

Cambridge Instructions for Contributors

Journal of the Society for American Music

Editorial Policy

The *Journal of the Society for American Music (JSAM)* is an international, peer-reviewed journal dealing with all aspects of American music and music in the Americas. *JSAM* is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American studies. *JSAM* encourages international dialogue across disciplines. The journal will feature articles, reviews of books, recordings, and multimedia items, and explorations of special topics.

The *Journal of the Society for American Music* welcomes papers covering cultural hierarchy; social, political, economic, gender, and sexuality issues; race and ethnicity; the impact and role of the media; sacred, secular, and popular contexts and traditions; geographical and historical patterns; composers, performers, and audiences; historiography and reception history; problems of research, analysis, criticism, and aesthetics.

1. Submissions

Article submissions should be sent to the Editor:

Prof. Leta Miller
Editor, *Journal of the Society for American Music*
University of California, Santa Cruz

e-mail: jsam@ucsc.edu

Authors should submit materials electronically to the e-mail addresses above. The following documents should be sent: cover letter; abstract of no more than 200 words; article text in MS Word with list of references (.doc); musical examples (.pdf or .jpg); and figures (.jpg). Electronic images should be sent as separate low-resolution jpegs rather than being embedded in the text; ideally each image should be less than 1 MB in size. (If the article is accepted, high resolution tiff or eps images will be required.) The cover letter only should include your name, mailing address, telephone number, and e-mail address. The submission itself should be anonymous throughout the text and notes. Articles should range from 5,000 to 10,000 words (excluding notes). Longer articles will be considered but may be edited for length.

The *Journal of the Society for American Music* employs humanities style for citations, following *The Chicago Manual of Style*, 15th edition. Use footnotes for explanatory material that need not appear in the main body of the article. At the end of the article, provide a list of references cited. All musical examples, figures, tables, and appendices

should be numbered and contain captions, and the text should indicate approximate placement by the use of a callout, e.g., <FIG. 1 ABOUT HERE>. Callouts should be placed on a new line after the paragraph in which the figure or example is mentioned. A separate list of captions should be included. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The cost of permissions and reproducing color illustrations will be the responsibility of the author. Upon acceptance of a submission, authors will be asked to assign copyright to the Society for American Music. JSAM does not review articles that are being considered for publication in another journal.

2. Text Preparation

Style. Use American spellings (e.g., use –ize, not –ise, –yze, not –yse), punctuation (e.g., “Dr.”), and musical terminology (e.g. “measure” instead of “bar”; “quarter note” instead of “crotchet”).

Names of works. Generic titles should be given in Roman type: String Quartet in F major, op. 13. Proper names should appear in italics: *Rothko Chapel*. Titles of songs should be given in double quotation marks: “Begin the Beguine,” “Down to Zero.” Album and film titles should be italicized: *The Rise and Fall of Ziggy Stardust*; *The Third Man*.

Conventions.

--Journal articles are to be referred to as articles or essays, not papers.

--Do not use the generic “he.” Instead, use “s/he,” “he or she,” or “one.” Where feasible, use plurals to encompass both sexes.

Formatting.

--All headings should appear flush left.

--Run in extracts of fewer than five typed lines; add quotation marks at beginning and end. Set off poetry extracts over two lines.

Note names. Flats, sharps, and naturals should be indicated by the conventional signs. Use the Acoustical Society of America’s convention for indicating pitch, where middle C equals C4.

Numerals. Numerals under 100 should be written out in the running text [e.g., two; twenty-nine; sixteenth] except in the case of measures, pages, work numbers (e.g., Symphony No. 7) and sums of money. Spans of numbers should be elided and should use en-dashes: 27–8, 156–7. In all cases (pages, bar numbers, years) en-dashes rather than hyphens should be used. For 100 and over, use the following format: 100–103; 110–12; 117–18; 189–221.

Dates. Use the following format: day month year (29 April 1967). Use 1960s or the sixties, not 1960's, 60s, or Nineteen-sixties. Use “ca.” rather than “c.” for “circa.”

Quotations. In general, double quotation marks should be used. For a quotation within a quotation, use single within double quotation marks: She noted, “The term ‘ultra-modernism’ was . . .” Quotations of more than ca. forty words should be indented and double spaced without quotation marks. Omit leading and trailing ellipsis dots within quotations. Capitalize or make lowercase the first word of a quote as needed in the context of the sentence without editorial brackets. Use square brackets for other editorial additions to quotations, but change or add closing punctuation as needed without such brackets.

Punctuation.

--Use only a single space between the end of a sentence and the start of the next sentence, both in the text and in the notes. Like this

--Use italics rather than the underline function unless you are quoting from material that is underlined in the original text.

--Ellipses should be set as three periods with spaces between them: . . .

--Set em-dashes with no space on either side—like this—.

--en-dashes should separate spans of numbers, such as page numbers: 145–46.

--Commas and periods always appear inside quotation marks, but semicolons and colons appear outside: e.g., “this,” and “this.” “this”; and “this”:

--A comma is used to separate all items in a series of three or more (including the last item): e.g., blue, pink, and green.

--Numbers indicating footnotes should follow all punctuation. “That’s very curious!” she thought.²

--Square brackets [] should be used to indicate interpolations in quotations. See detailed instructions for quotations below.

--Make sure that apostrophes are not given as single quotation marks: rock ’n’ roll, not rock ‘n’ roll.

General guidelines

--“That” is used when the subordinate clause is essential to the meaning of the sentence; “which” is employed for nonessential clauses set off by commas. For example: The book that he sought was on the chair. The book, which was tattered, was on the chair.

- “Since” should be used only with reference to time; “because” denotes causality.
- Use “while” only as an adverb of time. In other contexts, use “although” or “whereas.”
- Avoid the use of “this,” “that,” “these,” or “those” without a noun immediately afterwards. For example, avoid “This is the study he found most useful.” Better: “He found this study most useful.”
- Avoid introductory statements that merely outline the content (“In this article I will show. . .”)

Musical Examples, Tables, Figures.

Musical examples, tables, diagrams, and other material should be supplied on separate sheets with short descriptive captions. Provide a separate page that lists each caption. Such material should be labeled “Example 1,” “Table 1,” or “Figure 1” (for illustrations, including facsimiles), and referenced in the same way in the text. Camera-ready copy of illustrations will be required upon acceptance of an article. “Examples” contain musical notation (use any notation program). Facsimiles, however, should be called “figures.” Photographs and other illustrations are also labeled “figures.” Tables present data with two or more columns.

Ethnicity, Race, Nationality.

See *Chicago Manual* 8.43–8.45. Capitalize and do not use hyphens for ethnic groups and nationalities. Examples: African Americans, Asian Americans, Caucasians, Jews, Latinos/Latinas, Native Americans, Romanys. Do not use Negro, Oriental, Indian (for Native American), or Gypsy. Use lowercase for “blacks,” “whites,” and “people of color.” “America” should not be used as a synonym for “the United States”; use US (without punctuation). Derogatory terms included in quotes or citations should be contextualized by the author, either in the text or endnotes. In general, derogatory terms should remain in quotes throughout the article (such as “pickaninnies”), including genres of music such as “coon” song.

Acknowledgments. They should precede the first note and be unnumbered.

Endmatter. The endmatter should be ordered as follows: Appendices, Bibliography, Discography. The bibliography and discography contain only works cited in the article.

Citations. The *Journal for the Society American Music* employs humanities style for citations. *JSAM* follows *The Chicago Manual of Style*, 15th edition. Use footnotes for explanatory notes that need not appear in the main body of the article. Provide a complete list of works cited (and a discography if appropriate). Cite the first place of publication only: Cambridge: Cambridge University Press, 1999. *JSAM* uses *Ibid.*, set Roman.

Sample footnotes are given for the following types of citations:

1. Book, single author

2. Book, with editor and/or translator
 3. Book, later edition
 4. Edited book collection
 5. Chapter in a book collection
 6. Article in a journal
 7. Grove entry, print version
 8. Grove entry, online version
 9. Website
 10. Dissertation
 11. Newspaper article
 12. Magazine article
 13. Liner notes
-
1. Frances R. Aparicio, *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Hanover, N.H.: Wesleyan University Press, 1998), 46.
 2. Pierre Bourdieu, *The Field of Cultural Production*, ed. Randal Johnson, trans. Richard Nice et al. (Cambridge: Polity Press, 1993), 102–105.
 3. Pierre Michel, *György Ligeti: compositeur d'aujourd'hui*, 2nd edn. (Paris: Minerve, 1995), 172–75.
 4. *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick (Princeton: Princeton University Press, 2005), 100–102.
 5. Sherrie Tucker, “Bordering on Community: Improvising Women Improvising Women-in-Jazz,” in *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, ed. Daniel Fischlin and Ajay Heble (Middletown, Conn.: Wesleyan University Press, 2004), 246.
 6. Suzanne G. Cusick, “‘You are in a place that is out of the world...’: Music in the Detention Camps of the ‘Global War on Terror,’” *Journal of the Society for American Music* 2/1 (February 2008): 1–26.
 7. Robert Witmer and Anthony Marks, “Rhythm-and-Blues,” in *The New Grove Dictionary of American Music*, vol. 4, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1980), 36–37.
 8. Barry Kernfeld, “Sun Ra [Blount, Herman (Poole); Blount, Sonny; Le Sony’r Ra],” *Grove Music Online*, ed. Laura Macy, <http://www.grovemusic.com>. [DATE ACCESSED NOT NEEDED]
 9. Asian American Music: A Cyberguide. http://www-personal.umich.edu/~akstill/CyberGuides/AsAm_CyberGuide/index2.htm.
 10. Mellonee Victoria Burnim, “The Black Gospel Music Tradition: Symbol of Ethnicity,” Ph.D. diss., Indiana University, 1980.
 11. Evan Eisenberg, “For Yo-Yo Ma, All the World’s a Band,” *New York Times*, 28 April 2002.
 12. Michelle Shocked and Bart Bull, “L.A. Riots: Cartoons vs. Reality,” *Billboard*, 20 June 1992, 6.
 13. Philip Glass, liner notes to *Music in Twelve Parts*, Virgin 91311 (3 CDs), [1980] 1988. GIVE ORIGINAL PUBLICATION DATE FIRST AND IN SQUARE BRACKETS.

Citations within notes. To document additional information given in a note, place page number in parentheses.

1. Ramsey, *Race Music*, 21. Ramsey notes elsewhere that “Afro-modernism has similarities to classic (or canonical) modernism” (106). IN A SECOND CITATION, INCLUDE THE SHORT TITLE AFTER THE AUTHOR’S LAST NAME.

Entry in list of works cited (use hanging indents):

- Aparicio, Frances R. *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*. Hanover, N.H.: Wesleyan University Press, 1998.
- Bourdieu, Pierre. *The Field of Cultural Production*, ed. Randal Johnson, trans. Richard Nice et al. Cambridge: Polity Press, 1993.
- Michel, Pierre. *György Ligeti: compositeur d’aujourd’hui*, 2nd edn. Paris: Minerve, 1995.
- Oja, Carol J. and Judith Tick, eds. *Aaron Copland and His World*. Princeton: Princeton University Press, 2005.
- Ramsey, Guthrie P. *Race Music: Black Cultures from Bebop to Hip-Hop*. Berkeley: University of California Press, 2003.
- Tucker, Sherrie. “Bordering on Community: Improvising Women Improvising Women-in-Jazz,” ed. Daniel Fischlin and Ajay Heble. In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, 244–67. Middletown, Conn.: Wesleyan University Press, 2004. PAGE RANGE GOES BEFORE THE PUBLICATION INFORMATION IN A MULTI-AUTHORED COLLECTION IN A REFERENCE LIST.

Recordings and Films

Contributors are encouraged to provide a discography/filmography when appropriate. References should include, where applicable, the name of the performer(s) and the composer, the title of the composition, and the title of the album or CD, the name of the publisher or issuing company, the release number or catalog number, and the release year. For discographies and filmographies, use the style:

Coen, Joel, dir. *O Brother, Where Art Thou*. Touchstone 21741, 2000.

Dylan, Bob. *Highway 61 Revisited*. Columbia 9189, 1965.

Glass, Philip. *Music in Twelve Parts*. Virgin 91311 (3 CDs), [1980] 1988.

Williams, Mary Lou. *Mary Lou’s Mass*. Smithsonian Folkways SFW CD 40815, 2005.

Song, album, and film titles. Song titles should be in double quotation marks: “Blue,” “Fine and Mellow,” “The Housatonic at Stockbridge.” Album and film titles should be italicized: *Black, Brown, and Beige*; *The Color of Pomegranates*.

3. Proofs

Typographical or factual errors only may be changed at proof state. The publisher reserves the right to charge authors for correction of non-typographical errors. Corrected proofs must be returned to the editor within one week of receipt.

14 August 2008