the original foreign-language publication; follow the same principles on editions and reprints

given above. Bibliographic information on the original publication should be given at the end of the reference list entry:

- Derrida, Jacques. 1978. *Writing and Difference*. Translated by Alan Bass. London: Routledge & Kegan Paul. First published 1967 as *L'écriture et la différence* (Paris: Éditions du Seuil).
- Descartes, René. 1985. *Principles of Philosophy*. In vol. 1 of *The Philosophical Writings of Descartes*, translated by John Cottingham, Robert Stoothoff, and Dugald Murdoch, 177–292. Cambridge: Cambridge University Press. First published 1644 as *Principia Philosophiae*.

On the order in which works with multiple dates appear in a reference list, see 7.6.2.

7.5.11 Work published over several years

For works published over several years, the date is given as a range:

(Ficino 2001–6, 5:32)

Ficino, Marsilio. 2001–6. *Platonic Theology*. Translated by Michael J. B. Allen. Edited by James Hankins. 6 vols. Cambridge, MA: Cambridge University Press.

7.5.12 No date

If no publication date is given in the publication but the date of publication is known, the date should be enclosed in square brackets. In both examples below, the location of publication was also not specified in the publication (see 7.5.16):

(Beckett [1959], 20)
(Singam [1947])

Beckett, L. C. [1959.] *Unbounded Worlds*. [Marazion, UK]: Ark Press.
Singam, S. Durai Raja, ed. [1947.] *Homage to Ananda K. Coomaraswamy: A Garland of Tributes*. [Kuantan, Malaysia?]: printed for author.

If the date of publication can be deduced, the probable year should be followed by a question mark and enclosed in square brackets. The example below is of an anonymous publication (see 7.5.9):

(*Farm Labourers' Catechism* [1875?], 15)

The Farm Labourers' Catechism. [1875?] London: Austin and Co.

If the publication date cannot be ascertained, use the abbreviation *n.d.* Note, in citations a comma is placed after the name of the author. The example below is of an anonymous publication (see 7.5.9). Undated online sources are handled differently (see 7.7.54).

(*Villa Cimbrone*, n.d., 5)

Villa Cimbrone. n.d. Ravenna, Italy: Villa Cimbrone.

7.5.13 Forthcoming

To reference a work that has been accepted for publication but is yet to be issued, use *Forthcoming* in place of a date. In a citation, a comma follows the name of the author:

(Tenney, forthcoming)

Tenney, James. Forthcoming. *From Scratch: Collected Writings*. Edited by Larry Polansky. Urbana: University of Illinois Press.

7.5.14 Title

Titles should be given in full and include subtitles—though the titles of older works with very long titles may be abbreviated if necessary. On the presentation and capitalisation of titles, see Chapter 4. Unless it forms part of the name of the work, punctuation after an italicised title should not be italicised:

Rheinberger, Hans-Jörg. 1998. “Experimental Systems, Graphematic Spaces.” In *Inscribing Science: Scientific Texts and the Materiality of Communication*, edited by Timothy Lenoir, 285–303. Stanford, CA: Stanford University Press.

7.5.15 Place of publication

A book’s place of publication will generally be given on the title page or copyright page. In most cases, only one location need be given in the reference list entry—if a publisher operates in several locations and lists two or more cities on a title page, use only the first city given (or, if in doubt, the location of the publisher’s principal European office). For example, if listing a book published by Chicago University Press where “Chicago and London” are both given on the title page, only *Chicago* would be used in the reference list entry. On the other hand, Oxford University Press (OUP) publishes in several locations beside Oxford; their books give the name and location of the relevant office on the copyright page. Thus, for a book published by OUP where the copyright page states that the book is published by “Oxford University Press, Inc., New York,” only *New York* would be used in the reference list entry:

Bhagavan, Manu, and Anne Feldhaus, eds. 2008. *Claiming Power from Below: Dalits and the Subaltern Question in India*. New Delhi: Oxford University Press.

Lewis, George E. 2008. *A Power Stronger Than Itself: The AACM and American Experimental Music*. Chicago: University of Chicago Press.

Peres da Costa, Neal. 2012. *Off the Record: Performing Practices in Romantic Piano Playing*. New York: Oxford University Press.

Schuchard, Ronald. 2008. *The Last Minstrels: Yeats and the Revival of the Bardic Arts*. Oxford: Oxford University Press.

Use the current English names for major European cities (e.g. *Cologne* rather than *Köln*, *Vienna* not *Wien*, but *Livorno* rather than *Leghorn*):

Hauskeller, Christine. 2003. “Natur als Grenzbegriff kultureller Machbarkeit.” In *Natur als Politikum*, edited by Margarete Maurer and Otmar Höll, 175–94. Vienna: RLI-Verlag.

If the geographical location of the place of publication may be obscure to readers, or if the place in question shares its name with another, more famous place, add the name of the state (USA), province (Canada), or country (rest of the world). But if the name of the publisher includes this information (e.g., University of California Press), it is not necessary to repeat it:

- Campbell, Bruce F. 1980. *Ancient Wisdom Revived: A History of the Theosophical Movement*. Berkeley: University of California Press.
- Copenhaver, Brian P., ed. and trans. 1992. *Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius in a New English Translation*. Cambridge: Cambridge University Press.
- Latour, Bruno. *Science in Action: How to Follow Scientists and Engineers through Society*. Cambridge, MA: Harvard University Press.
- Macleod, Katy, and Lin Holdridge, eds. 2006. *Thinking through Art: Reflections on Art as Research*. Abingdon, UK: Routledge.

7.5.16 No place of publication

If no place of publication is given but the location of publication is known, enclose the name of the location in square brackets:

- Blyth, R. H. 1949–52. *Haiku*. 4 vols. [Tokyo]: Hokuseido.
- Schönberg, Arnold. 1922. *Harmonielehre*. 3rd Edition. [Vienna]: Universal Edition.

If the place of publication can be deduced, the probable place name should be followed by a question mark and enclosed in square brackets:

- St. Marin, Demetrio. 1967. *Bibliography of the “Essay on the Sublime.”* [Bari, Italy?]: printed for author.

If no place of publication is given and none can be deduced, use the abbreviation *n.p.*:

- Ruskin, John. 1876. *Letters to “The Times” on the Principal Pre-Raphaelite Pictures in the Exhibition of 1854*. N.p.: privately printed.

7.5.17 Publisher

Publisher’s names should be written as they appear in the publication. The word *Press* should be retained (Oxford University Press), so too normally should the word *Books*, but words and phrases such as *Inc.*, *Ltd.*, *GmbH*, *and Co.*, *and Sons*, *Publishing Co.*, and so forth can be omitted (e.g., *Macmillan* rather than *Macmillan Publishing Co.*).

Entries for books issued under a publisher’s imprint may give the name of both the main publishing house and the imprint, either by separating the two names with a slash with spaces either side (as in the first example) or, if appropriate, by replicating the wording used by the publisher (as in the second):

- Gell, Alfred. 1998. *Art and Agency: An Anthropological Theory*. Oxford: Oxford University Press / Clarendon Press.
- Taylor, Charles. 2007. *A Secular Age*. Cambridge, MA: Belknap Press of Harvard University Press.

Occasionally a book is co-published. In such cases, the locations and names of all publishers should be given, separated by a semicolon:

Mill, John Stuart. (1843) 1974. *A System of Logic Ratiocinative and Inductive, Being a Connected View of the Principles of Evidence and the Methods of Scientific Investigation (Books I–III)*. Vol. 7 of *The Collected Works of John Stuart Mill*, edited by John M. Robson. Toronto: University of Toronto Press; London: Routledge and Kegan Paul.

Locations and names of publishers are not normally given in entries for journal, newspaper, or magazine articles:

Rubinstein, Raphael. 2003. “A Quiet Crisis.” *Art in America* 91 (3): 39–45.

7.5.18 Privately published

For works privately printed or published for an author, use “privately published,” “privately printed,” “printed for author,” or other suitable wording in place of the name of a publisher:

Singam, S. Durai Raja, ed. 1977. *Ananda Coomaraswamy—The Bridge Builder: A Study of a Scholar-Colossus*. Petaling Jaya, Malaysia: printed for author.

7.5.19 No publisher

If a publication does not provide the name of its publisher, follow the same principles as for missing publishing locations (see 7.5.16). However, if the name of the publisher is not given and cannot be deduced give only the name of the place of publication:

Eccles, Solomon. 1667. *A Musick-Lector*. London.
Marcon, W. H. 1933–34. *Reminiscences of a Norfolk Parson*. [Holt, UK?]

7.5.20 Further bibliographic details for translations and reprints

Where possible, provide further bibliographic details for translations and republished works. Such information aids accuracy, assists readers in different territories to identify texts, and helps interested researchers track down copies of the referenced text:

Husserl, Edmund. 1978. “The Origin of Geometry.” Translated by David Carr. In *Edmund Husserl’s “Origin of Geometry”: An Introduction*, by Jacques Derrida, translated by John P. Leavey, Jr., 155–80. New York: Harvester. Husserl’s essay first published 1939 as “Die Frage nach dem Ursprung der Geometrie als intentional-historisches Problem” (*Revue internationale de philosophie* 1 [2]). Derrida’s book first published 1962 as *Edmund Husserl: L’origine de la géométrie* (Paris: Presses universitaires de France).

Kant, Immanuel. 2000. *Critique of the Power of Judgment*. Edited by Paul Guyer, translated by Paul Guyer and Eric Matthews. Cambridge: Cambridge University Press. First published 1790 as *Kritik der Urteilskraft*.

Latour, Bruno. 1993. *We Have Never Been Modern*. Translated by Catherine Porter. Cambridge, MA: Harvard University Press. First published 1991 as *Nous n’avons jamais été modernes: Essai d’anthropologie symétrique* (Paris: La Découverte).

7.6 Compiling a reference list

7.6.1 Reference list appearance

The reference list appears at the end of the main body of the chapter or article. The list should be formatted with a hanging indent of 0.63 cm and be entitled **References**:

Successive versions of “Impetuous Heart” (Aleel’s lyric from *The Countess Cathleen*) attest to the many empirical tests that informed the decisions—and also to Dolmetsch’s inclination to press for ever more conventional notation (Schuchard 2008, 52, 53; Yeats [1902] 1903, 23; Yeats 1924, 17). Florence Farr, not surprisingly, created her own method of writing, merely inscribing the letter names for pitches directly above the poetic text (Farr 1909, 23–27).

References

- Farr, Florence. 1909. *The Music of Speech*. London: Elkin Mathews.
- Schuchard, Ronald. 2008. *The Last Minstrels: Yeats and the Revival of the Bardic Arts*. Oxford: Oxford University Press.
- Yeats, William Butler. (1902) 1903. “Speaking to the Psalter.” In *Ideas of Good and Evil*, 16–28. London: A. H. Bullen. First published in *The Monthly Review* 7 (2) (May 1902), [94]–99.
- . 1924. *Essays*. Rev. ed. New York: Macmillan.

7.6.2. Order of entries

List items in alphabetical order of family name (see also 7.5.2) using the letter-by-letter (rather than word-by-word) system. Chapter 8 provides further examples of this system of alphabetisation. Names beginning *Mc*, *Mac*, and so forth, should be alphabetised as they are spelt. Two or more authors with the same family name should be listed in alphabetical order of forename(s):

- Barrett, Richard, and Rachel Campbell. 2001. “Richard Barrett: Interview.” *Masthead* 6. Accessed 5 July 2013. <http://www.masthead.net.au/issue6/barrett.html>.
- Barrett, Richard, and Richard Toop. 1991. “Richard Barrett in Interview with Richard Toop.” *Sounds Australian* 24 (Autumn): 27–34.
- MacCarthy, Fiona. 1994. *William Morris: A Life for Our Time*. London: Faber and Faber.
- Martin, John Jeffries. 2004. *Myths of Renaissance Individualism*. Basingstoke, UK: Palgrave Macmillan.
- McMillan, Dougald. 1975. *Transition 1927–38: The History of a Literary Era*. London: Calder and Boyars.
- Silverman, Kenneth. 2010. *Begin Again: A Biography of John Cage*. New York: Alfred A. Knopf.
- Smith, Barbara Herrnstein. 2009. *Natural Reflections: Human Cognition at the Nexus of Science and Religion*. New Haven, CT: Yale University Press.
- Smith, Richard J. 2008. *Fathoming the Cosmos and Ordering the World: The Yijing (I-Ching, or Classic of Changes) and Its Evolution in China*. Charlottesville: University of Virginia Press.
- Smith, Warren Sylvester. 1967. *The London Heretics, 1870–1914*. London: Constable.
- Smith Jones, Heather. 2011. *Water Paper Paint: Exploring Creativity with Watercolor and Mixed Media*. Beverly, MA: Quarry Books.

Two or more works by the same author or authors should be listed in chronological order by year. For later works by the same author(s), a 3-em dash replaces the name(s) (a 3-em dash is typed as three em-dashes). If it is necessary to specify a role, such as editor or translator, this follows the 3-em dash, preceded by a comma. Where two or more items date from the same year, the identically dated items are listed alphabetically by title and differentiated by the addition of *a*, *b*, *c*, *d*, and so forth (when alphabetising, an *A*, *An*, or *The* at the beginning of a title is ignored). Items with multiple dates (see 7.5.10) are ordered by the first date; if multiple items share the same first date, the second date determines the order:

(Ashbee 1901, 1907; Baillot 1834, [1834] 2001, 1991; Bhagavan and Feldhaus 2008a, 2008b; Cardew, 1968, 1969a, 1969b)

Ashbee, C. R. 1901. *An Endeavour towards the Teaching of John Ruskin and William Morris*. London: Essex House Press.

———. 1907. “The ‘Norman Chapel’ Buildings at Broad Campden, in Gloucestershire.” *The Studio* 41: 289–96.

Baillot, Pierre Marie François de Sales. 1834. *L’Art du Violon: Nouvelle méthode*. Paris: Dépot central de la musique. Reprinted in facsimile as Baillot (1834) 2001. Translated by Louise Goldberg as Baillot 1991.

———. (1834) 2001. *Violon: Les grandes méthodes romantiques de violon; Vol. 3, Baillot: L’art du violon: Nouvelle méthode dédiée à ses élèves*. Realised by Nicolas Fromageot. Méthodes et traités. Série 2, France 1800–1860. Courlay, France: Fuzeau. Facsimile reprint of Baillot 1834.

———. 1991. *The Art of the Violin*. Edited and translated by Louise Goldberg. Evanston, IL: Northwestern University Press. First published as Baillot 1834.

Bhagavan, Manu, and Anne Feldhaus, eds. 2008a. *Claiming Power from Below: Dalits and the Subaltern Question in India*. New Delhi: Oxford University Press.

———, eds. 2008b. *Speaking Truth to Power: Religion, Caste, and the Subaltern Question in India*. New Delhi: Oxford University Press.

Cardew, Cornelius. 1968. *Schoolltime Compositions*. London: Experimental Music Catalogue.

———, ed. 1969a. *Nature Study Notes*. London: Experimental Music Catalogue.

———. 1969b. “A Scratch Orchestra: Draft Constitution.” *Musical Times* 110 (1516): 617 + 619.

7.6.3 Cross-references

Use cross-references to avoid repetition, as when three or more reference list entries are to items from the same title—for example, chapters in the same multi-author book or tracks by different artists on the same CD:

Anderson, Virginia. 2013. “Whatever Remains, However Improbable: British Experimental Music and Experimental Systems.” In Schwab 2013a, 55–67.

Borgdorff, Henk. 2013. “Artistic Practices and Epistemic Things.” In Schwab 2013a, 112–20.

Rickli, Hannes. 2013. “Electrical Images: Snapshots of an Exploration.” Translated by Mark Kyburz. In Schwab 2013a, 26–40.

Schwab, Michael, ed. 2013a. *Experimental Systems: Future Knowledge in Artistic Research*. Orpheus Institute Series. Leuven: Leuven University Press.

- . 2013b. Introduction to Schwab 2013a, 5–14.
- Witzgall, Susanne. 2013. “Material Experiments: ‘Phenomeno-Technology’ in the Art of the New Materialists.” In Schwab 2013a, 41–54.

Cross-references should also be used where a book and its translation are both cited in the text:

- Baillot, Pierre Marie François de Sales. 1834. *L’Art du Violon: Nouvelle méthode*. Paris: Dépot central de la musique. Translated by Louise Goldberg as Baillot 1991.
- . 1991. *The Art of the Violin*. Edited and translated by Louise Goldberg. Evanston, IL: Northwestern University Press. First published as Baillot 1834.
- Türk, Daniel Gottlob. 1789. *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen*. Leipzig: Schwickert; Halle: Hemmerde und Schwetschke. Translated by Raymond H. Haggh as Türk 1982.
- . 1982. *School of Clavier Playing; or, Instructions in Playing the Clavier for Teachers and Students*. Translated by Raymond H. Haggh. Lincoln, NE: University of Nebraska Press. First published as Türk 1789.

7.7 Reference list forms

The examples in this section demonstrate the information required for each type of reference list entry, the order in which the information should be given, and how the entry should be punctuated and presented. For types of item not listed, adapt from the examples given below.

Books

7.7.1 Single-author books

- Bennett, Jane. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham, NC: Duke University Press.
- Johnson, Josephine. 1975. *Florence Farr: Bernard Shaw’s “New Woman.”* Gerrards Cross, UK: Colin Smythe.
- Rheinberger, Hans-Jörg. 1997. *Toward a History of Epistemic Things: Synthesizing Proteins in the Test Tube*. Stanford, CA: Stanford University Press.

7.7.2 Single-author books with translator

Provide information on the original edition at the end of the reference list entry. If more relevant, the translator can be treated as the author (see 7.7.10 for an example). On the correct date, see 7.5.10.

- Deleuze, Gilles. 1991. *Empiricism and Subjectivity: An Essay on Hume’s Theory of Human Nature*. Translated by Constantin V. Boundas. New York: Columbia University Press. First published 1953 as *Empirisme et subjectivité: Essai sur la Nature Humaine selon Hume* (Paris: Presses Universitaires de France).
- Deleuze, Gilles, and Félix Guattari. 1984. *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by Robert Hurley, Mark Seem, and Helen R. Lane. London: Athlone Press. First published 1972 as *L’anti-Œdipe* (Paris: Éditions de Minuit).
- Wieck, Friedrich. 1988. *Piano and Song (Didactic and Polemical): The Collected Writings of Clara Schumann’s Father and Only Teacher*. Translated, edited, and annotated by Henry Pleasants. Stuyvesant, NY: Pendragon Press. First published 1853 as *Klavier und Gesang: Didaktisches und Polemisches* (Leipzig: F. Whistling).

7.7.3 Single-author books with editor

If more relevant, the editor can be treated as the author (see 7.7.10 for an example).

Tavener, John. 1999. *The Music of Silence: A Composer's Testament*. Edited by Brian Keeble. London: Faber and Faber.

7.7.4 Single-author books with editor and translator

If more relevant, the editor or the translator can be treated as the author (see 7.7.10 for an example).

Adorno, Theodor W. 1984. *Aesthetic Theory*. Edited by Gretel Adorno and Rolf Tiedemann. Translated by C. Lenhardt. London: Routledge and Kegan Paul. First published 1970 as *Ästhetische Theorie* (Frankfurt am Main: Suhrkamp).

Roger, Jacques. 1997. *The Life Sciences in Eighteenth-Century French Thought*. Edited by Keith R. Benson. Translated by Robert Ellrich. Stanford, CA: Stanford University Press. First published 1963 as *Les sciences de la vie dans la pensée française du XVIIIe siècle: La génération des animaux de Descartes à l'Encyclopédie* (Paris: Colin).

7.7.5 Foreign-language single-author books

Entries should be formatted in the same way as those for English-language single-author books. If an English translation has been published, it is useful to provide information on the translation at the end of the entry (as in the third example):

Krohn, Wolfgang, and Georg Krücken, eds. 1993. *Riskante Technologien: Reflexion und Regulation; Einführung in die sozialwissenschaftliche Risikoforschung*. Frankfurt am Main: Suhrkamp.

Specht, Benjamin. 2010. *Physik als Kunst: Die Poetisierung der Elektrizität um 1800*. Berlin: De Gruyter.

Wind, Edgar. 1934. *Das Experiment und die Metaphysik: Zur Auflösung der kosmologischen Antinomien*. Tübingen: Mohr. Translated by Cyril Edwards as *Experiment and Metaphysics: Towards a Resolution of the Cosmological Antinomies* (Oxford: Legenda, 2001).

7.7.6 Edited books (the book as a whole)

Only use this option if an edited volume as a whole is cited. If specific material from chapters of the book is referred to, or if any words from the book are quoted, the relevant chapter or section of the book must be individually cited and referenced (for which see 7.7.12–7.7.16).

Lenoir, Timothy, ed. 1998. *Inscribing Science: Scientific Texts and the Materiality of Communication*. Stanford, CA: Stanford University Press.

Queen, Christopher S., and Sallie B. King, eds. 1996. *Engaged Buddhism: Buddhist Liberation Movements in Asia*. Albany: State University of New York Press.

Schreibman, Susan, Ray Siemens, and John Unsworth, eds. 2004. *A Companion to Digital Humanities*. Oxford: Blackwell.

Editions and reprints

7.7.7 Editions other than the first

The number of the edition should be added after the title. Follow the same principle for revised editions and other similarly entitled editions (see the fourth example).

Information on earlier editions can be provided if relevant (see first example):

- Beardsley, Monroe C. 1981. *Aesthetics: Problems in the Philosophy of Criticism*. 2nd ed. Indianapolis, IN: Hackett. First ed. published 1958 (New York: Harcourt, Brace).
- Canguilhem, Georges. 1975. *Etudes d'histoire et de philosophie des sciences*. 3rd ed. Paris: Vrin.
- Scholes, Percy A. 1955. *The Oxford Companion to Music*. 9th ed. London: Oxford University Press.
- Yeats, William Butler. 1924. *Essays*. Rev. ed. New York: Macmillan.

7.7.8 Reprints

If a reprint is issued by a different publisher, or if the pagination or content differs from the original printing (or if in doubt), use two dates; otherwise, use the date of the first printing (see 7.5.10). Information on the first publication is unnecessary if the reprint is issued by the same publisher (see second example). On new editions of older works and facsimiles, see 7.7.10.

- Cage, John (1993) 2000. *John Cage: Writer*. Edited by Richard Kostelanetz. New York: Cooper Square Press. First published 1993 (New York: Limelight Editions).
- Dawkins, Richard. (1986) 1996. *The Blind Watchmaker*. New York: Norton.
- Said, Edward W. (1978) 1991. *Orientalism*. London: Penguin. First published 1978 (London: Routledge and Kegan Paul).

7.7.9 Reprints of editions other than the first

The first date, parenthesised, should be the original publication date of the edition being reprinted, while the second date should be that of the reprint (see 7.5.10). Extended bibliographic information is often extremely useful for texts with complex histories:

- Gadamer, Hans-Georg. (1989) 2004. *Truth and Method*. 2nd ed. Translated by W. Glen-Doepel, translation revised by Joel Weinsheimer and Donald G. Marshall. London: Continuum. First published 1960 as *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik* (Tübingen: Mohr). This translation first published 1975 (London: Sheed and Ward); 2nd edition first published 1989 (London: Sheed and Ward).

7.7.10 Translations of classics and reprints and editions of older English-language works

Further bibliographical information should be added where useful (for instance, in the third example), but can be omitted for pre-modern texts. If applicable, facsimiles and new editions of texts in their original languages feature the date of first publication in parentheses. A translator or editor can be treated as the author if more suitable (compare the first and fourth examples below). On the correct date to use for a translation, see 7.5.10.

- Aristotle. 1996. *Poetics*. Translated by Malcolm Heath. London: Penguin.
- Augustine. 1998. *The City of God against the Pagans*. Edited and translated by R. W. Dyson. Cambridge: Cambridge University Press.
- Gibbes, Phoebe. (1789) 2007. *Hartly House, Calcutta*. Edited by Michael J. Franklin. New Delhi: Oxford University Press. First published 1789 (London: J. Dodsley).
- Heath, Malcolm, trans. 1996. *Poetics*. By Aristotle. London: Penguin.

Parts of books

7.7.11 Chapters of single-author books

While single-author books are normally referenced as a whole (see 7.7.1), occasionally it can be more relevant to highlight one chapter in particular (on referencing chapters reprinted in single-author books, see 7.7.14):

- Hurd, Michael. 1993. "The Arthurian Cycle." In *Rutland Boughton and the Glastonbury Festivals*, 302–29. Oxford: Oxford University Press.
- Rheinberger, Hans-Jörg. 1997. "Establishing an In Vitro System of Protein Synthesis, 1949–52." In *Toward a History of Epistemic Things: Synthesizing Proteins in the Test Tube*, 55–73. Stanford, CA: Stanford University Press.

7.7.12 Chapters of multi-author edited books

If specific material from a chapter of a multi-author edited book is referred to, or if any words from the book are quoted, the relevant chapter or section of the book must be individually cited and referenced. On referencing a foreword or introduction, see 7.7.15; on referencing a multi-author edited volume as a whole, see 7.7.6; on referencing chapters reprinted in multi-author books, see 7.7.14.

- Burian, Richard M. 1995. "Comments on Hans-Jörg Rheinberger's 'From Experimental Systems to Cultures of Experimentation.'" In *Concepts, Theories, and Rationality in the Biological Sciences: The Second Pittsburgh-Konstanz Colloquium in the Philosophy of Science, University of Pittsburgh, October 1–4, 1993*, edited by Gereon Wolters and James G. Lennox with Peter McLaughlin, 123–36. Pittsburgh, PA: University of Pittsburgh Press.
- Chou Wen-chung. 2004. "Wenren and Culture." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 208–20. Middletown, CT: Wesleyan University Press.
- Covach, John. 2000. "Schoenberg's 'Poetics of Music,' the Twelve-Tone Method, and the Musical Idea." In *Schoenberg and Words: The Modernist Years*, edited by Charlotte M. Cross and Russell A. Berman, 309–46. New York: Garland.

7.7.13 Translated chapters of multi-author edited books

The name of the translator of a chapter in a multi-author book follows the title of the chapter. On referencing a translated chapter that has previously been published in its original language, see 7.7.14.

- Escudier, Alexandre. 2006. "Theory and Methodology of History from Chladenius to Droysen: A Historiographical Essay." Translated by Christopher Ligota. In *History of Scholarship: A Selection of Papers from the Seminar on the History of Scholarship Held Annually at the Warburg Institute*, edited by Christopher Ligota and Jean-Louis Quantin, 437–85. Oxford–Warburg Studies. Oxford: Oxford University Press.

Rickli, Hannes. 2013. “Electrical Images: Snapshots of an Exploration.” Translated by Mark Kyburz. In *Experimental Systems: Future Knowledge in Artistic Research*, edited by Michael Schwab, 26–40. Orpheus Institute Series. Leuven: Leuven University Press.

7.7.14 Chapters or other works reprinted in edited single-author or multi-author books

The first date, parenthesised, should be that of the original publication of the chapter, while the second date should be that of the book in which it is reprinted (see first and third examples). On the correct date to use, see 7.5.10. Further bibliographic details should be provided as relevant (see 7.5.20).

- Cage, John. (1958) 1961. “Erik Satie.” In *Silence: Lectures and Writings*, 76–82. Middletown, CT: Wesleyan University Press. First published 1958 (*Art News Annual*).
- Foucault, Michel. 2007. “What is Critique?” In *The Politics of Truth*, edited by Sylvère Lotringer, translated by Lysa Hochroth and Catherine Porter, 41–81. Los Angeles: Semiotext(e). Originally delivered as a lecture in 1978; first published 1990 as “Qu’est-ce que la critique?” (*Bulletin de la Société française de la philosophie* 84 [2]: 35–63).
- Spivak, Gayatri Chakravorty. (1988) 2008. “Can the Subaltern Speak?” In *Geographies of Postcolonialism*, edited by Joanne P. Sharp, 109–30. London: Sage. First published 1988 in *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, 271–313 (Basingstoke, UK: Macmillan).

7.7.15 Introductions, prologues, forewords, afterwords, and so forth

The titles of book sections with generic titles such as *introduction* should not be enclosed in quotation marks; instead, the generic title should be followed by the word *to* and the name of the book. A named introduction (or similar text) should be treated in the same way as a chapter in a multi-author book (see fifth example and 7.7.12). If a book as a whole as well as its introduction is cited, both must be added to the reference list; use a cross-reference to connect the items (see the third and fourth examples and 7.6.3):

- Gamper, Michael. 2010. Introduction to “*Wir sind Experimente: wollen wir es auch sein!*”: *Experiment und Literatur II: 1790–1890*, edited by Michael Gamper, Martina Wernli, and Jörg Zimmer, 9–23. Göttingen: Wallstein.
- Jameson, Fredric. 1984. Foreword to *The Postmodern Condition: A Report on Knowledge*, by Jean-François Lyotard, translated by Geoff Bennington and Brian Massumi, vi–xxi. Manchester: Manchester University Press.
- Kreuzer, Stefanie, ed. 2012a. *Experimente in den Künsten: Transmediale Erkundungen in Literatur, Theater, Film, Musik und bildender Kunst*. Bielefeld: Transcript.
- . 2012b. Introduction to Kreuzer 2012a, 7–15.
- Middleton, Richard. 2003. “Introduction: Music Studies and the Idea of Culture.” In *The Cultural Study of Music: A Critical Introduction*, edited by Martin Clayton, Trevor Herbert, and Richard Middleton, 1–15. London: Routledge.
- Nowotny, Helga. 2010. Foreword to *The Routledge Companion to Research in the Arts*, edited by Michael Biggs and Henrik Karlsson, xvii–xxvi. Abingdon, UK: Routledge.

7.7.16 Books or other major works reprinted in anthologies

Titles of book-length works reprinted as part of anthologies should be italicised rather than enclosed in quotation marks. On the correct date to use, see 7.5.10.

Bacon, Francis. (1627) 1999. *New Atlantis*. In *Three Early Modern Utopias: Utopia; New Atlantis; The Isle of Pines*, edited by Susan Bruce, 149–86. Oxford: Oxford University Press.

Plato. (1952) 1961. *Phaedrus*. Translated by R. Hackforth. In *The Collected Dialogues of Plato, including the Letters*, edited by Edith Hamilton and Huntington Cairns, 476–525. Bollingen Series 71. Princeton, NJ: Princeton University Press. Translation first published 1952 (Cambridge: Cambridge University Press).

7.7.17 Letters in published collections

When citing a letter published in a collection, the volume as a whole can be cited (in which case, it should be treated as a single-author volume or as an edited volume, as appropriate) or letters can be cited individually (as illustrated below). The first, parenthesised date should be the year in which the letter was written or first published, the second date, that of the volume in which it is reproduced. On unpublished letters, see 7.7.46.

Hume, David. (1766) 1932. Letter from David Hume to Adam Smith, August. In *The Letters of David Hume*, edited by J. Y. T. Greig, 2 vols., 2:82–83. Oxford: Oxford University Press / Clarendon Press.

Schoenberg, Arnold. (1932) 1971. Letter from Arnold Schoenberg to Rudolf Kolisch, Berlin, 27 July. In *Schoenberg, Berg, Webern: The String Quartets; A Documentary Study*, edited by Ursula von Rauchhaupt, 31–32. Hamburg: Deutsche Grammophon Gesellschaft.

Book series and multi-volume books

7.7.18 Books with series titles

Reference list entries for books published as part of a series of publications may include the series title if it is useful to do so:

Caduff, Corina, Fiona Siegenthaler, and Tan Wälchli, eds. 2009. *Art and Artistic Research: Music, Visual Art, Design, Literature, Dance*. Zurich Yearbook of the Arts 6. Zurich: Zürcher Hochschule der Künste / Scheidegger and Spiess.

Lunn-Rockliffe, Sophie. 2007. *Ambrosiaster's Political Theology*. Oxford Early Christian Studies. Oxford: Oxford University Press.

Schwab, Michael, ed. 2013. *Experimental Systems: Future Knowledge in Artistic Research*. Orpheus Institute Series. Leuven: Leuven University Press.

7.7.19 Multi-volume books (as a whole)

Multi-volume books can be referenced as a whole (see below), or volumes can be referenced individually (see 7.7.20). If the volumes were published over a number of years, the date of the earliest volume and that of the last volume should be given as a range:

- Adorno, Theodor W. 1991–92. *Notes to Literature*. Edited by Rolf Tiedemann. Translated by Shierry Weber Nichol森. 2 vols. New York: Columbia University Press. First published 1958–65 as *Noten zur Literatur* (Frankfurt am Main: Suhrkamp).
- Ficino, Marsilio. 2001–6. *Platonic Theology*. Translated by Michael J. B. Allen. Edited by James Hankins. 6 vols. Cambridge, MA: Cambridge University Press.
- Hankins, James. 1990. *Plato in the Italian Renaissance*. 2 vols. Leiden: Brill.
- Hume, David. (1739–40) 1961. *A Treatise of Human Nature*. 2 vols. London: Dent. Dent edition first published 1911.
- Taruskin, Richard. 2005. *The Oxford History of Western Music*. 6 vols. Oxford: Oxford University Press.

7.7.20 Individual volumes of multi-volume books

If referencing one volume of a multi-volume book, italicise both the name of the individual volume and the name of the multi-volume book of which it is part:

- Thomas Aquinas. 1970. *The World Order (Ia. 110–119)*. Vol. 15 of *Summa Theologiae*, edited and translated by M. J. Charlesworth. Cambridge: Cambridge University Press.
- Haffenden, John. 2006. *Against the Christians*. Vol. 2 of *William Empson*. Oxford: Oxford University Press.

7.7.21 Chapters or sections of multi-volume books

The titles of short works within multi-volume books should be enclosed in quotation marks (see the first and fourth examples), the titles of longer works should be italicised (see the second and third examples). In citations and reference list entries, the number of the volume in which the referenced chapter or section appears is placed before the page range, separated by a colon with no intervening space:

(Addison [1711] 1854, 5:43; Aristotle 1984, 2:1592; Descartes 1985, 1:280; Fulkerson 1992, 2:759)

- Addison, Joseph. (1711) 1854. “The Uses of the Spectator.” In *The Works of Joseph Addison*, edited by George Washington Greene, 6 vols., 5:41–5. New York: Putnam. First published in *The Spectator* 10, 12 March 1711.
- Aristotle. 1984. *Metaphysics*. Translated by W. D. Ross. In: *The Complete Works of Aristotle*, edited by Jonathan Barnes, 2 vols., 2:1552–728. Bollingen Series 71.2. Princeton, NJ: Princeton University Press.
- Descartes, René. 1985. *Principles of Philosophy*. In *The Philosophical Writings of Descartes*, translated by John Cottingham, Robert Stoothoff, and Dugald Murdoch, 3 vols., 1:177–292. Cambridge: Cambridge University Press. First published 1644 as *Principia Philosophiae*.
- Fulkerson, James. 1992. “Morty Feldman is Dead.” In *The Companion to Contemporary Musical Thought*, edited by John Paynter, Tim Howell, Richard Orton, and Peter Seymour, 2 vols., 2:751–61. London: Routledge.

Other types of book

7.7.22 Poetry

A volume of poetry by a single poet or a collected edition of a single poet's works should be treated in the same way as a single-author book (see 7.7.1). Anthologies are treated in the same way as multi-author edited volumes (see 7.7.6):

- Akhmatova, Anna. (1985) 1988. *Selected Poems*. Translated by D. M. Thomas. London: Penguin. First published 1985 as *You Will Hear Thunder: Poems of Anna Akhmatova* (London: Martin Secker and Warburg).
- Heaney, Seamus. 2001. *Electric Light*. London: Faber and Faber.
- Jeffers, Robinson. 2001. *The Selected Poetry of Robinson Jeffers*. Edited by Tim Hunt. Stanford, CA: Stanford University Press.
- Philips, Michael D., ed. 1997. *Of Word: An Anthology of Belizean Poetry*. Belizean Writers Series 3. Benque Viejo del Carmen, Belize: Cubola.

Individual poems are treated in the same way as chapters or sections of books (see 7.7.11–7.7.16):

- Heaney, Seamus. 2001. "The Border Campaign." In *Electric Light*, 18. London: Faber and Faber.

7.7.23 Plays

The published script of a play or a collected edition of a single playwright's works should normally be treated in the same way as a single-author book (see 7.7.1). Anthologies are treated in the same way as multi-author edited volumes (see 7.7.6):

- Beckett, Samuel. 1986. *The Complete Dramatic Works*. London: Faber and Faber.
- Hare, David. 1997. *Amy's View*. London: Faber and Faber.
- Shakespeare, William. 2005. *The Oxford Shakespeare: The Complete Works*. Edited by John Jowett, William Montgomery, Gary Taylor, and Stanley Wells. 2nd ed. Oxford: Oxford University Press.

Plays included in collected editions or anthologies are treated in the same way as chapters or sections of books (see 7.7.11–7.7.16), though the title of a play, however short, is always italicised:

- Beckett, Samuel. (1973) 1986. *Not I*. In *The Complete Dramatic Works*, 373–83. London: Faber and Faber.
- Shakespeare, William. 2005. *A Midsummer Night's Dream*. In *The Oxford Shakespeare: The Complete Works*, edited by John Jowett, William Montgomery, Gary Taylor, and Stanley Wells, 2nd ed., 401–23. Oxford: Oxford University Press.

7.7.24 Reference works

Dictionaries, encyclopaedias, and similar works should be treated in the same way as single-author books (see 7.7.1) or multi-author books (see 7.7.6). Individual entries should be treated in the same way as chapters in multi-author books (see 7.7.11–7.7.16 and 7.7.21). Reference list entries for articles in online dictionaries or encyclopaedias should include a URL and an access date. A short form of a URL (i.e., that of the front

page of the site) may be used for pages from subscription websites that display a proxy URL and do not specify a stable URL (as in the second example). Frequently updated works may include a day, month, or season of last revision (as in the third example):

- MacGregor, Lynda. 2001. "Cristiani, Lisa (Barbier)." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Saide, 2nd ed., 6:667. London: Macmillan.
- Oxford English Dictionary. 2013. "Practice, n." In *Oxford English Dictionary*, 3rd ed. online version, March. Accessed 31 May 2013. <http://www.oed.com>.
- Schliesser, Eric. 2008. "Hume's Newtonianism and Anti-Newtonianism." In *Stanford Encyclopedia of Philosophy*, winter 2008 ed., edited by Edward N. Zalta. Accessed 12 December 2012. <http://plato.stanford.edu/archives/win2008/entries/hume-newton/>.

7.7.25 Exhibition catalogues

Books and pamphlets published in conjunction with an exhibition should include details of the exhibition with which they are associated:

Catalogue as a whole:

- Peter Friese, Guido Boulboulé, and Susanne Witzgall, eds. 2007. *Say It Isn't So: Art Trains Its Sights on the Natural Sciences*. Heidelberg: Kehrer Verlag. Published in conjunction with the exhibition of the same name, shown at the Weserburg, Museum für moderne Kunst, Bremen.

Essay in a catalogue:

- Bono, Melanie. 2010. "A New Alchemie?" In *Neue Alchemie: Kunst der Gegenwart nach Beuys*, edited by Melanie Bono, 15–24. Cologne: Wienand. Published in conjunction with the exhibition of the same name, shown at LWL, the Landesmuseum für Kunst und Kulturgeschichte, Münster.
- Mac Giolla Léith, Caoimhín. 2010. "Small Gestures, High Voltage." In *Evaporation Essays on the Sculpture of Nina Canell*, edited by Melanie Bono and Annette Hans, 28–40. Berlin: Distanz. Published in conjunction with the exhibitions *Nina Canell: The New Mineral*, shown at Neuer Aachener Kunstverein, and *Nina Canell: Five Kinds of Water*, shown at Der Kunstverein, Hamburg.

7.7.26 E-books

Electronic books are treated in the same way as physical books, but the particular electronic format should be added after the name of the publisher:

- Scrivener, Stephen A. R. 2009. "The Roles of Art and Design Process and Object in Research." In *Reflections and Connections: On the Relationship between Creative Production and Academic Research*, edited by Nithikul Nimkulrat and Tim O'Riley, 69–80. Helsinki: University of Art and Design Helsinki. PDF e-book.

7.7.27 Online books

An online facsimile of a physically published book (that is, a digital reproduction in which the content and pagination exactly reproduces a physical copy) should be referenced as if it were a physical book.

Books published only online are treated in the same way as physical books, but an access date and DOI or URL should be added after the name of the publisher:

Leech-Wilkinson, Daniel. 2009. *The Changing Sound of Music: Approaches to Studying Recorded Musical Performances*. London: Centre for the History and Analysis of Recorded Music (CHARM). Accessed 28 May 2014.
<http://www.charm.kcl.ac.uk/studies/chapters/intro.html>.

Reliable scholarly editions of older works or online or digital facsimile copies of such texts should be used in preference to online versions of physical books that do not exactly reproduce the content and pagination of a physical copy, such as those reproduced via OCR (optical character recognition). If it is necessary to reference a version of a book reproduced via OCR or other similar method, the entry should be formatted as for a webpage (see 7.7.53–7.7.54); bibliographic information on the source publication should be added at the end of the entry if it is available.

Periodicals

7.7.28 Journal articles

Note that the word *in* is not used before the title of the journal, no punctuation intervenes between journal title and volume and issue number, and a colon separates issue number and page range. Provide the full title of the journal, not an abbreviation, unless the journal is always known thus (for example, *PMLA*). A digital facsimile of a journal article accessed via a repository such as JSTOR should be referenced as if it were a physical copy—no URL, DOI, or access date is necessary:

- Auner, Joseph. 2005. "Composing on Stage: Schoenberg and the Creative Process as Public Performance." *19th-Century Music* 29 (1): 64–93.
- Baker, George, Rosalind Krauss, Benjamin Buchloh, Andrea Fraser, David Joselit, James Meyer, Robert Storr, Hal Foster, John Miller, and Helen Molesworth. 2002. "Round Table: The Present Conditions of Art Criticism." *October* 100 (Spring): 200–28.
- Gilmore, Bob. 2003. "Frank Denyer at 60: Butterfly Effect." *Musical Times* 144 (1882), 27–31.
- Mody, Cyrus C. M., and Michael Lynch. 2010. "Test Objects and Other Epistemic Things: A History of a Nanoscale Object." *British Journal for the History of Science* 43 (3), 423–58.
- Scrivener, Stephen A. R. 2002. "Characterising Creative-Production Doctoral Projects in Art and Design." *International Journal of Design Sciences and Technology* 10 (2): 25–44.
- Spolsky, Ellen. 2002. "Darwin and Derrida: Cognitive Literary Theory as a Species of Post-Structuralism." *Poetics Today* 23 (1): 43–62.

7.7.29 Online-only journal articles

Reference list entries for articles in online-only journals should include an access date and a URL or DOI:

- Asker, Don, and Helen Herbertson. 2013. "Latitudinal Conversations." *Journal for Artistic Research* 4. Accessed 17 May 2014.
<http://www.researchcatalogue.net/view/29773/32861>.

Flintham, Matthew. 2012. "The Military-Pastoral Complex: Contemporary Representations of Militarism in the Landscape." *Tate Papers* 17 (Spring). Accessed 13 June 2013. <http://www.tate.org.uk/research/publications/tate-papers/military-pastoral-complex-contemporary-representations-militarism>.

7.7.30 Journal articles with translator

Latour, Bruno. 1996. "Do Scientific Objects Have a History? Pasteur and Whitehead in a Bath of Lactic Acid." Translated by Lydia Davis. *Common Knowledge* 5 (1): 76–91.

7.7.31 Book reviews in journals

The author of the book under review is named following the title of the book:

Abbott, H. Porter. 2004. "How Beckett Fails, Once More with Music," review of *Beckett and Aesthetics*, by Daniel Albright. *Contemporary Literature* 45 (4): 713–22.

Latour, Bruno. 1990. "Postmodern? No, Simply Amodern! Steps towards an Anthropology of Science," essay review of *Leviathan and the Air-Pump: Hobbes, Boyle and the Experimental Life*, by Steven Shapin and Simon Schaffer. *Studies in History and Philosophy of Science* 21 (1): 145–71.

7.7.32 Concert reviews in journals

Bradshaw, Susan. 1995. "Performance Reviews," review of concert performances of Iannis Xenakis's *Plectro* and György Kurtág's *Samuel Beckett: What is the Word* by the London Sinfonietta, conducted by Markus Stenz, Barbican Hall, London, and of Ligeti's *Sonata for Viola Solo* by Tabea Zimmerman, Queen Elizabeth Hall, London. *Musical Times* 136 (1824): 113.

7.7.33 New series

Where a journal is divided between an old series and a new series, to reference an article from the new series add the abbreviation *n.s.* between the journal title and the volume number, set off by commas:

Baker, Phil. 1995–96. "Ghost Stories: Beckett and the Literature of Introjection." *Journal of Beckett Studies*, n.s., 5 (1–2): 39–65.

7.7.34 Special issues of journals

To reference a special issue of a journal as a whole, the editor of the volume is given in the author field and the title of the issue is enclosed in inverted commas:

Nelson, Peter, ed. 2007. "China and the West—The Birth of a New Music." Special issue, *Contemporary Music Review* 26 (5–6).

7.7.35 Articles in special issues of journals

Blum, Stephen. 2002. "Kurtág's Articulation of Kafka's Rhythms (*Kafka-Fragmente*, op. 24)." In "Hommage à Kurtág," special issue, *Studia Musicologica: Academiae Scientiarum Hungaricae* 34 (3–4): 345–58.

Chang, Peter. 2007. "Bright Sheng's Music: An Expression of Cross-Cultural Experience—Illustrated through the Motivic, Contrapuntal and Tonal Treatment of the Chinese Folk Song *The Stream Flows*." In "China and the West—The Birth of a New Music," special issue, *Contemporary Music Review* 26 (5–6): 619–33.

7.7.36 Magazine articles

Unlike journal articles, magazine articles are normally cited by date rather than by volume and issues number:

Shankland, Liz. 2014. "Coping with a Quagmire." *Country Smallholding*, March, 23–24.

7.7.37 Magazine articles consulted online

Grow, Kory. 2014. "Dream Team: The Semi-mysterious Story Behind the Music of 'Twin Peaks.'" *Rolling Stone*, 25 July. Accessed 26 July 2014.
<http://www.rollingstone.com/movies/news/dream-team-the-semi-mysterious-story-behind-the-music-of-twin-peaks-20140725>.

7.7.38 Newspaper articles

The day on which the edition was published follows the name of the newspaper. If the referenced article appeared in a supplement, the name of the supplement precedes the page range:

Petridis, Alexis. 2014. "Rebel Rock: How the Kingsmen's Louie Louie Became the Ultimate Aggro Anthem." *The Guardian*, 24 January, G2:4–6.

7.7.39 Newspaper articles consulted online

Beaumont-Thomas, Ben. 2009. "Sinking of the Titanic: The Watery Sound Meditation Returns." *The Guardian*, 8 May. Accessed 10 June 2013.
<http://www.guardian.co.uk/music/musicblog/2009/may/08/sinking-titanic-gavin-bryars>.

Isserlis, Steven. 2010. "In Defence of Schumann," *The Guardian*, 1 July. Accessed 17 May 2014. <http://www.theguardian.com/music/2010/jul/01/in-defence-of-schumann-steven-isserlis>.

7.7.40 Newspaper or magazine reviews

Reviews in newspapers or magazines are treated in the same way as reviews in journals (see 7.7.31–7.7.32):

Seckerson, Edward. 2010. Review of concert performance by Staatskapelle Berlin and Daniel Barenboim (conductor), Royal Festival Hall, London. *The Independent*, 3 February. Accessed 11 May 2013. <http://www.independent.co.uk/arts-entertainment/classical/reviews/staatskapelle-berlin-barenboim-royal-festival-hall-london-1888208.html>.

7.7.41 Articles in periodicals with volume and issue numbers and dates

With old or ephemeral publications it is sometimes necessary to add a day and/or month of publication in addition to a volume and issue number. Where this is needed, the date follows the year, separated by a comma:

G[u eroult], A[dolphe]. 1842, 25 September. "Baillot." *Revue et gazette musicale de Paris* 9 (39): [385]–387.

Interviews

7.7.42 Published interviews

In most cases, the name of the interviewee will be listed first in the author field. The name of the interviewer may either appear as co-author (as in the first two examples) or be listed later in the entry (as in the final example). One principle or the other should be used consistently.

- Ashcroft, Peggy, and Katharine Worth. 1990. "Dame Peggy Ashcroft, Interviewed by Katharine Worth." In *Women in Beckett: Performance and Critical Perspectives*, edited by Linda Ben-Zvi, 11–14. Urbana: University of Illinois Press.
- Berio, Luciano, and Mary Bryden. 1998. "Beckett and Music: An Interview with Luciano Berio." In *Samuel Beckett and Music*, edited by Mary Bryden, 189–90. Oxford: Oxford University Press.
- Sepahvand, Ashkan. 2011. "Interview with Ashkan Sepahvand by Nat Muller." *ArtTerritories*, January 24. Accessed 24 October 2011.
http://www.artterritories.net/?page_id=1716.

7.7.43 Unpublished interviews

As with published interviews, the name of the interviewee will normally be listed first in the author field. The name of the interviewer may either appear as co-author (as in the second example) or be listed later in the entry (as in the first and third examples). One principle or the other should be used consistently.

- Bryars, Gavin. 2008. Interview by Bob Gilmore. Dartington College, Devon, 26 November.
- Grindalythe, Richard, and Claire Kirby. 2006. Interview with Richard Grindalythe by Clare Kirby. Manchester, 20 September.
- White, John. 1983. Interview by Virginia Anderson. London, 2 March.

Unpublished works and documents

7.7.44 Unpublished theses and dissertations

The titles of MA dissertations and PhD thesis are enclosed in quotation marks:

- Hobbs, Christopher. 2001. "On the Musical Compositions of Christopher Hobbs." PhD thesis, De Montfort University.
- Mansell, Thomas. 2011. "Beckett and Music: Incarnating the Idea." PhD thesis, Birkbeck, University of London.
- Zheng, Su. 2007. "Promoting Children's Creativity: A Design Method for Interactive Museum Exhibits." PhD thesis, Coventry University.

7.7.45 Unpublished lectures, conference papers, and so forth

Include the title, location, and date of the conference or meeting at which the paper was presented. On the names of conferences and meetings, see 4.19.

- Lawlor, Seán. 2006. “Juggling Like Confucius on Cubes of Jade, or, “Making a Noise to Drown an Echo”: Chinese Quotation and Allusion in *Dream of Fair to Middling Women* and Other Works.” Paper presented at the conference “Borderless Beckett,” Tokyo, 29 September–1 October.
- Nixon, Mark. 2006. “‘The Remains of Trace’: Intra- and Intertextual Transference in Beckett’s *mirlitonades* Manuscripts.” Paper presented at the conference “Beckett at 100: New Perspectives,” Florida State University, Tallahassee, 9–11 February.
- Taban, Carla. 2012. ‘Samuel Beckett and/in Contemporary Art’. Paper presented at the Samuel Beckett Working Group conference, University of Southampton, 7–9 September.

7.7.46 Manuscript sources in archival collections

The reference list entry should include the date the item was written or created, the title of the item or a description of it, a series title or catalogue number (if applicable), and the name of the collection and archive in which the item resides. Specific titles (such as a typescript of a lecture entitled “The Symbols of Modern Art”) should be enclosed in quotation marks. Generic titles should be set in roman without quotation marks; use headline-style capitalisation if the title appears on the item, but use sentence-style capitalisation for a descriptive title that does not appear on the item itself. Unpublished material in personal collections should be referenced in the same way, with the name of the archive replaced with an appropriate description, such as “Collection of the author” or “Private collection” (see the third example):

- Ashbee, C. R. and Janet Ashbee. 1884–1941. Journals. 44 vols. King’s College Library, Cambridge.
- Ross, Nancy Wilson. 1938. “The Symbols of Modern Art.” Nancy Wilson Ross Papers, 69.8, Harry Ransom Center, the University of Texas at Austin.
- Smyth, Ethel. 1926. Letter from Ethel Smyth to Lady Fisher, December 20. Collection of the author.

7.7.47 Personal communications

If quoted from, personal communications should be cited and added to the reference list. Unpublished letters in archives should be treated in the same way as other archival material (see 7.7.46). On letters in published collections, see 7.7.17.

- Bryars, Gavin. 2012. Email to Virginia Anderson, 27 November.

Music, liner notes, and films

7.7.48 Music scores

Published music scores are referenced in a similar way to books, but a plate number can be added following the name of the publisher if applicable (see the fifth and sixth examples). For published scores, use the date of publication rather than the date of composition. Unpublished scores should be treated in the same way as other archival material (see 7.7.46).

- Barrett, Richard. 1986. *Ne songe plus à fuir*. London: United Music Publishers.
- Brahms, Johannes. (1967) 1995. *Sonatas for Violin and Piano*. Edited by Hans Otto Hiekel, piano fingerings by Hans-Martin Theopold, fingering and bowing of violin part by Karl Röhrig. Munich: G. Henle Verlag.
- Kagel, Mauricio. 1967. *Pas de cinq: Wandelszene*. London: Universal Edition.
- Mozart, Wolfgang Amadeus. (1912) 1940. *Sonatas for Violin and Piano*. Edited by Carl Flesch and Artur Schnabel. Leipzig: Peters. Plate number 9700.
- Viotti, Giovanni. [1905?] *Violin Concerto in A Minor, no. 22*. Edited by Joseph Joachim, revised by Ossip Schnirlin. Berlin: N. Simrock. Plate number 12061.12734.

7.7.49 Sound recordings (entire recording)

At a minimum, include the title of the recording, the name of the record label, a catalogue number, and the medium (CD, tape, 78 rpm, etc.). Reference list entries for re-released recordings should include details of the original release before those of the re-release; the year in which the recording was made or originally released is given precedence and the year of re-release is given toward the end of the reference among the other details of the reissue (see first, fourth, and fifth examples). The name in the author field is normally that of either a composer or a recording artist, depending on relevance. Further details of composers, performers, or the history of the recording can be added as needed. On citing recordings, see 7.3.2.

- Auer, Leopold (violin). 1920. *Johannes Brahms: Hungarian Dance No. 1 in G Minor*. Recorded 6 June 1920. Private unpublished recording, 78 rpm. Re-released on *Important Early Sound Recordings: Violinists Vol. 1*, Symposium Records, SYMPOSIUM 1071, 1989, compact disc.
- Barrett, Richard. 1993. *Richard Barrett: Chamber Works*, performed by the Elision Ensemble. Etcetera, KTC 1167, compact disc.
- Beckett, Samuel. 1986. *The Beckett Festival of Radio Plays: All That Fall*. Directed and produced by Everett C. Frost. Performed by Billie Whitelaw and David Warrilow. Pacific Radio Archives / Voices International, 2 compact discs.
- Bryars, Gavin. 1975. *The Sinking of the Titanic*. Obscure Records, Obscure 1, LP. Re-released on *The Sinking of the Titanic; Jesus' Blood Never Failed Me Yet*, Virgin, CDVE 938 7243 8 45970 2 3, 1998, compact disc.
- . 1990. *The Sinking of the Titanic*. Crépuscule, TWI 922-2, compact disc.
- Joachim, Joseph (violin). 1903. *Johannes Brahms: Hungarian Dance no. 1 in G Minor*. Recorded August 1903. The Gramophone & Typewriter Ltd, 78 rpm 219y, G&T 047907. Re-released on *Joachim/Sarasate/Ysaÿe*, Opal, OPALCD 9851, 1992, compact disc.

7.7.50 Tracks or sections of sound recordings

The name in the author field is normally that of either a composer or a recording artist, depending on relevance. Further details of composers, performers, or the history of the recording can be added as needed. On formatting the titles of compositions, see 4.13. On citing recordings, see 7.3.2.

- Britten, Benjamin (conductor). 1966. *Symphony No. 41 in C Major, K551 "Jupiter."* Recorded by the BBC on 14 June 1966. Re-released on *Britten at Aldeburgh: Mozart: Symphonies 39 and 41; Concert Arias*. Performed by the English Chamber Orchestra. Decca 466 820-2, 2000, compact disc.

- Kurtág, György. 2003. . . . *pas a pas – nulle part* On *György Kurtág: Signs, Games and Messages*. Performed by Kirt Widmer (baritone), Hiromi Kikuchi (violin), Ken Hakii (viola), Stefan Metz (cello), and Mircea Ardeleanu (percussion). ECM New Series, ECM 1730, compact disc.
- Springsteen, Bruce. 2014. “Dream Baby Dream.” By Martin Rev and Alan Vega. On *High Hopes*, Columbia 88843028062, compact disc.

7.7.51 Liner notes

The name in the author field is that of the liner note’s author. Further details of the recording that the note accompanies can be added as needed. Untitled liner notes should be formatted as in the third example:

- Bösche, Thomas. 2003. “György Kurtág’s Late Works.” Translated by Eileen Walliser-Schwarzbart. Liner note for *György Kurtág: Signs, Games and Messages*, performed by Kurt Widmer, Hiromi Kikuchi, Ken Hakii, Stefan Metz, and Mircea Ardeleanu, 23–31. ECM New Series, ECM1730.
- Johnson, Graham. 2002. “Chabrier and His Poets.” Liner note for *Musique adorable! The Complete Songs of Emmanuel Chabrier*, performed by Felicity Lott, William Burden, Stephen Varcoe, and Graham Johnson, 13–19. Hyperion, CDA67133/4.
- Toop, Richard. 1993. Untitled liner note for *Richard Barrett: Chamber Works*, performed by the Elision Ensemble. Etcetera, KTC 1167.

7.7.52 Films and video recordings

The name in the author field is normally that of the film’s director and, where this is the case, is followed by the abbreviation *dir.*

Films and other video recordings can be cited in one of two ways: first, the film or other audio-visual work itself can be cited, second, a commercially released video recording of it can be cited. The first option is suitable for films discussed generally and for lost films. The city and location are of the studio or production company that produced the film:

- Hitchcock, Alfred, dir. 1927. *The Mountain Eagle*. London: Gainsborough Pictures.
- Tarkovsky, Andrei, dir. 1979. *Stalker*. Moscow: Mosfilm.

The second option is better when discussing films in detail (timings and other factors may vary between different released versions) or when citing documentaries, commentaries, and other material accompanying a film on a video release (see the fourth example and compare the second and fifth examples). Both an original title and an English-language title can be provided if ambiguity might otherwise be caused—this is the case in the first example, in which the film is widely known outside the US and UK by its original title, and also in the third example, where the English-language title *The End of Summer* is not a direct translation of the original Japanese title *Kohayagawa-ke no aki* (a more direct translation is “the autumn of the Kohayagawa family”). If relevant, the names of writers, producers, actors, and so forth, can be added to the reference. The publication location is that of the distributor or video label. Where an accompanying documentary, commentary, or other DVD special feature is referenced, the date should be that of the special feature and not the film it accompanies (see the second and fourth examples below—the films

they accompany were made in 1965 and 1926, respectively). If relevant, the run time of the recording can be given (see third example). On citing recordings, see 7.3.2.

- Haneke, Michael, dir. 2005. *Hidden* [*Caché*]. London: Artificial Eye, ART 312, DVD.
- Murphy, Patrick. 2003. Commentary to *The War Game*, directed by Peter Watkins. London: BFI, BFIVD543, DVD.
- Ozu, Yasujirō, dir. 1961. *The End of Summer* [*Kohayagawa-ke no aki*]. London: Artificial Eye, ART 262, DVD.
- Raganelli, Katja, dir. 1999. “Lotte Reiniger: Homage to the Inventor of the Silhouette Film.” 60 min. On *The Adventures of Prince Achmed*, directed by Lotte Reiniger. London: BFI, BFIDVD523, DVD.
- Watkins, Peter, dir. 1965. *The War Game*. London: BFI, BFIVD543, DVD.
- Weerasethakul, Apichatpong, dir. 2010. *Uncle Boonmee Who Can Recall His Past Lives*. London: New Wave Films, NW023, DVD.

Online sources

7.7.53 Webpages

At a minimum, entries for webpages should include an author (which can be a corporate author), a date of creation or revision, a page title or description, the name of the website, an access date, and a URL or DOI. On undated webpages, see 7.7.54. On e-books see 7.7.26, on online books see 7.7.27, on online-only journal articles see 7.7.29, on online magazine articles see 7.7.37, and on online newspaper articles see 7.7.39.

- Center for Computational Biology and Bioinformatics. 2013. Homepage of Center for Computational Biology and Bioinformatics, the University of Texas at Austin. Accessed 16 July 2014. <http://ccbb.biosci.utexas.edu>.
- Jones, Rachel. 2009. “Making Matters.” Kettle’s Yard. Accessed 26 September 2012. http://www.kettlesyard.co.uk/exhibitions/mi_catalogue/essay_jones.html. Published in conjunction with the exhibition *Material Intelligence*, shown at Kettle’s Yard, London.

7.7.54 Undated webpages

Many webpages are undated—that is, no date appears on the page and it is not possible to discover when the material on the site was uploaded or last updated. In such cases, the access date is used instead: give the year of access in the date field and only the day and month of access before the URL:

- COSYNA. 2013. “AWIPEV Underwater Long Term Fjord Observatory.” Helmholtz-Zentrum Geesthacht: Zentrum für Material- und Küstenforschung. Accessed 16 July. http://www.hzg.de/institute/coastal_research/cosyna/033338/index_0033338.html.
- Texas Advanced Computing Center. 2014. “Stampede: Dell PowerEdge C8220 Cluster with Intel Xeon Phi Coprocessors.” Homepage of Texas Advanced Computing Center. Accessed 30 September. <http://www.tacc.utexas.edu/resources/hpc/stampede>.

7.7.55 Online videos and other recordings

Include the name of the host website and the recording medium, followed after a comma by the duration of the recording—for example, “YouTube video, 8:36.” On citing recordings, see 7.3.2.

- Arnold Schoenberg Center. 2007. "Mitsuko Uchida on Schoenberg's Piano Concerto." YouTube video, 8:36. Accessed 19 May 2013. <http://www.youtube.com/watch?v=PmWRttCo7lo>.
- Arts Council Collection. 2011. "Structure and Material: Claire Barclay, Becky Beasley, Karla Black." Film made by William Simpson. YouTube video, 6:13. Accessed 3 November 2012. http://www.youtube.com/watch?v=tsHe7cb_DKo. Published in conjunction with the exhibition of the same name, shown at Longside Gallery, Yorkshire Sculpture Park, Spike Island Bristol, and The New Art Gallery Walsall.
- Black, Karla. 2011. "Karla Black Talks about Her Exhibition at the 54th Venice Biennale." Produced for The Fruitmarket Gallery, Edinburgh. YouTube video, 2:31. Accessed 3 November 2012. <http://www.youtube.com/watch?v=0maPSIkh0sM>. Published in conjunction with the exhibition *Karla Black*, shown at Palazzo Pisani as part of the 54th Venice Biennale.
- Hazon, Yoram. 2009. "Hume's 'System of the Sciences' as a Challenge to Newtonian Science." Filmed at "The Human Nature Tradition in Anglo Scottish Philosophy: Its History and Future Prospects," the Shalem Center, Jerusalem, 14–17 December. Vimeo video, 1:02:01. Accessed 15 May 2013. <http://vimeo.com/18705047>.

8. Word List

Orpheus style follows British English spelling conventions. The list below is intended as a resource for writers: it contains spellings of words that differ between American and British English, as well as abbreviations, non-English words, problematic words and titles, transliterations of the names of notable Russian artists, and examples illustrating the principles of hyphenation, capitalisation, italicisation, and alphabetisation detailed in earlier chapters. With some exceptions, the entries below follow those in the *New Oxford Dictionary for Writers and Editors*. For words not listed, please consult the *Oxford English Dictionary*, the *New Oxford Dictionary for Writers and Editors*, or www.tysto.com/uk-us-spelling-list.html.

A

- able-bodied** (hyphen)
abstract expressionism (lower case)
accessorise (not -ize)
acclimatise (not -ize)
accoutrements (not **accouterments**)
actualise (not -ize)
AD (abbrev. *anno Domini*; no points, followed by space—e.g., AD 200)
ad hoc (not ital.)
ad infinitum (not ital.)
ad lib. (abbrev. *ad libitum*, at will; one point, not ital.)
ad nauseam (not ital.)
advertise (not -ize)
advise (not -ize)
aeon (not **eon**)
aesthete (not **esthete**)
aesthetic, aesthetics (not **esthetic, esthetics**)
a fortiori (not ital.)
African American (not hyphenated)
after-effect, after-image (hyphen)
afterlife, aftermath, afterthought (one word)
ageing (not **aging**)
aggrandise (not -ize)
agonise (not -ize)
aide-memoire (no accent, not ital.)
à la (accent, not ital.)
Alexander technique (one cap.)
alla breve (not ital.)
allegretto, pl. **allegrettos** (not ital.)
allegro, pl. **allegros** (not ital.)
all-embracing, all-important (hyphen)
all right (not **alright**)
alphabetise (not -ize)
alter ego (not ital.)
aluminium (not **aluminum**)
amphitheatre (not **amphitheater**)
anaesthetic (not **anesthetic**)
analogue (not **analog**)
analyse (not -ize)
anglicise (not -ize)
annus horribilis (ital.)
annus mirabilis (ital.)
anon. (abbrev. *anonymous*; one point)
antagonise (not -ize)
anti-apartheid (hyphen)
anticlimax, antisocial (one word)
appal, appals (not **appall, appalls**)
apologise (not -ize)
a posteriori (not ital.)
April (fourth month; cap.)
a priori (not ital.)
arbour (not **arbor**)
archaeology (not **archeology**)
ardour (not **ardor**)
Arensky, Anton
aria (not ital.)
aria di bravura (ital.)
arioso, pl. **ariosos** (not ital.)
armour (not **armor**)
arpeggio, pl. **arpeggios** (not ital.)
art deco (lower case)
artefact (not **artifact**)
art form (two words)
art nouveau (lower case)
Arts and Crafts Movement (three caps)
artwork (one word)
au contraire (ital.)
audio-visual (hyphen)
au fait (not ital.)
August (eighth month; cap.)

au naturel (not ital.)
authorise (not -ize)
autumn (season; lower case)
avant-garde (hyphen, not ital.)
award-winning (hyphen)
awe-inspiring (hyphen)

B

BA (abbrev. *Bachelor of Arts*; no points, caps)
backbeat (one word)
back burner, back catalogue (two words)
backdate, backdrop, backfire, backhand (one word)
back matter (two words)
back-pedalled (not **back-pedaled**; hyphen)
back-stabbing (hyphen)
backstage, backtrack, backwash, backwater (one word)
badinage (not ital.)
bad-tempered (hyphen)
Balakirev, Mily
balancing act (two words)
baptise (not -ize)
Baroque (style period; cap.)
baroque (overly ornate; lower case)
bas-relief (hyphen)
basso continuo, basso profundo (not ital.)
bastardise (not -ize)
Bauhaus (cap.)
baulk (not **balk**)
BC (abbrev. *before Christ*; no points, preceded by space—e.g., 55 BC)
BCE (abbrev. *before the Common Era*; no points, preceded by space—e.g., 55 BCE)
bedevilled, bedevilling (not **bedeviled, bedeviling**)
behaviour (not **behavior**)
behave (not **behoove**)
bejewelled (not **bejeweled**)
belabour (not **belabor**)
bel canto (not ital.)
berceuse, pl. **berceuses** (ital.)
bête noire, pl. **bête noires** (accent, not ital.)
bevelled (not **beveled**)
bien pensant (ital.)
Bildungsroman (ital.)
birdcage (one word)
birthplace, birthright (one word)
bk. (abbrev. *book*; point)
blackbird, blackboard (one word)
bodhrán (accent, not ital.)
bon mot (not ital.)
Borodin, Aleksandr
bowdlerise (not -ize)
brutalise (not -ize)
brutalism (architectural style; lower case)

buffo (not ital.)
buses (pl. of bus; not **busses**)
bygone, bypass, bypassed (one word)
by-product (hyphen)
byword (one word)

C

c. (abbrev. *circa*; point, not ital., no space intervenes between abbreviation and following figure—e.g., c.1750)
cadenza (not ital.)
calibre (not **caliber**)
callisthenics (not **calisthenics**)
cancelled, cancelling (not **canceled, canceling**)
candour (not **candor**)
cannibalise (not -ize)
canonise (not -ize)
cantabile (not ital.)
cantus firmus, pl. **cantus firmi** (not ital.)
capitalise (not -ize)
caravanserai (not **caravansary**)
carcase (not **carcass**)
careen (move rapidly lacking control; prefer to **career**)
carolling (not **caroling**)
carte blanche (not ital.)
case study (two words)
casework (one word)
cassation (not ital.)
catalogue (not **catalog**)
catalogue raisonné, pl. **catalogues raisonnés** (not ital.)
catalyse (not **catalyze**)
catch-all (hyphen)
catchline, catchphrase, catchword (one word)
categorise (not -ize)
cause célèbre, pl. **cause célèbres** (not ital.)
caveat (not ital.)
CD, pl. **CDs** (abbrev. *compact disc*; no points)
CD-ROM, pl. **CD-ROMs** (abbrev. *compact disc read-only memory*; no points, hyphen)
CE (abbrev. *Common Era*; no points, preceded by space—e.g., 32 CE)
cello, pl. **cellos** or **celli** (not **'cello** or **'celli**)
centimetre, abbrev. **cm** (not **centimeter**)
Central Asia (two caps)
centralise (not -ize)
centre (not **center**)
centrepiece (one word)
centre stage (two words)
cf. (abbrev. *confer*, compare with—do not use to mean *see* or *see also*; point)
chain reaction (two words)
channelled (not **channeled**)
chanson (not ital.)
chansonnier (not ital.)

chanteuse (not ital.)
chap. (abbrev. *chapter*; point)
chapbook (one word)
characterise (not -ize)
chateau, pl. **chateaux** (not ital., no accent)
checklist, checkmate, checkpoint (one word)
cheque (payment method; not **check**)
chiaroscuro (not ital.)
chimaera (not **chimera**)
chiselled, chiselling (not **chiseled, chiseling**)
choirmaster (one word)
civilise (not -ize)
clamour (not **clamor**)
clangour (not **clangor**)
clarinettist (not **clarinetist**)
Classical (Western art music, c.1750–1830)
classical (generic term for Western art music, etc.)
clear-cut, clear-sighted (hyphen)
cliché, clichéd (accent, not ital.)
clockwise (one word)
close-knit (hyphen)
co-author, co-editor (hyphen)
coexist (one word)
co-founder (hyphen)
cognise (not -ize)
collectivise (not -ize)
col legno (not ital.)
colonise (not -ize)
coloratura (not ital.)
colour (not **color**)
commedia dell'arte (ital.)
commercialise (not -ize)
commonplace (one word)
common sense (two words, hyphen when attributive)
compartmentalise (not -ize)
comprise (not -ize)
computerise (not -ize)
con amore (not ital.)
con brio (not ital.)
conceptualise (not -ize)
conceptualism (lower case)
concerto, pl. **concertos** or **concerti**
concerto grosso, pl. **concerto grossi** (not ital.)
conductus, pl. **conducti** (not ital.)
con moto (not ital.)
connection (not **connexion**, except historically)
continuo (not ital.)
contredanse (ital.)
cooperate, cooperation, coordinate, coordination (one word)
cor anglais (not ital.)
cosy (not **cozy**)
councillor (not **councilor**)
counselled (not **counseled**)

counsellor (not **counselor**)
counterclockwise, countermeasure, counter melody (one word)
coup de grâce, coup de théâtre (ital.)
crash-land (hyphen)
crescendo, pl. **crescendos** or **crescendi** (not ital.)
criminalise (not -ize)
criticise (not -ize)
cross-breed, cross-check, cross-refer, cross-reference (hyphen)
crossroads (one word)
cross section (two words)
crystallise (not -ize)
cubism (lower case)
Cui, César
customise (not -ize)
cutback (one word)

D

da capo (not ital.)
Dada, Dadaism (cap.)
dal segno (not ital.)
Dark Ages (two caps)
dark room (two words)
database (one word)
day-long (hyphen)
deadline (one word)
debris (no accent, not ital.)
debut (no accent, not ital.)
December (twelfth month; cap.)
decor (no accent, not ital.)
de-emphasise (not -ize, hyphen)
deep-rooted, deep-seated (hyphen)
de facto (not ital.)
defence (not **defense**)
dehumanise (not -ize)
déjà vu (two accents, not ital.)
demeanour (not **demeanor**)
demi-monde (not ital.)
demise (not -ize)
democratise (not -ize)
demonise (not -ize)
demoralise (not -ize)
denouement (no accent, not ital.)
departmentalise (not -ize)
deputise (not -ize)
de rigueur (not ital.)
desensitise (not -ize)
destabilise (not -ize)
deus ex machina, fem. **dea ex machina**, pl. **dei ex machina** (ital.)
devise (not -ize)
dialled (not **dialed**)
dialogue (not **dialog**)
digitise (not -ize)

disc (not **disk**, apart from in computing contexts)
discolour (not **discolor**)
disfavour (not **disfavor**)
dishevelled (not **disheveled**)
dishonour (not **dishonor**)
disorganised (not **-ize**)
distil (not **distill**)
dive, dived (not **dove**)
dolce (not ital. in music contexts)
Don Quixote (novel by Cervantes)
Dostoyevsky, Fyodor
double-check, double-edged (hyphen)
dove (leapt off; use **dived**)
downbeat, downfall, download, downplay,
downside (one word)
draft (preliminary version, means of payment;
 cf. **draught**)
draftsman (writer of legal documents; cf.
draughtsman)
dramatise (not **-ize**)
draught (current of air, depth of water, amount
 drunk in one go, conscription; cf. **draft**)
draughtsman (drawer of plans; cf. **draftsman**)
drumbeat, drumstick (one word)
dual-purpose (hyphen)
duelled, duelling (not **dueled, dueling**)
durchkomponiert (ital.)

E

earshot (one word)
East, Eastern (geographical areas east of
 Europe; in reference to the continent east of
 Europe and its peoples, prefer **Asia, Asian**;
 cap.)
East Asia (two caps)
easy-going (hyphen)
economise (not **-ize**)
editorialise (not **-ize**)
e.g. (abbrev. *exempli gratia*, for example; points)
élan vital (accent, ital.)
elektronische musik (ital.)
email (not **e-mail**)
émigré (two accents, not ital.)
éminence grise (accent, ital.)
empathise (not **-ize**)
emphasise (not **-ize**)
enamoured (not **enamored**)
endeavour (not **endeavor**)
end point, end result (two words)
energise (not **-ize**)
enfant terrible (ital.)
engagé (accent, ital.)
ennui (not ital.)
en passant (ital.)
enrol (not **enroll**)
entr'acte (apostrophe, not ital.)

eon (use **aeon**)
epicentre (not **epicenter**)
epilogue (not **epilog**)
epitomise (not **-ize**)
equalise (not **-ize**)
ergo (therefore; not ital.)
esprit, esprit de corps (ital.)
esthete (use **aesthete**)
esthetic, esthetics (use **aesthetic, aesthetics**)
et al. (abbrev. *et alii* or *et alia*, and others; point,
 not ital.)
etc. (abbrev. *et cetera*, and so forth; point, not
 ital.)
et cetera (not ital.)
étude (accent, not ital.)
eulogise (not **-ize**)
evangelise (not **-ize**)
existentialism (lower case)
expressionism (lower case)
extemporise (not **-ize**)
externalise (not **-ize**)

F

facade (no cedilla, not ital.)
fait accompli, pl. **fait accomplis** (not ital.)
familiarise (not **-ize**)
fantasise (not **-ize**)
far-fetched, far-reaching (hyphen)
faute de mieux (ital.)
fauvism (lower case)
faux pas (not ital.)
favour (not **favor**)
favourite (not **favorite**)
February (second month; cap.)
feedback (one word)
femme fatale (not ital.)
fertilise (not **-ize**)
fervour (not **fervor**)
Festschrift, pl. **Festschriften** or **Festschriften**
 (cap., not ital.)
fête galante (ital.)
fiibre (not **fiber**)
fiibre optics (not **fiber optics**)
film-maker (hyphen)
film noir (not ital.)
finalise (not **-ize**)
fin de siècle (ital.)
Finnegans Wake (novel by Joyce; no
 apostrophe)
fioritura (not ital.)
firestorm, firewall, firework (one word)
first-rate (hyphen)
fisherman (one word)
fl. (abbrev. *floruit*, flourished; point, ital.)
flânerie (ital.)
flâneur (ital.)

flashpoint (one word)
flautist (flute player; not **flutist**)
flavour (not **flavor**)
flyer (leaflet; not **flier**)
focused, focusing (not **focussed, focussing**)
foghorn (one word)
folk music, folk singer, folk song (two words)
fonte (not ital.)
foothold (one word)
force majeure (ital.)
formalise (not -ize)
forte (thing in which a person excels; not ital.)
forte (dynamic; ital.)
fortepiano (instrument; one word, not ital.)
forte piano (dynamic; two words, ital.)
fortissimo (dynamic, ital.)
fossilise (not -ize)
Foucauldian (not **Foucaultian**)
foxtrot (one word)
fracas, pl. **fracas** (not **fracases**)
fraternise (not -ize)
free-for-all, free-form (hyphens)
freelance, freestyle, freethinker (one word)
fretboard, fretwork (one word)
froideur (ital.)
fromage (ital.)
fuelling, fuelled (not **fueling, fueled**)
fulfil, fulfilment (not **fulfill, fulfillment**)
fund-raising (hyphen)
funnelling, funnelled (not **funneling, funneled**)
furioso (not ital.)
furore (not **furor**)
Futurism (artistic movement; cap.)

G

galop (dance; not ital.)
gallop (fast run for a horse)
galvanise (not -ize)
gamekeeper (one word)
game plan, game theory (two words)
gaol, gaoler (use **jail, jailer**, except historically)
gauche (socially awkward, unsophisticated; not ital.)
gauge (measure; not **gage** except in technical contexts)
gauntlet (not **gantlet**)
Gemeinschaft (cap., ital.)
generalise (not -ize)
Gesamtkunstwerk (cap., ital.)
Gesellschaft (cap., ital.)
ghettoise (not -ize)
glamour (not **glamor**)
glamorise (not -ize)
Glazunov, Aleksandr
Glière, Reinhold
Glinka, Mikhail

glissando (not ital.)
globalisation, globalise (not **globalization, globalize**)
goalpost (one word)
goodbye (one word)
good-humoured, good-natured (hyphen)
Gothic (medieval architectural style; cap.)
gothic (generic uses.; lower case)
grace note (two words)
grand siècle (ital.)
Gregorian chant (one cap.)
grey (colour; not **gray**)
groundbreaking, groundwork (one word)
grovelling, grovelled (not **groveling, groveled**)
gruelling (not **grueling**)
guidebook (one word)

H

haemorrhage (not **hemorrhage**)
hair-raising (hyphen)
half-century (hyphen)
half-hearted, half-hour, half-inch (hyphen)
handbell, handmade, handwriting (one word)
harbour (not **harbor**)
hard-hearted, hard-hitting (two words)
harmonisation, harmonise, harmonising (not **harmonization, harmonize, harmonizing**)
headache, headhunt (one word)
heartbroken, heartfelt, heartland (one word)
heavy-duty, heavy-handed (hyphen)
hereabout, hereafter, hereby, herein, hereinafter, hereof, hereto, hereupon, herewith (one word)
hidebound, hideout (one word)
highbrow (one word)
high-level, high-minded, high-pitched, high-powered, high-risk (hyphen)
high school (two words)
hillside, hilltop (one word)
hi-tech (hyphen)
home-grown (hyphen)
homogenise (not -ize)
honour, honourable (not **honor, honorable**)
horseback (one word)
horse-drawn (hyphen)
hot-tempered (hyphen)
howsoever (one word)
hubris (not ital.)
humanise (not -ize)
humour (not **humor**)
hybridise (not -ize)
hyperactive (one word)
hypnotise (not -ize)
hypothesise (not -ize)

I

ibid. (abbrev. *ibidem*, in the same source; point, not ital.)

idealise (not -ize)

idealism (lower case)

idée fixe, pl. **idées fixes** (ital.)

idolise (not -ize)

i.e. (abbrev. *id est*, that is; points, not ital.)

ill-gotten, ill-natured, ill-tempered (hyphen)

imagism (lower case)

immobilise (not -ize)

immortalise (not -ize)

immunise (not -ize)

imperilled (not **imperiled**)

Impressionism (nineteenth-century movement in painting; cap.)

impressionism (general artistic and literary style; lower case)

Impressionist (practitioner of nineteenth-century artistic movement in painting; cap.)

impressionist (someone who does impressions; lower case)

improvise (not -ize)

inasmuch (one word)

in-box (hyphen)

inbuilt (one word)

incognisant (not **incognizant**)

individualise (not -ize)

industrialise (not -ize)

inflection (prefer to **inflexion**)

infrared, infrasonic, infrasound (one word)

in-house (hyphen)

initialise (not -ize)

in-joke (hyphen)

instalment (not **installment**)

instil (not **instill**)

institutionalise (not -ize)

in-store (in a shop; hyphen)

in store (something planned to happen; two words)

intellectualise (not -ize)

intermezzo, pl. **intermezzos** or **intermezzi** (not ital.)

internalise (not -ize)

interrelated (one word)

in toto (ital.)

in vacuo (ital.)

ipso facto (ital.)

irregardless (use **regardless**)

italicise (not -ize)

itemise (not -ize)

J

January (first month; cap.)

jeopardise (not -ize)

jeu d'esprit (ital.)

joie de vivre (ital.)

jongleur (not ital.)

jouissance (not ital.)

judgement (in legal contexts use **judgment**)

July (seventh month; cap.)

June (sixth month; cap.)

juvenile (not ital.)

K

Kapellmeister (cap., not ital.)

kettledrum (one word)

keyhole, keynote (one word)

key signature (two words)

keyword (one word)

Khachaturian, Aram Ilich

kilobyte, kilocycle, kilogram, kilohertz (one word)

kilometre (one word; not **kilometer**)

kilowatt (one word)

kind-hearted (hyphen)

Klangfarbenmelodie (cap., ital.)

knee-deep, knee-jerk (hyphen)

know-how (hyphen)

Kultur (cap., ital.)

L

labelled (not **labeled**)

labour, laboured, labourer (not **labor, labored, laborer**)

lacklustre (not **lackluster**)

laissez-faire (hyphen, not ital.)

landmark, landscape, landslide (one word)

largo (not ital.)

latter (last of two)

legalisation, legalise (not **legalization, legalize**)

legato (not ital.)

legerdemain (not ital.)

leger line (prefer to **ledger line**)

legitimise (not -ize)

lento (not ital.)

Les Six (Milhaud, Poulenc, et al.; ital.)

letterhead, letterpress, letterset (one word)

level-headed (hyphen)

levelled (not **leveled**)

libellous (not **libelous**)

liberalise (not -ize)

libretto, pl. **librettos** or **libretti** (not ital.)

licence (not **license**)

lied, pl. **lieder** (song; lower case, not ital.)

life cycle, life force, life form (two words)

life-giving (hyphen)

life history (two words)

lifelike, lifeline, lifelong, lifesaver, lifespan, lifestyle (one word)

life-threatening (hyphen)

lifetime (one word)

light bulb (two words)
lightweight (one word)
likeable (not **likable**)
like-minded (hyphen)
limelight (one word)
line drawing (two words)
lingua franca, pl. **lingua francas** (not ital.)
lionise (not -ize)
litre (not **liter**)
littérateur (ital.)
liveable (not **livable**)
localise (not -ize)
lodestar (one word)
logbook (one word)
long-sighted, **long-standing** (hyphen)
longueur (not ital.)
loudspeaker (one word)
love-hate relationship (en-dash)
lowbrow (one word)
low-lying (hyphen)
lustre (not **luster**)

M

MA (abbrev. *Master of Art*; no points, caps)
maestoso (not ital.)
Magnificat (cap.)
magnum opus, pl. **magnum opuses** or **magna opera** (not ital.)
mainland, **mainsail**, **mainspring**, **mainstay**,
mainstream (one word)
make-believe (hyphen)
makeshift (one word)
Mannerism (style period; cap.)
manoeuvrable, **manoeuvre** (not
maneuverable, **maneuver**)
ma non troppo (not ital.)
March (third month; cap.)
marginalise (not -ize)
marshalled (not **marshaled**)
marvelled (not **marveled**)
marvellous (not **marvelous**)
Marxism-Leninism (en-dash)
mass-produced (hyphen)
mastermind (one word)
master plan (two words)
masterstroke, **masterwork** (one word)
materialise (not -ize)
maximise (not -ize)
May (fifth month; cap.)
meagre (not **meager**)
meanwhile (one word)
mechanise (not -ize)
Medtner, Nikolai
memorialise (not -ize)
memorise (not -ize)
ménage (accent, not ital.)

ménage à trois (two accents, ital.)
merchandise (not -ize)
mesmerise (not -ize)
métier (accent, not ital.)
metre (not **meter**)
mezza voce (not ital.)
mezzo (voice type; not ital.)
mezzo forte (dynamic; ital.)
mezzo piano (dynamic; ital.)
mezzo-soprano (voice type; not ital.)
microchip, **microcomputer**, **microeconomics**,
microfilm, **microgram**, **microsecond** (one
word)
mid-air (hyphen)
midday (one word)
middlebrow (one word)
MIDI (abbrev. *musical instrument digital
interface*; no points)
midnight, **midway**, **midweek**, **midwinter** (one
word)
milieu, pl. **milieus** or **milieux** (not ital.)
minefield, **mineshaft** (one word)
miniaturise (not -ize)
minimise (not -ize)
Minnesinger (cap., not ital.)
minuet (not ital.)
misbehaviour (not **misbehavior**)
misdemeanour (not **misdemeanor**)
mise en scène (ital.)
mishmash (one word)
misprint, **misshape**, **misshapen**, **misspell** (one
word)
mitre (not **miter**)
mobilise (not -ize)
Moby-Dick (novel by Melville; hyphen)
model, **modelled**, **modelling** (not **modeled**,
modeling)
moderato, pl. **moderatos** (not ital.)
modernise (not -ize)
modernism, **modernist** (lower case)
modus operandi (not ital.)
moll (minor; ital.)
molto (not ital.)
momentum, pl. **momenta**
monologue (not **monolog**)
monopolise (not -ize)
moralise (not -ize)
mot juste (ital.)
moto perpetuo (not ital.)
motorise (not -ize)
mould, **moulding**, **mouldy** (not **mold**, **molding**,
moldy)
moult (not **molt**)
mountainside (one word)
moustache (not **mustache**)
mouthful, **mouthpiece** (one word)

movable (not **moveable**)
MPhil (abbrev. *master of philosophy*; no points, two caps)
MS, pl. **MSS** (abbrev. *manuscriptum*, *manuscripta*, manuscript, manuscripts; no points)
multi-author (hyphen)
multichannel (one word)
multicoloured (not **multicolor**, **multicolored**; one word)
multicultural, **multidimensional**, **multifaceted**, **multimedia** (one word)
multi-occupation, **multi-purpose**, **multi-storey**, **multi-user**, **multi-volume** (hyphen)
musique concrète (not ital., accent)
Mussorgsky, **Modest Petrovich**
mutatis mutandis (ital.)
mythologise (not -ize)

N

naive, **naivety** (not **naïve**, **naïvety**; not ital.)
nameable (not **namable**)
namesake (one word)
narrow-minded (hyphen)
nationalise (not -ize)
nation state (two words)
nationwide (one word)
Native American (not hyphenated)
naturalise, **naturalised** (not -ize)
naysay (one word)
NB (abbrev. *nota bene*, take careful note; no points)
needlecraft, **needlework** (one word)
neighbour, **neighbourhood** (not **neighbor**, **neighborhood**)
neoclassical, **neoclassicism**, **neocolonialism**, **neoconservative** (lower case, one word)
neo-Impressionism, **neo-Marxist** (one cap., hyphen)
Neoplatonism (cap., one word)
neo-realism (lower case, hyphen)
ne plus ultra (ital.)
neutralise (not -ize)
never-ending (hyphen)
nevertheless (one word)
New Age (two caps, two words)
newcomer (one word)
New Complexity, **New Criticism** (two caps, two words)
newfangled (one word)
newsflash, **newsletter**, **newspaper**, **newsreader**, **newsreel**, **newsworthy** (one word)
new wave (lower case, two words)
nickname (one word)
nightclub, **nightfall** (one word)

night-time (hyphen)
nihil obstat (ital.)
nil desperandum (not ital.)
noblesse oblige (ital.)
nobody (one word)
no-go area (hyphen)
no-man's-land (two hyphens, apostrophe)
nom de plume (not ital.)
nonetheless (one word)
nonpareil (not ital.)
non-profit-making (three hyphens)
non sequitur (not ital.)
no one (two words)
normalise (not -ize)
North Africa (two caps, two words)
north-east, **north-eastern** (hyphen)
northern hemisphere (lower case, two words)
north-west, **north-western** (hyphen)
nos (abbrev. *numbers*; no point)
nosedive (one word)
notebook, **notepad**, **notepaper** (one word)
noticeboard (one word)
notwithstanding (one word)
nouvelle vague (ital.)
November (eleventh month; cap.)
nowadays (one word)
nowhere (one word)
Nunc Dimittis (two caps)

O

obligato (not **obligato**), pl. **obligatos** or **obbligati** (not ital.)
objet d'art, pl. *objets d'art* (apostrophe, ital.)
objet trouvé, pl. *objets trouvés* (accent, ital.)
obsessive-compulsive (en-dash)
ochre (not **ocher**)
October (tenth month; cap.)
odour (not **odor**)
oeuvre (not ital.)
offbeat, **offcut**, **offhand** (two words)
offence (not **offense**)
off-key (hyphen)
offline, **offload**, **offprint** (one word)
off-putting, **off-screen** (hyphen)
offset, **offshoot**, **offshore**, **offspring**, **offstage** (one word)
oil lamp, **oil painting**, **oil well** (two words)
old-fashioned (hyphen)
olive branch (two words)
omnidirectional, **omnipresent** (one word)
ondes martenot (lower case, not ital.)
one-off, **one-time** (hyphen)
one-to-one (hyphens)
ongoing (one word)
online, **onlooker**, **onshore**, **onstage** (one word)
op art (lower case)

open-minded (hyphen)
opéra bouffe, opera buffa, opéra comique, opera seria (ital.)
operating system (two words)
optimise (not -ize)
opus, pl. **opuses** or **opera**
organise (not -ize)
organum, pl. **organa** (not ital.)
Orient, the (the East; except historically, prefer modern area names)
orient (position; not **orientate**)
oriental (do not use of people, use **Asian**)
oriented (positioned; not **orientate, orientated**)
ostinato, pl. **ostinatos** or **ostinati** (not ital.)
ostracise (not -ize)
other-worldly (hyphen)
ottava rima (not ital.)
outré (not ital.)
out-take (hyphen)
out tray (two words)
over-abundant (hyphen)
overdramatise (not -ize, one word)
over-elaborate (hyphen)
overemphasise, overgeneralise (not -ize, one word)
over-optimistic (hyphen)
overrun, oversee, overwrite (one word)
Oxford Movement (two caps)

P

p., pl. **pp.** (abbrev. *page, pages*; point)
pace (with respect to; ital.)
painstaking (one word)
paintbrush, paintwork (one word)
palate (roof of the mouth)
palazzo, pl. **palazzos** or **palazzi** (not ital.)
palette (artist's board for mixing paint)
pallet (platform or mattress)
panelled, panelling, panellist (not **paneled, paneling, panelist**)
panic-stricken (hyphen)
paperback (one word)
paperwork (one word)
paralyse (not **paralyze**)
parenthesise (not -ize)
par excellence (not ital.)
parlando (not ital.)
parlour (not **parlor**)
particularise (not -ize)
part-song (hyphen)
pas de deux (ital.)
passacaglia (not ital.)
passé (accent, not ital.)
passer-by (hyphen)
password (one word)
pasteurise (not -ize)

pasticcio, pl. **pasticcios** (not ital.)
pastorale, pl. **pastorales** or **pastorali** (not ital.)
pâté (two accents, not ital.)
patronise (not -ize)
pay cheque (not **paycheck**)
peacekeeper (one word)
peace offering (two words)
peacetime (one word)
peer review (two words)
penalise (not -ize)
pencil, pencilled, pencilling (not **penciled, penciling**)
per annum (not ital.)
per cent (not **percent**)
percentage (one word)
perpetuum mobile (ital.)
persona, pl. **personas** or **personae** (not ital.)
personalise (not -ize)
persona non grata, pl. *personae non gratae* (ital.)
Perspex (cap.)
petit bourgeois, petite bourgeoisie (not ital.)
PhD (abbrev. *Philosophiae Doctor*, Doctor of Philosophy; no points, two caps)
philosophise (not -ize)
phoney (not **phony**)
photocopy, photorealism, photosensitive (one word)
photo shoot (two words)
pianissimo (dynamic; ital.)
piano (dynamic; ital.)
piano (instrument; not ital.)
piano-forte (dynamic; hyphen, ital.)
pianoforte (instrument; one word, not ital.)
pibroch (not ital.)
pièce de résistance (two accents, ital.)
pietà (accent, not ital.)
pigeonhole (one word)
pinhole (one word)
pipe band, pipe organ (two words)
pitfall (one word)
più (used in tempo adjustments such as *più mosso, più animato*; ital., accent)
pizzazz (not **pzazz**)
pizzicato, pl. **pizzicatos** or **pizzicati** (not ital.)
plagiarise (not -ize)
plainchant, plainsong (one word)
Platonism, Platonist (cap.)
pleaded (not **pled**)
plein-air (ital.)
plough (not **plow**)
pluralise (not -ize)
pointillism (lower case)
polarise (not -ize)
politesse (ital.)
politicise (not -ize)

pop art (lower case)
popularise (not -ize)
portamento, pl. **portamentos** or **portamenti**
 (not ital.)
postcolonial, postcolonialism (one word, lower
 case)
postdoctoral, postgraduate (one word)
post-Impressionism (hyphen, one cap.)
post-industrial (hyphen, lower case)
postmodernism (one word, lower case)
post-mortem (hyphen, lower case, not ital.)
postscript (one word)
post-structuralism (hyphen, lower case)
post-war (hyphen, lower case)
power line, power politics (two words)
practice (noun; as a verb use **practise**)
practise (verb; as a noun use **practice**)
practised, practising (not **practiced**,
practicing)
preamble, preamplifier, prearrange (one
 word)
pre-Christian (hyphen, one cap.)
precis (summary; no accent, not ital.)
pre-classical (hyphen)
preconception, precondition, precursor (one
 word)
pre-date (occur before; hyphen)
predefined, predetermine (one word)
**pre-eminent, pre-empt, pre-establish, pre-
 existing** (hyphen)
prefigure, prefix, preform, prehistory,
prejudge, preload (one word)
premiere (first performance; no accent, not ital.)
pre-prepare, pre-press, pre-production
 (hyphen)
prepublication (one word)
Pre-Raphaelite (hyphen, two caps)
pre-record, pre-release (hyphen)
prerequisite, preselect (one word)
pressurise (not -ize)
prestissimo, pl. prestissimos (not ital.)
presto, pl. prestos
presuppose, presupposition (one word)
pretence (not **pretense**)
pre-war (hyphen)
primo (not ital.)
print run (two words)
prioritise (not -ize)
privatise (not -ize)
prizewinning (one word)
proactive (one word)
programme (not **program**, except in computer
 contexts)
programmed, programmer, programming
 (not **programed, programer, programing**)
Prokofiev, Sergei

prologue (not **prolog**)
propagandise (not -ize)
prophesied (not **prophesised**)
proselytise, proselytiser (not -ize)
protégé (two accents, not ital.)
psychoanalyse (not **psychoanalyze**)
publicise (not -ize)
punchline (one word)
putto, pl. putti (not ital.)

Q

qawwali (lower case, not ital.)
quarrel, quarrelled, quarrelling (not
quarreled, quarreling)
quickstep (one word)
quick-tempered, quick-witted (hyphen)
Quixote (see *Don Quixote*)
quixotic (lower case)

R

Rachmaninov, Sergei
radicalise (not -ize)
ragtime (one word)
raindrop, rainfall, rainforest, rainstorm (one
 word)
raison d'être, pl. *raisons d'être* (accent, ital.)
rallentando, pl. rallentandos or rallentandi
 (not ital.)
rancour (not **rancor**)
R & B (abbrev. *rhythm and blues*; spaces)
randomise (not -ize)
rapid-fire (hyphen)
rapport (not ital.)
rapprochement (not ital.)
rationalise (not -ize)
readapt, readjust, readmit (one word)
ready-made (hyphen)
realisable (not **realizable**)
realisation (not **realization**)
realise (not -ize)
realpolitik (not ital.)
recherché (accent, not ital.)
recitativo, pl. recitativos (not ital.)
recognisable (not **recognizable**)
recognisance (not **recognizance**)
recognise (not -ize)
reconnoitre (not **reconnoiter**)
record-breaking (hyphen)
re-cover (cover again; hyphen)
recover (return to health or bring back; one
 word)
re-create (create again; hyphen)
re-creation (creating again; hyphen)
recreation (activity done for fun; one word)
red-handed (hyphen)
re-dress (dress again; hyphen)

redress (make right; one word)
reductio ad absurdum (ital.)
re-echo, re-edit, re-educate, re-elect, re-embark, re-emerge, re-equip, re-establish, re-evaluate (hyphen)
re-form (form again; hyphen)
reform (improve; one word)
refurbish, refute (one word)
regardless (not **irregardless**)
regularise (not **-ize**)
reimpose, reincarnation, reincorporate, reinforce, reinsert, rejoin, rejoinder, remodel
remould (not **remold**; one word)
remove (one word)
Renaissance (cap.)
Renaissance man, Renaissance woman (one cap.)
rendezvous (not ital.)
reoccupy, reoccur, reopen (one word)
reorganise (not **-ize**; one word)
repertoire (not ital.)
répétiteur (two accents, ital.)
re-present (present again; hyphen)
represent (doing something on behalf of another; one word)
reprint, republish, reread (one word)
re-record, re-release, re-route (hyphen)
rerun (one word)
re-sort (sort again; hyphen)
resort (holiday destination; one word)
ressentiment (ital.)
resume (continue)
résumé (summary or curriculum vitae; two accents, not ital.)
retroactive (one word)
retry, reunify, reunite, reuse (one word)
revelled, reveller, revelling (not **reveled, reveler, reveling**)
revitalise (not **-ize**; one word)
revolutionise (not **-ize**)
rhapsodise (not **-ize**)
rigour (not **rigor**)
Rimsky-Korsakov, Nikolai
ringleader, ringmaster, ringside, ringtone (one word)
ripieno, pl. **ripienos** or **ripiene** (not ital.)
rip-roaring (hyphen)
risqué (accent, not ital.)
ritardando, pl. **ritardandos** or **ritardandi** (not ital.)
rite de passage (ital.)
ritenuto, pl. **ritenutos** or **ritenuti** (not ital.)
ritualise (not **-ize**)
rivalled, rivalling (not **rivalled, rivaling**)
riverbank, riverside (one word)

road movie (two words)
rock and roll (prefer to **rock 'n' roll**)
rock music (two words)
rockslide (one word)
rococo (lower case)
role model (two words)
roll call (two words)
roman-à-clef (accent, two hyphens, ital.)
Romantic (of the artistic movement; cap.)
romantic (uses other than referring to the artistic movement; lower case)
Romanticism (the artistic movement; cap.)
romanticism (uses other than referring to the artistic movement; lower case)
romanticise (not **-ize**)
ronde (dance; not ital.)
rondeau, pl. **rondeaux** (literary term; not ital.)
rondo, pl. **rondos** (musical term; not ital.)
roofs (not **rooves**)
rooftop (one word)
Roslavets, Nikolai
roughcast, roughshod (one word)
rubato, pl. **rubatos** or **rubati** (not ital.)
rumour (not **rumor**)
rumour-monger (not **rumormunger**; hyphen)
run-time, running-time (hyphen)

S

sabre (not **saber**)
sackbut, sackcloth (one word)
safeguard (one word)
safe keeping (two words)
saltarello, pl. **saltarellos** or **saltarelli** (not ital.)
saltpetre (not **saltpeter**)
sandpaper, sandstone, sandstorm (one word)
sangfroid (not ital.)
sans (without; ital.)
saraband or **sarabande** (not ital.)
satirise (not **-ize**)
savant (m), **savante** (f) (not ital.)
saviour (not **savior**)
savour (not **savor**)
savoury (not **savory**)
sawn-off (hyphen, not **sawed-off**)
scandalise (not **-ize**)
scattergun, scattershot (one word)
sceptic, sceptical (not **skeptic, skeptical**)
sceptre (not **scepter**)
Schadenfreude (cap., ital.)
scherzando, pl. **scherzandos** or **scherzandi** (not ital.)
scherzo, pl. **scherzos** or **scherzi** (not ital.)
schottische (dance; not ital.)
scordatura (ital.)
scoreboard, scoresheet (one word)
scrapbook, scrapheap (one word)

- scrap metal, scrap paper** (two words)
scrapyard (one word)
screenplay, screenwriter (one word)
Scriabin, Aleksandr
scrutinise (not -ize)
seabed (one word)
sea change (two words)
seafaring (one word)
sea level (two words)
seance (no accent, not ital.)
search party (two words)
seascape (two words)
seashell, seashore, seasick, seaside, seawater, seaweed (one word)
secco (wall painting on dry plaster; not ital.)
second-guess (hyphen)
secondo, pl. **secondi** (not ital.)
second-rate (hyphen)
Second World War or World War II (caps)
secularise (not -ize)
see-through (hyphen)
Sehnsucht (cap., ital.)
self-conscious (hyphen)
semi-automatic (hyphen)
semibreve, semicircle, semicolon, semiconductor (one word)
semi-conscious, semi-darkness, semi-final, semi-official, semi-permanent, semi-professional (hyphen)
semiquaver (one word)
sensationalise (not -ize)
sentimentalise (not -ize)
seppuku (not ital.)
September (ninth month; cap.)
septicaemia (not **septicemia**)
sepulchre (not **sepulcher**)
serialise (not -ize)
sermonise (not -ize)
sexualise (not -ize)
sfumato (ital.)
shipshape, shipwreck, shipyard (one word)
shopkeeper (one word)
shoreline (one word)
shortcoming (one word)
short cut (two words)
shortfall, shortlist (one word)
short-lived (hyphen)
short mark, short metre (two words)
short-sighted (hyphen)
Shostakovich, Dmitri
shotgun (one word)
showcase (one word)
shrivelled (not **shriveled**)
sic (thus so; ital.)
side chapel, side issue (two words)
sidekick, sideline, sidestep, sideways (one word)
Singspiel (cap., not ital.)
siphon (not **syphon**)
situationist (lower case)
sketchbook (one word)
skilful (not **skillfull**)
sleight of hand (not **slight of hand**)
smorzando (not ital.)
smoulder (not **smolder**)
snowdrift, snowfall (one word)
soap opera (two words)
so-called (in phrases such as “so-called difficulty”; hyphen)
socialise (not -ize)
sociocultural (one word)
socio-economic (hyphen)
sociopolitical (one word)
soi-disant (hyphen, ital.)
soirée (accent, not ital.)
solemnise (not -ize)
sofège (accent, not ital.)
sofeggio (not ital.)
sombre (not **somber**)
somebody, somehow, someone, sometime, somewhat, somewhere (one word)
son et lumière (accent, not ital.)
songbook (one word)
song cycle (two words)
songwriter (one word)
sostenuto, pl. **sostenutos** (not ital.)
sotto voce (not ital.)
soulless (one word)
soundboard, soundcheck (one word)
sound effect, sound engineer (two words)
soundproof, soundtrack (one word)
sound wave (two words)
South East Asia (not **Southeast Asia**; three words, three caps)
spaceship (one word)
space-time (en-dash)
spatio-temporal (hyphen)
spearhead (one word)
specialise, specialising (not **specialize, specializing**)
spectre (not **specter**)
spelt (past and past participle of **spell**; prefer to **spelled**)
spiralled, spiralling (not **spiraled, spiraling**)
spiritualise (not -ize)
splendour (not **splendor**)
spokesperson (one word)
Sprechgesang, Sprechstimme (cap., not ital.)
sprezzatura (ital.)
spring (season; lower case)
stabilise (not -ize)

staccato, pl. **staccatos** (not ital.)
stage direction (two words)
standardise (not -ize)
standout (one word)
star-studded (hyphen)
starting point (two words)
steamroll, steamroller (one word)
stepladder (one word)
stepping stone (two words)
sterilise (not -ize)
stigmatise (not -ize)
still life, pl. **still lifes** (painting genre; two words, hyphenated when attributive—e.g., **still-life painting**)
stimulus, pl. **stimuli**
stockpile, stocktaking (one word)
stop–start (en-dash)
stopwatch (one word)
storey, pl. **storeys** (level of a building; not **story, stories**)
storm and stress (lower case; cf. *Sturm und Drang*)
storm cloud (two words)
storyboard, storyline, storyteller (one word)
stranglehold (one word)
Stravinsky, Igor
streamline (one word)
stretto, pl. **stretti** (not ital.)
stringendo, pl. **stringendos** or **stringendi** (not ital.)
structuralism (lower case)
stumbling block (two words)
Sturm und Drang (cap., ital.; cf. **storm and stress**)
stylise (not -ize)
subcategory, subclause, subconscious, subculture, subdivide, subgroup, subheading, subjunctive, subplot (one word)
sub rosa (ital.)
subsection, subset (one word)
subsidise (not -ize)
subspecies, substandard, subterranean, subtext, subtitle (one word)
sub voce (ital.)
sub-zero (hyphen)
suchlike (one word)
sui generis (ital.)
sulphate (not sulfate)
sulphur, sulphurous (not **sulfur, sulfurous**)
summa, pl. **summae** (not ital.)
summarise (not -ize)
summer (season; lower case)
summertime (one word)
summun bonum (ital.)

sundial, sunflower, sunlight, sunlit, sunrise, sunset, sunshine, suntan (one word)
superscript (one word)
supersede (not **supercede**)
supervise (not -ize)
surrealism (lower case)
surtitle (one word)
swansong (one word)
sweatshop (one word)
Swiss roll (one cap.)
syllabise (not -ize)
syllphlike (one word)
symbolise (not -ize)
symbolism (lower case)
sympathise (not -ize)
synaesthesia (not **synesthesia**)
synchronise (not -ize)
syncretise (not -ize)
synthesise (not -ize)
synthesiser (instrument; not -ize unless part of the official name of an instrument)
systematise (not -ize)
systemise (not -ize)

T

tableau vivant, pl. *tableaux vivants* (ital.)
table tennis (two words)
tabula rasa, pl. *tabulae rasae* (ital.)
tacet (not ital.)
tailor-made (hyphen)
tantalise (not -ize)
Tarkovsky, Andrei
Tchaikovsky, Pyotr Ilich
telltale (one word)
tempo, pl. **tempos** or **tempi** (not ital.)
temporise (not -ize)
tempo rubato (not ital.)
tenuto, pl. **tenutos** or **tenuti** (not ital.)
terra incognita (not ital.)
terrorise (not -ize)
terzetto, pl. **terzettos** or **terzetti** (ital.)
tête-à-tête (three accents, two hyphens, not ital.)
textbook (one word)
theatre (not **theater**)
theatregoer (one word)
theorise (not -ize)
thereafter, therefore, therein, thereafter, thereof (one word)
third-rate (hyphen)
thorough bass (two words)
thunderbolt, thunderclap, thunderstorm (one word)
timbre (not ital.)
time-consuming (hyphen)
time frame (two words)
time-honoured (hyphen)

timekeeping, timeline (one word)
time signature, time span (two words)
timetable (one word)
Tin Pan Alley (three caps)
Tolstoy, Leo
touchpaper, touchstone (one word)
tour de force, pl. tours de force (not ital.)
tout court (ital.)
town hall (two words)
trailblazing (one word)
tranche (not ital.)
tranquillise (not **tranquelize**)
transatlantic (one word, lower case)
transcendentalism (lower case)
traumatise, traumatising (not **traumatize, traumatizing**)
travelled, traveller (not **traveled, traveler**)
tremolo, tremolando, pl. tremolos or
tremalandi
trivialise (not -ize)
Trojan Horse (two caps)
trompe l'œil, pl. trompe l'œils (ital.)
troubadour (not ital.)
troublemaker (one word)
trouvère (accent, not ital.)
tumour (not **tumor**)
tunnelled, tunnelling (not **tunneled, tunneling**)
Turgenev, Ivan
turning point (two words)
turntable (one word)
tutti, pl. tuttis (not ital.)
typewriter, typewritten (one word)
tyre (of a vehicle; not **tire**)

U

Übermensch (cap., accent, ital.)
uillean pipes (lower case)
ultima Thule (one cap., ital.)
una corda (not ital.)
unauthorised (not -ize)
unknown, unbound, unbridgeable (one word)
uncivilised (not -ize; one word)
undercover, underground (one word)
under-rehearsed, under-report (two words)
underwater (one word)
under way (two words)
unequalled (not **unequaled**; one word)
unexceptional (one word)
unfavourable (not **unfavorable**; one word)
unfocused, unforeseen, unheard (one word)
unheimlich (ital.)
unhoped, uninterested (one word)
universalise (not -ize)
unlabelled, unlawful, unlicensed, unlikable, unlooked, unmistakable (one word)

unorganised (not -ize; one word)
unpractised (not **unpracticed**; one word)
unravel, unravelled, unravelling (not **unraveled, unraveling**; one word)
unrecognisable (not **unrecognizable**)
unrivalled (not **unrivalled**)
unsavoury (not **unsavory**; one word)
unsociable, untouchable (one word)
upbeat, upbringing, upcoming, update, upend, upgrade, uphill, upkeep, upmarket, upright, upstage, upturn (one word)
urtext, pl. urtexte or urtexts (lower case, not ital.)
user-friendly (hyphen)
utilise (not -ize)
utilitarianism (lower case)

V

vainglorious (one word)
valorise (not -ize)
valour (not **valor**)
valse (waltz; not ital.)
vandalise (not -ize)
vanishing point (two words)
vaporise (not -ize)
vapour (not **vapor**)
vendor (not **vender**)
ventriloquise (not -ize)
verbalise (not -ize)
verbatim (not ital.)
verboten (ital.)
verismo (not ital.)
vérité (genre; two accents, ital.)
versus (not ital.), abbrev. **vs.** (point, not ital.)
vibrato (not ital.)
vice versa (two words)
victimise (not -ize)
Victoria sponge (one cap.)
vigour (not **vigor**)
vis-à-vis (two hyphens, accent, not ital.)
visualisation, visualise (not **visualization, visualize**)
vitalise (not -ize)
vivace (not ital.)
viz. (abbrev. *videlicet*, namely; point, not ital.)
vocalisation, vocalise (not **vocalization, vocalize**)
voice-over (hyphen)
voilà (accent, ital.)
vol., pl. vols. (abbrev. *volume, volumes*; point)
volte-face (hyphen, not ital.)

W

waistcoat (one word)
waiting list (two words)
warlike, warpath, wartime (one word)

war-torn (hyphen)
washout (one word)
waste-paper basket, waste-paper bin (one hyphen)
watchword (one word)
watercolour (not **watercolor**; one word)
water drum, water level (two words)
waterline, watermark, watermill, watershed, watertight (one word)
waveband, waveform, wavelength (one word)
waylay, waypoint, wayside (one word)
web page (two words)
website (one word)
wellspring (one word)
Weltanschauung, pl. **Weltanschauungen** (cap., ital.)
Weltschmerz (cap., ital.)
Werktreue (cap., ital.)
West, Western (Europe and North America; cap.)
West Asia (two caps)
westernise (not -ize)
whereas, whereby, whereof, whereupon, wherever (one word)
whichever (one word)
whitewash (one word)
whoever (one word)
wholehearted (one word)
wide-ranging (hyphen)
widespread (one word)
wildfire, wildlife (one word)
wilful (not **willful**)
windmill (one word)

window dressing (two words)
windstorm, windswept (one word)
wine bottle, wine glass (two words)
winter (season; lower case)
wintertime (one word)
wisecrack (one word)
Wissenschaft (cap., ital.)
womanise, womaniser (not -ize)
wordplay (one word)
workbook, workforce, workhorse, workload, workplace, workroom, worksheet (one word)
world-class, world-famous (hyphen)
worshipped, worshipper, worshipping (not **worshiped, worshiper, worshiping**)
writing desk, writing paper (two words)
wrongdoing (one word)
Wunderkammer, pl. **Wunderkammern** (cap., ital.)
wunderkind, pl. **wunderkinds** or **wunderkinder** (lower case, not ital.)

X

X-ray (one cap., hyphen)

Y

yardarm, yardstick (one word)
yodelling (not **yodeling**)
yo-yo, yo-yoing (hyphen)

Z

zarzuela (not ital.)
zigzag (one word)

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