House Style Sheet[*]

𝄞 *Intégral: the Journal of Applied Musical Thought*

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1 Manuscript Layout

- All submissions should be sent as .doc, .docx, or PDF files with examples, figures, and tables included either in-line in the same document or as a separate PDF.

- Once accepted, submissions can be sent as .doc, .docx, .pages, or .odt files, but please include a PDF as well.

- Please use at least 1.33 line spacing.

- In general, any different formatting environments used in your manuscript (bold, underlined, italicized, strikethrough, etc.) will be maintained by our typesetters.

- Upon acceptance, just below your title, provide your name as you wish to see it in publication (including middle initial, full or shortened first name, etc.).

- On the same page, provide an abstract of 150 words or less and a list of at least five keywords/phrases.

- Provide titles for major sections throughout the paper; all body text should be included under a section title. Provide subsection and subsubsection titles where desired.

- Provide an author biography suitable for publication and under 150 words, as a separate file.

- The first instance that any name (cited author, composer, historical figure, etc.) appears in the text, both first name and last name should be supplied. Subsequently, only use the person's last name. An exception involves citations such as "See Babbitt (1965)" in which the object is a source and not the author.

Pronouns: *Intégral* strongly urges authors to use inclusive language in their work. There are many ways to write inclusively, including rephrasing sentences in the plural, using a singular "they," and omitting pronouns altogether. Resources are listed below. *Intégral*'s house style requires that authors avoid practices such as using a single gender for all unspecified subjects (i.e. using "she" or "he" exclusively), alternating "he" and "she," and the cumbersome phrase "he or she."

For further suggestions, please consult *The Chicago Manual of Style* 17, ¶5:255–256 (on gender neutrality) and ¶5:260 (on avoiding other types of bias)

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[*] Much of this material comes from our colleagues at *Music Theory Spectrum*; we would like to thank them for sharing their style guide with us.

2 Punctuation

- Follow standard rules of punctuation as given in *The Chicago Manual of Style*, 17th edition.

- Generally speaking, our typesetters will handle the distinctions between hyphens, minus signs, and en- and em-dashes, but strive to use en-dashes for Fortean set labels. (See also Section 5, below.)

- Ellipses should always have spaces between each period and should only be used following the guidelines of *The Chicago Manual of Style*, 17th edition, ¶13.50–58.

3 Citation Style

- Format all notes as footnotes, not endnotes. Non-numbered footnotes, to be shown at the beginning of the article, are accepted.

- Follow the author-date system as described in Chapter 15 of *The Chicago Manual of Style*, 17th edition.

- Provide full page numbers; pp. 331–335, not pp. 331–5.

- Your bibliography should be titled "References."

- All footnotes should add content to the text—any footnotes that are solely citations should be moved to an in-text, parenthetical citation.

4 "Floats": Examples, Figures, and Tables

- Please obtain clearance for reproducing any copyrighted materials and submit any permission letter(s) to the editor(s) as soon as possible.

- *Intégral* uses the Alegreya font family. If authors wish, they are welcome to use this font in any examples or figures for the sake of consistency. It is a free font and can be readily downloaded online.

- Do distinguish between examples, figures, and tables. Number these "floats" consecutively within each group (e.g., Figure 1 might come after Example 4). Refer to floats explicitly in the text using the format Example 1 (not example 1, ex. 1, etc.). When not using the number, use lowercase: "The figure suggests…"

- Provide full measure numbers; mm. 141–158, not mm. 141–58.

- All floats should be embedded, in-line, into your manuscript, and of at least 600 DPI. (Vector graphics converted to cropped PDF files are preferred.) If a submission is accepted, authors will be required to submit each figure as a separate picture file (.tif, .jpg, .png, or .eps) of minimum 300 ppi.

- All tables will be re-typeset by *Intégral*. In most cases, musical examples will be re-typeset as well. *Intégral* may request source files for typesetting purposes.

5 Particular Musical Issues

- Octave designations use subscripts with C_4 as middle C.

- Similarly, use subscripts for *n*-values in post-tonal theory: T_n, T_nI.

- Use the term "measure" instead of "bar." Measure is always spelled out at the beginning of a sentence or section heading. Use the abbreviations m. and mm. where applicable.

- Formal labels should use primes (´), not apostrophes ('): ABA´, not ABA'

- Do not use a special font for scale degrees, accidentals, time signatures, figured bass, etc. Instead:

  - For scale degrees with carets, place the degree in curly brackets preceded by a \sd call: \sd{4}. If at the beginning of a sentence, spell it out: Scale-degree 5...

  - For accidentals, use *f, *s, *n, *ds, and *ff: B*ff is *f\sd{3} in G*f major.

  - *All* time signatures should be indicated like so: \time{4}{4}, \time{3}{8}, etc. Spell out terms such as *alla breve*. Please do not use constructions such as 4/4, 6/8, etc.

  - *All* figured bass should be indicated like so: \fb{6}{4}, \fb{4}{*n5}. Note that you can include voice-leading resolutions: \fb{6–5}{4–3}. Lone figured bass should be superscript: V^7. Please do not use constructions such as 6/4, 5/3, etc.

  - For diminished and half-diminished symbols, use \dim and \hd, respectively.

- Harmonic partials are named with Arabic numerals: 1, 2, 3. Spell out adjectival forms: the first partial.

- Use {} for unordered sets and <> for ordered sets and vectors. Use commas within sets, except when they are in prime form. If using letter names, put a space after the commas:

C, C*s, D. Use Morris-style designations when referencing pitch-class set classes: 3–1[012], a Forte label followed by bracketed prime form. Use uppercase T and E for pitch-classes 10 and 11, respectively, and recall once again to use an en-dash.

- Italicize titles except for generic titles (e.g. Symphony in D major, "Der Erlkönig", *Gurrelieder*).

- Italicize foreign musical terms used in a score; if these terms are used in a movement title, they are not italicized.

6 Specific Terms

Note: If a specific issue is not addressed here, authors are encouraged to consult the "Writing About Music" style sheet by D. Kern Holoman.

1850s (not 1850's)

a posteriori

a priori
Act 1, Scene 2

ad hoc

ad infinitum

African-American
Agnus Dei
alla breve
Anglophone
appoggiatura
apropos
Arabic numerals
bass line
B.C.E. and C.E., not B.C. and A.D.
beat-pattern
bona fide
Brahms's
BWV
ca., not circa or c
cantus firmus

Chapter 2 (not chapter two, etc.)

clear-cut

color, talea

Cs (not C's)
C major, C minor (as noun)
C-major chord (as adjective)
date: 29 February 2016
desideratum
Dies irae
dux, comes
e.g.
émigré
éminence grise
ex nihilo
Example 14
Festschrift

first century (not 1st)
First World War

genre
gestalt

Grundgestalt

half step

harmonia, harmoniai

hertz

Hob. XVI/44, I

ibid., et al, passim, idem

i.e.

ipso facto

K. 545

key of A

key signature

Kopfton

Ländler

leading tone, subtonic

Leitmotiv, Leitmotive

locus classicus

magnum opus

major

mangué

mezzo-soprano

milieu

minor

modus operandi

naïve, naïveté

neo-classical

neo-Riemannian

non sequitur

oeuvre

Sonata op. 2, no. 1, I, mm. 120–128

opus, opera

pace

part writing (as noun)

part-writing (as adjective)

per se

peripeteia

pickup

pitch class (as noun)

pitch-class F (as adjective)

Platonic

premiere

pre-dominant

qua

raison d'être

reductio ad absurdum

ritornello

Roman numerals

Romantic

scale degree (as noun)

scale-degree 5 (as adjective)

semitone

set class (as noun)

set-class 4–1 (as adjective)

[*sic*]

source-set

stretto

Stufe

through-composed

Tonnetz

tonos, tonoi

topos, topoi

tour de force, tours de force

"Tristan" chord

Urlinie

Ursatz

Urtext

versus, not vs. or v.

vice versa

vis-à-vis

voice leading (as noun)

voice-leading sketch (as adjective)

West, Western world, the West

whole tone (as noun)

whole-tone (as adjective)

W. W. Norton