UCL Chamber Music Club

Style and editorial guidelines for UCL CMC Newsletter

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Contents

1   Introduction

The following are style guidelines for the use of editors and authors contributing to the Chamber Music Club's Newsletter. They may also be of use to concert organisers and performers writing programme notes. They are not comprehensive, but they cover a significant number of issues which arise in writing about music, as well as writing in English in general. There is no single, authoritative set of rules for such matters: styles change and develop over the years and in any case authorities do not always agree with each other. It is hoped that these guidelines reflect standard practice in so far as seems desirable for the purposes of the newsletter. Throughout, the emphasis is on clarity and consistency.

    The following volumes have been found useful in drawing up these guidelines, although the two sources are not always in agreement, and their recommendations have not always been followed:

Herbert, Trevor: *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM Publishing, 2001)

Ritter, R.M.: *The Oxford Guide to Style* (Oxford: Oxford University Press, 2002)

In addition, the *New Grove Dictionary of Music and Musicians*, 2nd edition, 2001 (*New Grove II*) is a fundamental research tool, and in cases of doubt regarding e.g. spellings its usage should be followed.

2   Titles of musical works: italics, quotation marks or neither?

Generic titles in English – i.e. those identifying a type or genre of work – should be in roman (i.e. not italics), without quotes:

Symphony No.5 (or Fifth Symphony), Piano Trio in D minor, Suite No.1 in G major, Preludes Op.28.

Specific, descriptive, non-generic titles should be in italics, without quotes. Examples include titles of operas, song-cycles, oratorios, tone-poems, collections of pieces (when non-generic):

Le nozze di Figaro, *Songs of Travel*, *The Dream of Gerontius*, *Don Juan*, *Kinderszenen*.

N.B. Sometimes generic terms are used as part of a descriptive title. In such cases, the title should be in italics:

A Sea Symphony, *Symphony of Psalms*, *Symphony in Three Movements*.

Excerpts from operas, musicals, oratorios (arias, duets etc.), and individual **songs**, whether from song-cycles or not, should be in roman, with quotes (**N.B.** even if in a foreign language, italics should not be used):

'Non più andrai' from *Le nozze di Figaro*, 'The Vagabond' from *Songs of Travel*, 'Erlkönig'.

The same principles apply to record albums, films, plays etc.:

'Help!' by The Beatles, from the album *Help!* and the film *Help!*

Nicknames, informal, unofficial titles, descriptive and other sub-titles, whether or not they were given by the composer, should be in roman, with quotes: 'Joke' Quartet, 'New World' Symphony, Symphony No.9 ('From the New World').

Names of **liturgical** works should be treated as English generic titles: Mass, Vespers, Magnificat etc.

3   Titles of musical works: capitals or lower case?

For all titles in all languages the first word begins with a capital letter. Thereafter, follow the standard usage of the language of the title.

In **German** all and only nouns take a capital: *Eine kleine Nachtmusik*, *Till Eulenspiegels lustige Streiche*, *Aufstieg und Fall der Stadt Mahagonny*.

In **Latin and the Romance languages**, capitalisation is kept to a minimum, and generally restricted to proper nouns (personal names, place-names etc.): e.g. in Latin: *Ave verum corpus*; in Italian *Così fan tutte*, *Le nozze di Figaro*, *La traviata*, *I pagliacci*, *La fanciulla del West*; in Spanish *La vida breve*, *Noches en los jardines de España*. French usage, however, allows more than one style; for the sake of simplicity, adopt the same procedure as for other Romance languages, i.e. minimal capitalisation: *La mer*, *L'enfant et les sortilèges*, *Cinq mélodies de Venise*.

In **English** the approach is generally pragmatic: all 'important' words take capitals, but opinions may differ over what is 'important'. As a rule of thumb, all nouns, verbs, adjectives, adverbs take capitals. Song titles in English are a special case and can create particular problems; there is no single agreed approach. The following is recommended. (i) A title which is independent of the song's text follows the usual 'important words' principle: e.g. 'The Vagabond', 'Youth and Love', 'Silent Noon'. (ii) A title which just consists of the first line or so of the song's text, especially when that constitutes or can constitute a complete sentence (i.e. contains a main verb), simply reproduces the text, with capital or lower case as appropriate: 'I have trod the upward and the downward slope', 'Is my team ploughing?' (iii) A title which consists of just a brief phrase from the text, or a refrain, is capitalised according to the 'important words' principle: 'A Hard Day's Night', 'God Save the Queen'.

The instrumentation of a work normally takes lower case unless it begins the title:

Violin Sonata in A major; Sonata in A major for violin and piano

However, when the instrumentation is an essential part of the title, capitalisation is used:

Concerto for Orchestra; Sonata for Two Pianos and Percussion

N.B. In English, note the difference between a generic term used as a title (requiring a capital) and a generic term used as a common noun (lower case): 'Mozart's Symphony No.40 is the second symphony that he wrote in the key of G minor.'

4   Foreign and English titles

It is generally best to refer to works by their most familiar title, whatever the original language. For example:

> *Der Rosenkavalier* rather than *The Knight of the Rose*

But

> *The Cunning Little Vixen* rather than *Příhody Lišky Bystroušky*

At the first mention of a work it may be desirable to give both versions of the title – the one that is to be used in the course of the article, followed by the other in brackets:

> Strauss's opera *Der Rosenkavalier* (*The Knight of the Rose*) was his second collaboration with Hugo von Hofmannsthal.

> Janáček's *The Cunning Little Vixen* (*Příhody Lišky Bystroušky*) is one of the remarkable group of operas which he composed in his last decade.

In some cases of course foreign and English titles are equally familiar: *Die Meistersinger von Nürnberg* and *The Mastersingers of Nuremberg*. In such cases context, or even personal preference, may decide which is to be used – for example, if reviewing an English-language production of the opera, programmed with the English title, it would be sensible to use *The Mastersingers...*; a review of a performance in the original German, however, might more sensibly use *Die Meistersinger...* It is essential to be consistent within an article – do not use both versions haphazardly.

5   Naming notes and keys

The names of notes always take a capital. The words 'major' and 'minor' always take a lower-case 'm' – do not distinguish major from minor by use of a capital and lower case. Do not use hyphens. Examples:

> E flat major, G minor

not

> E-flat Major, g-minor

6 Numbers in titles

Use arabic numerals. Use Op. for 'opus', No. for 'number'; the plurals are Opp. and Nos. For example:

> Op.84 No.8; Opp.131 and 132; Op.28 Nos. 1-4.

7 Catalogue numbers

Works are often identified by their numbers in catalogues of their composers' complete works, the catalogue usually being identified by the initial or abbreviation of its compiler's name. Some of the most common and best known are:

> Mozart: K. (for Köchel); Schubert: D. (for Deutsch); Haydn: Hob. (for Hoboken); C.P.E.Bach: Wq. (for Wotquenne); J.S.Bach: BWV (for Schmieder's catalogue, the *Bach-Werke-Verzeichnis*); Domenico Scarlatti: L. (for Longo), K. (for Kirkpatrick).

For catalogue abbreviations of other composers' works, see the work lists at the end of composers' entries in *New Grove II*.

8 Order of information in naming of works

Depending on circumstances, a greater or lesser amount of information may be necessary or desirable in referring to or naming a work. It is highly unlikely that all the following will be required on a single occasion, but whatever information is presented should follow this order:
Title, number (of genre), key, opus, number within opus, catalogue number.
Examples:

> Piano Concerto No.21 in C major, K.467

> String Quartet in C minor, Op.51 No.1

The placing of nicknames etc. can be flexible, but avoid ambiguity. For example:

> Mahler's Symphony No. 2 ('Resurrection') *and* Mahler's 'Resurrection' Symphony (Symphony No.2)

are both acceptable; but avoid

> Mahler's 'Resurrection' Symphony No.2

which could suggest (albeit improbably) that Mahler wrote two 'Resurrection' symphonies.

9   Personal names

It is standard practice, at the *first appearance* of a person's name, to give the first name as well as the surname (e.g. 'Maurice Ravel'), and thereafter just the surname ('Ravel'). Note, however, that in the case of very famous people, mentioned perhaps only briefly, giving the first name may be unnecessarily pedantic: passing references to 'Beethoven's symphonies' or 'Shakespeare's plays' can be allowed to stand without the need to add 'Ludwig van' or 'William'.

The most familiar forename is to be used, even if it is not actually the first. For example, Wagner has always been known as Richard Wagner though his full name was Wilhelm Richard Wagner; likewise, Achille-Claude Debussy should be referred to simply as Claude Debussy. Sometimes two (or even three) forenames are standardly used: Johann Sebastian Bach, Hans Werner Henze, Peter Maxwell Davies, Carl Philipp Emanuel Bach.

Context may decide the form a name should take on its first appearance. For example, in a discussion of musical modernism, one might introduce Stravinsky as 'Igor Stravinsky'; whereas a biographical account of the composer might initially give his full name: 'Igor Fyodorovich Stravinsky was born at Oranienbaum, near St Petersburg, in 1882...'

9.1   Variant forms of names

Composers' names, especially of the Middle Ages and Renaissance, may appear differently in different sources. It is essential to adopt one version consistently throughout an article. In general, a currently familiar version of a name should be used. Recommended are:

> Machaut, Dunstable, Dufay, Busnois, Josquin des Prez, Orlandus Lassus, Victoria

rather than:

> Machault, Dunstaple, Du Fay, Busnoys, Josquin Desprez (or des Prés), Orlande (or Rolande) de Lassus, Vittoria

In the case of Lassus, the Italian version of his name is also commonly used, and it is probably desirable in this and similar cases to indicate the variant form in brackets at the first appearance of the name:

> Orlandus Lassus (Orlando di Lasso) was one of the most prolific and highly regarded composers of the sixteenth century.

Note also that the spelling 'Vittoria' should be retained in the title of Britten's *Prelude and Fugue on a Theme of Vittoria*; but in writing about the piece, use 'Victoria'.

9.2 Diacritical marks and special letters

Accents and other signs must be included when they are part of a composer's name. For example:

> Saint-Saëns; Martinů; Nørgård; Lutosławski; Dvořák.

9.3 Transliteration of names

Names of Russian composers (and generally of composers from the former Russian empire and the former USSR) have been transliterated from the Cyrillic alphabet in various ways. The most familiar versions in English tend to be derived from French or German versions, or some mixture of the two; but particularly in more recent academic texts, attempts are made to 'reproduce' more accurately the original spelling. It is best, for CMC purposes, to stick with the most familiar versions, even at the expense of consistency. Recommended are:

> Mussorgsky (not Musorgsky, Moussorgsky); Tchaikovsky (not Tschaikowsky, Chaikovsky); Rachmaninov (not Rakhmaninov, Rachmaninoff); Alexander Scriabin (not Alexandre Scriabine, Aleksandr Skryabin); Stravinsky (not Strawinsky); Sergei Prokofiev (not Serge Prokofieff, Sergej Prokofjew), Shostakovich (not Shostakovitch, Schostakowitsch), Khachaturian (not Chatschaturjan).

10   Naming periods, styles and events

Use initial capitals for historical periods and major events: Middle Ages; Renaissance; Reformation; French Revolution; American Civil War.

Terms referring to style periods in music normally take an initial capital, except for 'medieval' and 'modern': 'Renaissance', 'Baroque', 'Classical/Classicism', 'Romantic/Romanticism'. This distinguishes them from other uses and meanings of the same terms: compare 'Polyphony flourished during the Renaissance period' with 'There was a renaissance of interest in Palestrina's music in the nineteenth century'; 'The Baroque period culminated in the music of Bach and Handel' with 'X's convoluted literary style is positively baroque'; 'Haydn, Mozart and Beethoven were the giants of the Classical period' with 'He loved rock music and jazz but didn't care for classical'; 'During the Romantic period harmony became increasingly complex' with 'The film has a lush, romantic score'. In certain cases, however, lower case is the norm, despite an implicit reference to a period: 'baroque cello', 'baroque pitch'.

11   Books, articles, bibliographies

In referring to books, articles etc., follow the same principles as for musical works: book titles are in italics, without quotation marks; likewise the titles of journals. Chapters within books (if they have a title) and articles within journals are roman, in quotes.

There are two basic styles of reference, both in bibliographies, lists of sources etc. and within the text. These are (1) the author/title system and (2) the author/date (Harvard) system.

11.1   Bibliographies

(1) The author/title system presents information in the order: author, title, place of publication, publisher, date (for books, with appropriate adjustments for articles, essays, chapters of books etc.).

> Cook, Nicholas, *Music, Imagination, and Culture*, (Oxford: Clarendon Press, 1990)
>
> Horton, Julian, 'Stasis and Continuity in Schubert's String Quintet', *Music Analysis 33:2* (1990), pp.194-213
>
> Spencer, Stewart: 'The "Romantic Opera" and the turn to Myth', in Thomas S. Grey (ed.), *The Cambridge Companion to Wagner* (Cambridge: Cambridge University Press, 2008), pp.67-73
>
> Biamonte, Nicole: 'Formal Functions of Metric Dissonance in Rock Music', *Music Theory Online 20:2* (2014) <http://www.mtosmt.org/issues/mto.14.20.2/mto.14.20.2.biamonte.html>, accessed 5 June 2015

(2) The Harvard system differs from the above in the placing of the date:

> Cook, Nicholas (1990), *Music, Imagination, and Culture* (Oxford: Clarendon Press)
>
> Horton, Julian (1990), 'Stasis and Continuity in Schubert's String Quintet', *Music Analysis 33:2*, pp.194-213
>
> Spencer, Stewart (2008), 'The "Romantic Opera" and the turn to Myth', in Thomas S. Grey (ed.), *The Cambridge Companion to Wagner* (Cambridge: Cambridge University Press), pp.67-73
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> Biamonte, Nicole (2014): 'Formal Functions of Metric Dissonance in Rock Music', *Music Theory Online 20:2* <http://www.mtosmt.org/issues/mto.14.20.2/mto.14.20.2.biamonte.html>, accessed 5 June 2015

Whichever system is used, a bibliography should be set out by alphabetical order of authors' surnames.

11.2 REFERENCES

The Harvard system is extremely useful in the kind of academic writing which has a large number of references in the text or in footnotes. All that is needed is to insert in the text/footnote the author's surname, date and where appropriate page number(s):

> Cook 1990, 107.

If inserted in the text, the citation should appear in round brackets: (Cook 1990, 107).

In this case, Cook's book must actually appear in a bibliography at the end of the article, where the interested reader can look up the title and other details, and the bibliography must be laid out according to the Harvard system.

In the relatively informal context of the Newsletter, however, references should generally be kept to a minimum, so a major advantage of the Harvard system – that it makes possible succinct multiple references – is lost. The disadvantage of the system is that it separates the author from the title and interrupts the flow for the reader who may want to know the title of Cook's book but not have to search it out at the back while reading the article. For the purposes of the Newsletter, It will normally be sufficient, and more 'reader-friendly', to use a style such as:

> As Nicholas Cook points out in his book *Music, Imagination, and Culture...*

within the text (giving a page number if appropriate and the date if that is relevant). In that case details of the item should appear in the bibliography laid out according to system (1) above.

12   Identifying parts of a piece

There are various 'shorthand' ways, in academic writing, of referring to individual movements, sections and passages from a work, e.g. Symphony No.39 ii 1-16. For Newsletter purposes and ease of reading it is generally preferable to spell this out: bars 1-16 of the second movement of Symphony No.39. When referring to a movement or section by its generic title, if it has one (e.g. Rondo, Finale), or by the speed indication (e.g. Andante), use roman with initial capital, no quotation marks.

References to sections which are not identified in this way are not capitalised: exposition, development, recapitulation, coda etc.

13 Performance directions

Terms used to indicate such matters as dynamics and speed are most commonly Italian, sometimes German or French. When using such terms, or referring to passages of music where they are used, italicise them (except in the above case where a speed indication is used as the name of a movement):

> A lengthy passage marked *cresc. ed accel. poco a poco* leads to the *ff* climax of the movement.

Performance directions in English, when referred to, should be given in roman and quotation marks:

> At this point Grainger marks the top line 'gradually soften', with the left hand's quavers 'to the fore'.

14 Spelling

Use UK English spellings rather than USA (or other) English. Some common examples are:

> Colour, flavour – not color, flavor (but note the use of the Latin word *color* for the repeated melodic pattern in the medieval isorhythmic motet).
>
> Programme, not program (except in connection with computing, where 'program' is standard).
>
> Catalogue, not catalog. Dialogue, not dialog.
>
> Practise (verb), practice (noun).
>
> Analyse, not analyze.

UK English permits both '-ise' and '-ize' as endings for various words such as 'realise/realize', 'organise/organize', 'characterise/characterize'; these often form a noun with '-ation': 'realisation/realization' etc. (and note also: 'recognise/recognize', 'recognition'). The important thing is to be consistent in spelling the same word in the same way throughout an article. If in doubt, use '-ise'; there are some words (e.g. 'exercise', 'advertise', 'franchise') where '-ise' is required.

But if you are quoting someone else's words, respect their spelling.

N.B. Adjectives such as 'realistic', 'artistic', form their adverbs thus: 'realistically', 'artistically'. The single exception to this is the adjective 'public', whose corresponding adverb is 'publicly', not 'publically'.

15 Hyphens

Hyphens connect words to form compounds. They are used to ensure clarity of meaning, lack of ambiguity and ease of reading. Compare: 'two part songs', 'two-part songs', 'two part-songs'. They should be used in adjectival phrases such as 'his best-known works', 'the eighteenth-century symphony'; compare the different grammatical situation in 'the works which are best known', 'the symphony in the eighteenth century', where hyphens are not to be used. **N.B.** In adjectival phrases involving an adverb ending in '-ly', a hyphen is not necessary: 'this rarely performed work'.

16 Apostrophes

The possessive (genitive) case of a singular noun in English is generally formed by the addition of **'s**, and plurals which end in **s** form the possessive by simply adding an apostrophe after the **s**. But names like Brahms and Vaughan Williams are not plural nouns; the possessive case of Brahms is not Brahms', but Brahms's, that of Vaughan Williams is not Vaughan Williams' but Vaughan Williams's. That said, there are some multisyllabic names which end in -s where the addition of another s (and hence another syllable) would be undesirably awkward or clumsy; so even at the expense of consistency, the following would be acceptable:

> Vaughan Williams's incidental music for Aristophanes' *The Wasps*

However, such inconsistency can often be avoided by some judicious rewording:

> Vaughan Williams's music for *The Wasps* of Aristophanes

17 Quotation marks

Use single quotation marks: '…' Quotes within quotes have double quotation marks: '…"…"…' Examples:

> Shostakovich was reported to have recanted the 'bourgeois formalism' of some of his work.

In the words of the *New York Times*, 'Mr. Shostakovich once again recanted the "bourgeois formalism" of some of his work.'

18 Brackets

Round brackets (...) are used to enclose dates, words, phrases or sentences, as the context requires. Examples:

Igor Stravinsky (1882-1971)

The Rite of Spring (composed 1911-12, first performed 1913)

Square brackets [...] are used to insert something into a quotation which does not appear in the original, for purposes of clarification or completeness. For example:

Daverio comments that 'rather than branding him [Wagner] as a poseur, as Nietzsche did, he [Thomas Mann] called him a practitioner of "theatrical epic". '

Where non-standard or unusual spelling or grammar, whether correct or incorrect, intentional or unintentional, occurs in, for example, a quotation or a title, the Latin word *sic*, meaning 'thus', may be inserted, in square brackets, to show that this is indeed how the original appears. For example:

An authoritative survey of the life and works of John Dunstable can be found in Margaret Bent's 1981 book *Dunstaple* [*sic*].

Angle brackets <...> are used for websites. They are not part of the website address, but set it off from surrounding material; note in particular that an item of punctuation following the address must come *after* the closing bracket. This usage most commonly occurs in bibliographies and other lists of sources.

18.1 Round brackets and punctuation

Do not put a comma immediately before a bracketed item. For example, do not write:

Beethoven's piano sonatas, (which cover his whole composing career)...

but instead:

Beethoven's piano sonatas (which cover his whole composing career)…

A comma may be placed *after* a bracketed passage *if* a comma would be used were the bracketed passage to be omitted. For example, in the sentence:

Shostakovich's fifteen string quartets (composed between 1938 and 1974), together with Bartók's six (composed between 1908 and 1939), are central to the repertoire of twentieth-century chamber music.

both commas are correct, because they would be correct if the sentence were simply:

Shostakovich's fifteen string quartets, together with Bartók's six, are central to the repertoire of twentieth-century chamber music.

On the other hand, no comma should be used in:

Shostakovich's fifteen string quartets (composed between 1938 and 1974) are among his most personal works.

since no comma would appear in:

Shostakovich's fifteen string quartets are among his most personal works.

Where a bracketed passage comes at the end of a sentence, the full stop which concludes the sentence is placed *after* the closing bracket. For example:

Dutilleux's *Sonatine* for flute and piano is a standard part of the repertoire (although the composer later disowned this early work).

However, if a complete sentence appears in brackets, standing alone, not part of the sentence preceding the brackets, the full stop appears *before* the closing bracket. This is because the full stop is part of the sentence, and the *whole sentence* is enclosed in brackets:

Dutilleux's *Sonatine* for flute and piano is a standard part of the repertoire. (The composer, however, has disowned this early work.)

19   Numbers

For cardinal and ordinal numbers below 100, use words; for 100 and above, use figures (arabic numerals).

Mozart composed forty-one symphonies. J.S. Bach composed more than 300 cantatas. The early twentieth century was a time of radical experimentation.

Note, however, that it may be better to use only figures within a single sentence, rather than combining words and figures:

Haydn composed 104 symphonies and Mozart 41.

On the other hand, a combination of words and figures may sometimes be desirable:

The theme consists of four 4-bar phrases.

Use figures in the titles of works (as above), in bar numbers, and in naming intervals (major 3rd, perfect 4th etc.).

19.1 Dates

Use the following style for dates, in the order day – month – year: 31 August 1945. When giving a composer's dates, or other dates covering a period of years, use the following style: 1732-1809; 1756-91; 1802-04; 1914-18. Use round, not square brackets: Igor Stravinsky (1882-1971).

19.2 N.B. Numbers and dates: an important exception

A sentence must begin with a word, not a figure; so a number or date may have to be spelled out, or the sentence adjusted in some way. Do not write: '1934 was a significant year for British music'; instead write: 'Nineteen-thirty-four was a significant year for British music', or 'The year 1934 was a significant one for British music'. An exception occurs where the number is a title: '*2001, A Space Odyssey* makes interesting use of a variety of music.' '*1.X.1905* is the subtitle of Janáček's sonata for piano.'

20 Foreign words

The general principle in written English is that foreign words appear in italics. In musical vocabulary many words of foreign, especially Italian, origin are of course now thoroughly part of the English language, and do not take italics: sonata, cantata, concerto, opera, libretto etc. Likewise from the French, cor anglais, conservatoire etc. More generally, many words count as anglicised, and diacritical marks

may be omitted if they are not needed to clarify pronunciation: e.g. role (rôle in French), premiere (première in French); on the other hand, protégé requires its two accents.

It is now widely accepted that lied (Lied in German) is sufficiently assimilated into English not to need a capital L. It still forms its plural, however, in the German way: lieder. (Of course, if it is part of a German title, it is treated in the German way: *Das Lied von der Erde.*)

The guidelines above for titles cover titles in foreign languages. Note, however, that a generic title which in English should appear in roman, may need italics if it is in a foreign language. Thus a piece may be entitled Sonatina (originally an Italian word, but fully anglicised), but the French version of this title requires italics (as in Ravel's *Sonatine*). Likewise with liturgical titles: Dufay's *L'homme armé* Mass, or Dufay's *Missa L'homme armé*; Monteverdi's Vespers, or Monteverdi's *Vespro della beata Vergine.*

21   Submission and formatting of an article

Articles are accepted in the following formats: .doc, .docx, .odt, .rtf, .tex and .txt. Generally the less formatting is applied to the text the easier it is to typeset it.

Section titles should be distinguishable from the text and separated from it by empty spaces. It does not matter how exactly the difference of a title is achieved – it could either have a larger font than the main text or a bold font or be in italics. The exact size of the font is not important. It is preferable not to write section titles in all capital letters.

Paragraphs should be separated from each other by an empty space. They can be either indented or not, as long as the indentation is consistent within an article.

The text can be either aligned to the left or justified. An article can make use of a mixture of alignments.

Longer citations and examples should be cast as an indented paragraph (here indentation applies to the whole paragraph, not just the first line).

Italics should be used according to these guidelines.

Attention must be paid to quotes – opening and closing quotation marks should look different regardless of the word processor.

Typos in punctuation are among the most difficult to correct as usually there are several equally plausible options and a particular use of punctuation may imply a rhetorical intent. Please, proof-read the article carefully in this respect.