

Intégral Style Sheet¹

Updated November 2025

1. Manuscript Layout and Submission Guidelines

- Upon acceptance, please send the following to the editor(s):
 - The text as a .doc or .docx file with captions for examples and tables included in-line. Optionally, the examples and tables can be included in-line as well.
 - A separate .doc or .docx file with an abstract of 150 words or less and a list of at least five keywords/phrases.
 - Each example as an individual .png file, each table as an individual .doc or .docx file, audio examples as .mp3 files, and video examples as .mp4 or .mov files. If alternative media file formats are desired, please contact the editor(s).
- Use at least 1.33 line spacing.
- In general, any formatting environments used in your manuscript (bold, underlined, italicized, strikethrough, etc.) will be maintained by our typesetters.
- Just below your title, provide your name as you wish to see it in print (including middle initial, full or shortened first name, etc.).
- Provide titles for major sections throughout the paper; all body text should be included under a section title (i.e., include Introduction and Conclusion headings when relevant). Provide subsection and subsubsection titles where desired.
 - Number each section title with Arabic numerals (e.g., 1. Heading Title).
 - Subsection titles should be numbered with decimals (e.g., 1.1, 1.2, etc.).
 - Introduction and Conclusion headings should not be numbered.

2. Guidelines for Text

- Follow standard rules of punctuation as given in *The Chicago Manual of Style*, 17th edition.
- Use the hyphen symbol (-) only for hyphenated compounds and Forte set labels.

¹ 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.

- Use the en-dash for spans (e.g., pp. 3–5, mm. 41–56, 1997–98) and groupings or sequential groupings (e.g., pc 5–6–8, B–E–F, I–V–I).
- Use the em-dash only for sudden breaks in thought—like this—or end-of-sentence explanations, clarifications, or elaborations.
- 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.
- The first instance that any name (cited author, composer, historical figure, etc.) appears in the text, both first name and last name should be employed. 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.
- Use gender-inclusive language. There are many ways to write inclusively, including rephrasing sentences in the plural, using a singular “they,” and omitting pronouns altogether. SMT Guidelines for Non-Sexist Language are available online at: <https://societymusictheory.org/administration/committees/standing/fige/non-sexist-language>

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. Examples 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. You are encouraged 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 and tables. Number these visuals consecutively within each group (e.g., Example 1 might come after Table 4). Refer to visuals explicitly in the text using the format “Example 1” (not example 1, Ex. 1, etc.). When not using a number, use lowercase: “The example suggests . . .” Do not distinguish between examples and figures.
- Multipart examples should be indicated without parentheses: use “Example 2b” rather than “Example 2(b).”
- All visuals should be at least 600 DPI. If a submission is accepted, authors will be required to submit each example as a separate .png picture file.
- All tables will be re-typeset by *Intégral*. If a submission is accepted, please submit each table as a separate .doc or .docx file.
- Captions should be italicized and end with a period.

5. Particular Musical Issues

- Provide full measure numbers; mm. 141–158, not mm. 141–58.
- Octave designations use subscripts with C_4 as middle C.
- 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.
- Form 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:
 - 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 . . .
 - Accidentals: use *f, *s, *n, *ds, and *ff: B*ff is *f\sd{3} in G*f major.
 - Time signatures: \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.
 - Figured bass symbols: \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: V⁷. Please do not use constructions such as 6/4, 5/3, etc.
 - 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.
- 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)	C major, C minor (as noun)
<i>a posteriori</i>	C-major chord (as adjective)
<i>a priori</i>	date: 29 February 2016
Act 1, Scene 2	desideratum
<i>ad hoc</i>	Dies irae
<i>ad infinitum</i>	<i>dux, comes</i>
African-American	e.g.
Agnus Dei	<i>émigré</i>
<i>alla breve</i>	<i>éminence grise</i>
Anglophone	<i>ex nihilo</i>
appoggiatura	Example 14
apropos	<i>Festschrift</i>
Arabic numerals	first century (not 1st)
bass line	First World War
B.C.E. and C.E., not B.C. and A.D.	genre
beat-pattern	gestalt
bona fide	<i>Grundgestalt</i>
Brahms's	half step
BWV	harmonia, harmoniai
ca., not circa or c.	hertz
cantus firmus	Hob. XVI/44,I
Chapter 2 (not chapter two, etc.)	ibid., et al, passim, idem
clear-cut	i.e.
<i>color, talea</i>	ipso facto
Cs (not C's)	K. 545

key of A	<i>reductio ad absurdum</i>
key signature	ritornello
<i>Kopfton</i>	Roman numerals
<i>Ländler</i>	Romantic
leading tone, subtonic	scale degree (as noun)
<i>Leitmotiv, Leitmotive</i>	scale-degree 5 (as adjective)
<i>locus classicus</i>	semitone
magnum opus	set class (as noun)
major	set-class 4-1 (as adjective)
mangué	[sic]
mezzo-soprano	Sonata op. 2, no. 1, I, mm. 120–128
milieu	source-set
minor	stretto
modus operandi	<i>Stufe</i>
naïve, naïveté	through-composed
neo-classical	<i>Tonnetz</i>
neo-Riemannian	tonos, tonoi
non sequitur	topos, topoi
<i>oeuvre</i>	tour de force, tours de force
opus, opera	“Tristan” chord
<i>pace</i>	<i>Urlinie</i>
part writing (as noun)	<i>Ursatz</i>
part-writing (as adjective)	<i>Urtext</i>
<i>per se</i>	versus, not vs. or v.
peripeteia	vice versa
pickup	<i>vis-à-vis</i>
pitch class (as noun)	voice leading (as noun)
pitch-class F (as adjective)	voice-leading sketch (as adjective)
Platonic	West, Western world, the West
premiere	whole tone (as noun)
pre-dominant	whole-tone (as adjective)
<i>qua</i>	W. W. Norton
<i>raison d'être</i>	