

COMPUTER MUSIC JOURNAL: STYLE SHEET AND SPELLING GUIDE

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COMPUTER MUSIC JOURNAL STYLE SHEET

General

Note to Authors:

This document is designed for use by CMJ's copy editor, but it contains much information that is useful to authors. Some editing terminology might be unfamiliar to authors (e.g., uc, lc = uppercase, lowercase; bf = boldface).

Suggested references for copy editor:

- Past issues of *Computer Music Journal*
- Merriam-Webster (m-w.com or Webster's Eleventh New Collegiate Dictionary [2003]): Generally use first-choice spellings.
- *The Chicago Manual of Style*, latest edition
- *The Harvard Dictionary of Music*, latest edition, for correct spelling of musical terms not in Webster's.
- Photocopy of *Information for IEEE Authors: A Supplement to...* : for definition and style of abbreviation of units of measure (note that CMJ style for abbreviation of seconds is sec, not s: sec used in all combinations).
- *Baker's Biographical Dictionary of Musicians*
- *Grove Dictionary of Music and Musicians* (Macmillan)
- *Style for Spelling, Capitalization, and Hyphenation*
- *Specifications for Typesetting*

Tone of Articles

1. Use a formal essay style.
2. First person is acceptable. For a sole author, use singular ("I, my") rather than plural ("we, our). Passive voice is OK, as some authors prefer to avoid first person; OK to change to active voice with first person if wording is otherwise unclear.

Numbers

- A. Spell out numbers less than 13: two disk drives; one host computer; 13 disk

drives; ten host computers; 22nd request; third request; US\$ 1,400.

Exceptions

1. Numbers used in context with other numbers that are over 10, e.g., There were 32 attendees, 2 of whom were from out of state.
2. Numbers specified with units of measure, e.g., 3 kg, 5 in, 8 hr, 1 min, 6 sec, 6 msec. Consider units of time shorter than days to be units of measure; thus, 1 hr, but three days, two weeks, six years (or 13 days, 18 weeks, 100 years). Retain numeral and abbreviated units with hyphens when used as adjectives before nouns: 2-in tape; 3-min composition; a 128-kbps bit rate; the 44.1-kHz, 16-bit sound file.
3. Numeric ratios, e.g., 2:1
4. Percentages: 2 percent or 2% (whichever seems more natural in context; avoid spelling out in math contexts or when there are many occurrences in succession).

B. Use commas for numbers larger than 999, e.g., 9,600 Baud.

C. Spell out all numbers that begin a sentence in text: Fifteen manufacturers were represented, and ten of them demonstrated their products.

D. Dates: 7-20 February 1984; 15 June; 15 June-20 July; 1948-1953 (all en dashes). For approximate dates use Chicago style: ca. or c. for "circa," about, approximately (ca. preferred for greater clarity)

E. Inclusive numbers (ranges): en dash with numerals, to with words, e.g., 7-15 persons; one to two persons.

F. Dimensions: a 2 × 4-in. area (using a times symbol, not x).

G. Units: Lengths of time (e.g., for recordings, tapes): 2:28 min; 10 kB file, 4MB of RAM, GB for Gigabytes), 9,600 Baud. (Units: byte, Baud, dB, Hz, min, sec, msec)

H. Ratios

1. Word ratios: the carrier-to-modulator ratio (word "to" surrounded by hyphens, close up space).
2. Number ratios: 2:2 (colon between numerals); 2/1 (solidus) if ratio is given in mathematical context. No stacked fractions in text, only in displaced equations.

I. Do not spell out centuries and decades: the 20th century or 20th-century work. The 1980s, the mid 1980s, 1960's (possessive).

J. Currency: Use US\$ (followed by a space) for American dollars: US\$ 2,500.00.

Use HK\$ for Hong Kong dollars, etc.

K. Telephone numbers: include +, then country code and area/city code in parentheses, e.g., (+1-510) 644-3881 (Berkeley, CA, USA) or (+44-81) 216-4409 (London, UK). Country code +1 is optional in US telephone numbers, but only if context makes it clear it's a US number.

Abbreviations

A. Abbreviate words designating units of measure (time, quantity) if quantities or amounts specified by number: e.g., 2 min, but several minutes; 10 msec, but measured in milliseconds (no periods after abbreviated units of measure). (see Numbers B. 2 for hyphenation with numeral and abbreviated unit.) Units of measure are typically abbreviated without any period: sec, not sec.; mm, not mm.; etc. Do not abbreviate "second" as "s" or millisecond as "ms," etc.

B. Spell out names of months, days, cities, states, and countries (except USA and UK in addresses). Words, telephone and extension are spelled out. East, west, north, south spelled out in addresses: street designations abbreviated, e.g., For more information, contact AAAI, 445 Burgess Dr., Menlo Park, California 94205 USA; telephone (415) 332-3123, extension 841 or ...21 East 62nd St., Ridge West, but separate two adjacent numerals: 1 Fifth Ave.

C. Avoid beginning a sentence with an abbreviation.

D. Avoid using academic titles (e.g., Dr. or Prof). OK to use surnames alone (this is a change of style as of 2011). However, at first use, give a first name (or usual initial) wherever possible and known, e.g., Igor Stravinsky or J. S. Bach rather than just Stravinsky or Bach.

E. Spell out the word editor with author's name in Contents section.

F. Pluralize abbreviations by adding s: DACs. Show possession for abbreviations by adding 's when possible: MIDI's.

G. E.g., i.e., etc. OK in text.

H. Do not use abbreviations for publication titles. *Journal of the Acoustical Society of America* rather than *J. Acoust. Soc. Am.*

I. Avoid abbreviations in au addresses; spell out Department, Street, etc.

Capitalization

A. In titles, initial cap all important words namely, nouns, verbs, adj., adv., and pronouns, but not prepositions, articles, or conjunctions.

B. With hyphenated words in titles, follow above rule. Second word is capped only if it is noun, proper adj., or of equal weight. Don't cap participle with hyphenation: Computer-using Students.

C. Initial cap Editor of CMJ, but not other editors or chairs of conference.

D. No initial cap in seasons spring, summer, fall, and winter.

E. Equation # (cap in running text)

F. Musical or cultural styles, periods, and genres

Follow (in order of decreasing preference) Merriam-Webster and Chicago. Most names lowercase unless derived from proper nouns. Popular music styles generally uncapitalized: pop, rock, jazz, techno, hip-hop, glitch, etc. If name is a common word (e.g., "noise") and meaning is otherwise unclear from context, reword or put in quotes. For classical music: Renaissance and (usually) Romantic; but medieval, baroque, classical, neoclassical, serial, minimalist, postmodern, etc.

G. Fields of study, topics

Avoid capitalization of fields, paper session topics, etc.: artificial intelligence (not Artificial Intelligence), etc.

H. Algorithms and techniques

Generally lowercase (but acronyms are uppercase): the fast Fourier transform (FFT), genetic algorithms (GAs)

Musical Notation and Terminology

A. Spell out sharp, flat, natural, double-sharp, and double-flat (do not use symbols) for isolated mention within text: F-sharp minor, B-flat, C-double-sharp, D-natural.

B. In displayed music, series of musical notes in text, or numerous but disconnected notes in text, use symbols **b** and **#** (and natural sign, double-sharp sign, etc.) in Sonata font (lc letter **b** is not acceptable as a flat symbol). Also use symbols if an octave number is appended (see item **G** below).

C. Lower case initial letter for words like middle, major, minor, etc: middle **C**, the Mass in **B** minor, or **A**-flat major.

D. Bela Bartok's String Quartet no. 4. Fryderyk (or Frédéric) Chopin's Impromptu op. 29 in **A**-flat major

E. Dynamic signs and other musical terms:

In both text and illustrations, dynamics such as ***mf***, ***f***, ***p***, ***pp***, etc. are in boldface italics if abbreviated, or in Roman and not bold if unabbreviated: mezzo forte, etc. Musical terms are generally not italicized. If it is not a common musical term, it may be helpful to offer a brief definition in parentheses at the first use. OK to use italics for clarity, for example to clarify that *piano* means the dynamic marking rather than the instrument.

F. Use American duration and pitch nomenclature. Replace British duration nomenclature with American:

semibreve → whole note

minim → half note (do not use digits for this or the following fractions)

crotchet → quarter note

quaver → eighth note

semiquaver → sixteenth note

demisemiquaver → thirty-second note

hemidemisemiquaver → sixty-fourth note

For absolute pitch names, follow American usage by using letter names: CDEFGAB, not European (and Latin American) solfege syllables: do re mi fa so la si/ti. In American usage, the latter are only for expressing relative pitches (scale degrees).

G. Octave nomenclature uses scientific pitch notation: C4, F6, etc. Do not use any of the traditional register nomenclatures that use primes, subprimes, upper and lower case, etc. The octave starting with middle C is 4, so middle C is C4. The pitch a semitone below middle C is B3 (or Cb4). Do not spell out sharp, flat, etc. if followed by an octave number; use symbols (see item **B** above). These pitch names (B3, C4, etc.) are preferred to MIDI note numbers (59, 60, etc.) unless the discussion concerns MIDI implementation.

Acronyms

A. Spell out term at first use in article, followed by acronym in parenthesis, e.g., The 16-bit digital-to-analog convertor (DAC)...The DAC also performs... Thereafter in the article, use the acronym (except to begin a sentence, but see item C below). (Hint: keep running list of acronyms introduced in each article.) To show origin of acronym that is normally used in place of the expansion, reverse order: WYSIWYG (What You See Is What You Get).

B. Also give the expansion at first use in a figure caption if it's an uncommon acronym, such as one coined by the author.

C. Acronyms should not be used to begin sentences unless spelled-out term is extremely long AND acronym appears frequently in the article. For example, if the topic of the article is work done at the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), and the acronym appears frequently, it's OK to have IRCAM begin a sentence.

D. Item A above does not apply if the acronym is the proper name of a computer program, language, or product: if it is, name never spelled out (unless author wishes to give origin of acronym).

E. Show plural of acronym with *s*; show possession with *'s* unless it's awkward.

F. In the Products of Interest section, the rule in item A above is applied less strictly. Acronyms common in *CMJ* need not be expanded in Products of Interest, in the interest of brevity. On the other hand, each item in Products of Interest can be read independently, so we don't necessarily expect a reader to refer back to an earlier item for the expansion of an acronym. The following acronyms do not need to be spelled out in the Products of Interest section, particularly when more than one is used in a list:

Plug-in formats: AU, Dxi, HTDM, MAS, RTAS, TDM, VST, VSTi.

Sound (or video) file formats: AIFF, AIFC, AU, CDA, FLAC, MP3, MPEG-*n*, OGG, RA/RAM, SDII, WMA/WMV

This list is expected to evolve as formats are introduced or made obsolete.

See the Spelling Guide for the expansions of these acronyms.

Italics

A. New terms (in the field) italicized at first use or where defined. Don't introduce italics, except at point of definition. It's best to query the author or follow author's choice re italics, but be sure that term appears in italics only once per article

(hint: keep running list of terms italicized per article).

B. Italics OK (rarely) for emphasis; not OK if used frequently as substitute for clear writing.

C. Journal names, book titles, proceedings titles, and names of musical works are italicized. Word “Proceedings” italic if used for title.

D. All variables (in math) are italicized.

E. Italicize letters used as sounds: a gentle *shhhhh* (ital.) sound.

F. Italicize letter used as variable, but not for musical notes e.g., high C, F-sharp.

G. Italicize title of song, album, musical section, and movements!

H. Use italics for words of foreign origin that are not common in English, e.g., *Klangfarbenmelodie*.

Commas

A. Serial comma (aka Oxford comma) precedes the word “and” or “or” before last item in a series: one, two, and three (not: one, two and three).

B. Comma sets off city from state/country, and the state from the country in three-part addresses: Paris, France, and Berkeley, California, 94709 USA.

C. Comma sets off company name from Inc. but no comma to set off Inc. from sentence: ABC Processor, Inc. announces a new product.

D. Usually insert a comma between two independent clauses, e.g.: “Multi-touch operation is supported, and up to five controls can be used simultaneously.” In a sentence with more complicated structure, OK not to do this if adding a comma seems to decrease rather than increase clarity.

Hyphens

A. Use hyphens liberally when syntax is otherwise ambiguous: signal-processing algorithm, not signal processing algorithm; sound-synthesis process; three-dimensional [or 3-D] position.

B. Unless the syntax is unclear, do not hyphenate an adverb, especially one

ending in “ly,” when it precedes an adjective and a noun:

The greatly increased use, not the greatly-increased use.

The already famous composer, not the already-famous composer

C. Reword for clarity if not awkward, otherwise hyphenate, e.g.:

This approach uses more efficient calculations

-> This approach uses calculations that are more efficient, or This approach uses more-efficient calculations [either is OK, but former is probably better here, as the rewording is brief and clear]

In contrast with the other possible parsing:

This approach uses more calculations that are efficient [but it might also use more that are inefficient ...]

Other Punctuation

A. Normal rules of apostrophe to show possession after names, even those ending in s: Roads's book. Exceptions as per Chicago, also Mathews' (not Mathews's), because most people don't pronounce it with a “zez” sound at the end.

B. Colon: usually no cap for initial word following colon. When several sentences requiring periods follow colon, cap initial word of each sentence as usual.

C. Ellipsis: follow Chicago: Ellipsis points are normally not used (1) before the first word of a quotation, even if the beginning of the original sentence has been omitted; or (2) after the last word of a quotation, even if the end of the original sentence has been omitted, unless the sentence as quoted is deliberately incomplete.

Internet Addresses

A. Electronic mail addresses should be given as full Internet addresses, e.g., “Send electronic mail to user@somewhere.edu.” Capitalization is rather arbitrary, but avoid all uc except in acronyms, e.g., “CNMAT,” but “Berkeley” or “berkeley.” Line breaks are allowed after the “@” or any “.” Do not add hyphens.

B. Sources that are Internet- or WWW-accessible files may be referred to using WWW URLs, e.g., <http://cnmat.berkeley.edu/~stp/> or ftp-style Internet addresses, e.g., [cnmat.berkeley.edu/pub/stp/file.tar.Z](ftp://cnmat.berkeley.edu/pub/stp/file.tar.Z). Long URLs are permissible, because CMJ articles are available online as PDF files containing hyperlinks.

C. Remove “[http://](#)” from URLs unless it is not otherwise clear from context that it is a URL. Alternatively, remove the “[http://](#)” and reword as needed to provide context. Any URL starting with “www” may have the “[http://](#)” removed without explanation, as should any URL following “Web: ” (News and Announcements section) or “Web ” (Reviews and Products of Interest).

See also “References,” below, for how to cite URLs in a reference list.

Indirect Questions/Quotations

A. Place around quoted matter less than 3 lines in length (if longer, should normally be an extract, which in Word is formatted with the “Normal-Quote” paragraph style). Follow Chicago when in doubt.

B. Used to mean “so-called” in temporary coinages. If words “so-called” precede term, quotation marks aren't used: Their “immediate” response was late. Or: Their so-called immediate response was late.

C. Use quotes around name of concert, but use italics for the musical works that are performed.

D. Use quotes for word used as word: I don't like “wow.” It sounds like “wow.”

E. No quotes around title of colloquium, topic of colloquium, or categories of contests or topics of papers.

Extracts

A. Copyeditor: label quoted material more than 3 lines “ext.” (extract).

B. Extracts need no quotation marks, no italics.

C. Follow punctuation and spelling of original, but allow for clean-up.

D. Opening extracts:

1. Indent 2 ems, complete with close-up em-dash and author's name, period.

Footnotes

A. Unnumbered, first-column footnotes (on article opening page). These do not require listing on separate sheet.

1. Copyright clearance center codes (typed on separate sheet, example attached).
2. Additional information about author or article, usually citing support for work described or stating copyright held elsewhere. Code in margin as footnote.

Contents

- A. Match title with title page, author with author.
- B. Comma spell out and lc word "editor" after name i.e. e.g., Curtis Roads, editor: Foundations of Computer Music.
- C. Run author name into title if whole name fits.
- D. First name spelled out. Use middle initial if au uses on title page of article.
- E. See Reviews A. section for order of reviews in Contents.

Lists

A. Horizontal, run-in list (within sentence): (1), (2), and (3). Semicolon between items if any item contains a comma. No need for caps: "(1) here or (2) there," even with complete sentences.

B. Vertical, unnumbered list: Begin each item with capital letter; end every item with period if any one item in list is a sentence; otherwise, no punctuation at end. Code in margin as UL.

C. Vertical, numbered list: Arabic numeral, period, en space, capital letter; end punctuation same as for ULs. Code in margin as NL.

D. Vertical, unnumbered list of defined terms.: term defined cap, boldface, followed by letter space, em dash, letter space, then definition (no cap or period). This style has become extremely rare. Consider eliminating? Code in margin as L-def. Example:

Conductor (in bold) one who leads the orchestra
 Orchestra (in bold) a collection of players
 Outlines

Use Chicago Manual style for subentries and flag OL for designer. See page 247, para. 8.75 in Chicago Manual.

Sexism

A. Avoid by use of plural construction or neuter noun, e.g., the composer works, or “he or she works” rather than “he works.” Alternatively, reword with plural: “composers work” (or “they work”).

B. If masculine pronoun appears rarely, OK to change to he or she, him or her, etc.

Foreign Words

A. Words of foreign origin are allowed.

B. Words not in common English usage are italicized, e.g., *a priori*, but *gedankenexperiment*.

C. Words of foreign origin usually take their proper foreign plurals, e.g., *tempo* becomes *tempi*.

D. CMJ generally uses anglicized versions of city names. Padua instead of Padova, Montreal instead of Montréal, Cologne instead of Köln; but OK to give non-Anglicized first and anglicized in parentheses.

Commercial/Legal Symbols

A. CMJ generally omits trademark, registered trademark, and copyright symbols. Exceptions: (1) Copyright symbol used in MIT copyright notice in footnote on first page of each article; (2) OK to use copyright symbol in figure caption when reprinting a copyrighted figure if the copyright owner has provided literal wording to use that includes the symbol.

Figures

A. Numbering: figures numbered consecutively within each main article, Reviews, Products of Interest, and other features.

B. Citations: every figure numbered and cited by number in the article; citations called out in margin at first occurrence in article. EXCEPTION: art-in-text (see item F below). Call out each figure at its first mention in the text, regardless of whether, say, only part (a) is discussed at first mention. Purpose of calling out is to indicate where fig. should appear in the article; therefore, even a multipart figure is only called out once in the margin.

1. Examples of citation style follows:

Figure 2, Figure 2a, Figures 1 and 2, Figures 3-8 (en dash): these can be in parentheses; word "Figure" spelled out (not Fig. or fig.).

2. Exceptions in the case of an interview article: Because the introduction is the only place where figures and tables can be conveniently cited, it's OK to place a figure or table later in the interview without citing it, as long as its relevance is clear from context (otherwise it should be cited within square brackets at an appropriate place in the interview text, with the citation preceded by "Editor's note:"). For example, a table that lists works by the interviewed composer can be placed at any convenient location and does not need to be cited. Often we have cited such tables in the introduction, which is fine if it does not constrain layout by having too many figures and tables in the opening pages of the interview.

C. Captions

1. Simple caption for numbered figure in a main article:

Figure 1. Organization of an interactive composing system, from human performer to sound output.

2. Caption for multi-part figure (typesetter must put part labels must to the left of the figure; author must not include part labels in the figure itself):

Figure 13. Redundant views for a constraint that are known to be transitive (a) or a constant linear or distributive over another (b).

Within the caption, the part letter (a, b, etc.) is usually placed after the related text rather than before (i.e., as above, and not *Redundant views for a constraint that are (a) known to be transitive or (b) a constant linear or distributive over another.*)

3. Caption for figure with labels that are abbreviations or acronyms not yet defined or spelled out in the article:

Figure 3. Spectral evolution during the first 16 periods. M = magnitude (dB); F = frequency (kHz). Phase processor (pp).

4. Caption for figure requiring a credit line:

Figure 11. Xavier Rodet (left) and John Chowning. (Photograph by Patte Wood, Stanford.)

5. Caption for continued figure spanning two pages:

Figure 3 (continued)

6. If the figure is reprinted from another published source (obtaining permission is author's responsibility, but asking author whether this has been done is copy editor's responsibility): Put publication information into the reference list and cite the reference at the end of the figure caption, using same style as you would in the text, e.g., (Chowning 1981). EXCEPTION: special wording requested by copyright holder, which should be placed in parentheses and run in at end of caption. See section about references for citation style.

D. Figure labels, initial cap: Begin each label with cap: Vector memory; Time-function generator. Rationale: to make it obvious where the label begins and ends. Some labels will be acronyms (i.e., all caps); some will be numbers (use Arabic numerals; do not capitalize word that follows, e.g., 26 bits). If label is a unit of measure standing alone, spell it out, e.g., Decibels (not dB). If figure label is an acronym not yet spelled out in the article (i.e., prior to figure's citation in the text), either spell out label or define acronym in the caption (see item 3 under C. Captions).

E. Figure-part labels: (a), (b), (c), etc., placed to left of figure. Be sure that the labels are on the figures and that each part is identified in the caption.

F. Art-in-text (AIT): Figures in Reviews sections usually do not have to have captions. Figs. that are NOT captioned or cited by number in the text are treated as AIT. Figs. themselves are numbered consecutively throughout section and are called out by number in the margin (usually following heading for review). Label figure itself AIT at least in first instance of Reviews section.

G. Reminder: variables in figures are set in italic.

H. List figure captions for each section or article and note to typesetter: set figure captions italic. Terms that are normally italicized become Roman in an italicized caption. No boldface in captions, replace with Roman.

Tables

A. Table title initial cap, no period at end, boldface: Table 1. Commands Available in Graphics Mode
Label TN and TT.

B. Column heads clc: each major word capitalized. Label TCH

C. Column entries initial cap: first letter of first word capitalized. Label TB.

D. Cite all tables in text and call out in margin where first mentioned. Citation style: Table 1: see Table 1; (Table 1)

E. Keep all tables grouped between references and figures.

References

A. (Note: The page and paragraph numbers mentioned here for Chicago Manual

are for the 13th ed., but instead see the corresponding section of the most recent version.)

General: alphabetical list; each reference cited in text by author and year of publication. See Chicago Manual p. 431 for details about arrangement of entries. List style is based on style shown on p. 422 (Fig. 15.7), but there are a few differences. IMPORTANT: Check off each ref in the list as you find its citation in the text. Every reference must be cited: query the editor about missing citations. Every citation must appear on reference list: query any missing. Alphabetize the reference list before beginning to edit; this enables you to detect cases where a, b, and c need to follow year (a, b, and c must be included in citations, too).

1. Authors names and initials (do not spell out first names)
 - a) work with one author: Chadabe, J.
 - b) work with two authors: Chadabe, J., and R. Meyers.
 - c) work with three authors: Moorer, J. A., J. M. Grey, and J. Strawn.
(Insert space between initials if space is missing.)
 - d) work with four or more authors: Moore, J.A., et al. (et al. Roman; comma before et al. – the latter deviates from Chicago Manual)
 - e) Two or more works by same author in ref list: repeat name (don't use em dashes) and arrange in ascending chronological order (earlier dates come first).
2. Year of Publication: See Chicago Manual) p. 431, paragraphs 15.90 and 15.91. If work is not yet published (but will be), use the following styles:
 - a) To be published in a periodical: in place of year, "In press."
 - b) To be published in or as a book: in place of year, "Forthcoming."
 - c) A thesis, dissertation, or report that is not finished yet: in place of year, "In preparation."
 - d) (n.d.) = no date.
3. Titles of works
 - a) Books: Clc (each main word capitalized) and italic.
 - b) Chapters in books, journal articles, papers in proceedings, unpublished papers, technical memos and reports, and dissertations: Clc and enclosed in double quotation marks.
4. Place of publication: if state name necessary, do not abbreviate it (rationale: foreign readers not necessarily familiar with abbreviations).
5. Publisher's name: Use short form, e.g., Wiley, not John Wiley and Sons. Always retain word "Press" in publishers' names, though, and if it's a university press, retain full name, e.g., Northwestern University Press. Use your own judgment here.
6. Journal names: do not abbreviate.
7. Translations: give name of translator as you would editor of book (see item B2): name of translator follows title of work.
8. Annotated references: enclose annotations in parentheses and run in at end of references, e.g.: (originally published 1885). If the annotation amounts to

a second reference for the same work, do not enclose in parens and preface second ref. with "Reprinted in," "Originally published as," "Forthcoming in," or whatever is appropriate.

9. "Reprinted in" style as follows:

Reprinted in C. Roads and J. Strawn, eds. 1985. *Foundations of Computer Music*. Cambridge, Massachusetts: MIT Press, pp. 23-85.

C. Examples (Query editor for missing elements in refs.)

1. Books: author's name, year of publication, title of work, place of publication (city), name of publisher, page numbers (if any) (book title ital., indicated in ms. by underline).

Mathews, M. V. 1969. *The Technology of Computer Music*. 2nd ed. Cambridge, Massachusetts: MIT Press, p. 165.

If Mathews were the editor rather than the senior author:

Mathews, M. V., ed. 1969. OR Mathews, M. V., and C. Roads, eds.

Sometimes this work is listed as having collaborator authors (more than two):

Mathews, M., et al. 1969. *The Technology of Computer Music*. Cambridge, Massachusetts: MIT Press.

2. Chapters in books: author's name, year, title of chapter, editor's name (initials first), title of book (italic), city, publisher, page numbers, if known (use complete numbers: 330-339, not 330-39).

Pachet, F. 2000. "Computer Analysis of Jazz Chord Sequences: Is Solar a Blues?" In E. Miranda, ed. *Readings in Music and Artificial Intelligence*. Amsterdam: Harwood Academic Publishers, pp. 85-113.

Licklider, J. C. R. 1959. "Three Auditory Theories." In I. S. Koch, ed. *Psychology: A Study of a Science*. New York: McGraw-Hill, pp. 35-50.

More than one editor: I. S. Koch and J. Doe, eds.

If Koch were the translator instead of the editor:

Psychology: A Study of a Science, trans. I. S. Koch.

Example with multiple editors and unusual typographical characters (this reference is missing page numbers):

Ebcioğlu, K. 1992. "An Expert System for Harmonic Analysis of Tonal Music." In M. Bablan, K. Ebcioğlu, and O. Laske, eds. *Understanding Music with AI*. Cambridge, Massachusetts and Menlo Park, California: MIT Press

and AAAI Press.

Example including an original publication date for a chapter reprinted in a collection:

Rilke, R. M. 2001. "Primal Sound." In D. Rothenberg and M. Ulvaeus, eds. *The Book of Music and Nature*. Minneapolis: Wesleyan University Press, 21–24. (Chapter originally published 1919.)

3. Articles in journals: author's name; year; title of article; name of journal (ital); volume no.; issue no. (optional if journal begins with page 1 in each volume, rather than in each issue); inclusive page nos. (en dash between page nos., not hyphen).

Karplus, K., and A. Strong. 1983. "Digital Synthesis of Plucked-String and Drum Timbres." *Computer Music Journal* 7(2):43–55.

In this ref., 7 is the volume no., 2 is the issue no., and 43–55 are the inclusive page nos. If there were no issue no., it would read 7:43–55. If month of publication supplied by author instead of issue no., insert month in parentheses: 3(June):12–32.

If month or date supplied but both vol. and issue nos. missing, and if publication is more popular than scholarly, use this style: *Scientific American*, July 14, pp. 23–55.

Example with three authors:

Bown, O., A. Eldridge, and J. McCormack. 2009. "Understanding Interaction in Contemporary Digital Music: From Instruments to Behavioural Objects." *Organised Sound* 14(2):188–196.

4. Papers in published proceedings (proc. typically have no ed.): author's name, year of publication, title of work (in quotes), word "In," title of proceedings (italic), volume if any (usually none), page numbers (if any – query author if no page numbers are provided and "pages unnumbered" is not specified). No publisher or geographical location is included, because it is frequently ambiguous or unknown (this is a new style in 2011).

Allan, M. and C. K. I. Williams. 2004. "Harmonising Chorales by Probabilistic Inference." In *Proceedings of Advances in Neural Information Processing Systems*, vol. 17, pp. 25–32.

Bresson, J., and C. Agon. 2006. "Temporal Control over Sound Synthesis Processes." In *Proceedings of the Third Sound and Music Computing Conference*, pp. 67–76.

Hsu, W., and M. Sosnick 2009. "Evaluating Interactive Music Systems: An HCI Approach." In *Proceedings of the International Conference on New Interfaces for Musical Expression*, pp. 25–28.

Pachet, F. 1991. "A Meta-Level Architecture Applied to the Analysis of Jazz Chord Sequences." In *Proceedings of the International Computer Music Conference*, pp. 266–269.

More than three authors (note comma after first name):

Dannenberg, R., et al. 2007. "The Carnegie Mellon Laptop Orchestra." In *Proceedings of the 2007 International Computer Music Conference*, pp. 340–343.

Pages unnumbered (no comma before parenthesis):

Darabi, N., P. Svensson, and J. Forbord 2010. "Parametric Modeling of Human Response to a Sudden Tempo Change." In *Proceedings of Audio Engineering Society 129th Convention*. Paper 8038 (pages unnumbered).

A multivolume proceeding:

Magnusson, T. 2007. "The ixiQuarks: Merging Code and GUI in One Creative Space." In *Proceedings of the International Computer Music Conference*, vol. 2, pp. 332–339.

5. Dissertation or thesis: author's name, year, title of paper (in quotes), type of paper, name of university, department in university (optional). Doctoral theses are formatted the same way as masters theses.

Jungmann, T. 1994. "Theoretical and Practical Studies on the Behaviour of Electric Guitar Pick-Ups." M. Sc. thesis, Helsinki University of Technology, Acoustics Laboratory, Department of Electrical Engineering.

6. Numbered or unnumbered memo, technical report, working paper (or draft): author's name; year; title of paper (in quotes); type of paper and identifying number; city; name of university, association, or corporation sponsoring or housing the paper; department in university (if appropriate). Capitalize and spell out designations: Working Paper, Technical Report AI-123, Memo 321, Draft. Delete "No." (for number).

deKleer, J., and G. Sussman. 1978. "Propagation of Constraints Applied to Circuit Synthesis." Memo 485. Cambridge, Massachusetts: M.I.T. Artificial Intelligence Laboratory.

7. Paper read at a conference: author's name, year, title of paper (in quotes), name of conference or meeting, days of conference or meeting, place of conference or meeting.

Smith, J. O. 1982. "Synthesis of Bowed Strings." Paper presented at the Acoustical Society of America Conference, 12-14 April, Chicago, Illinois. If author supplies name of site where conf. held or lecture given (e.g., a university or computer music installation), insert site between days of conf. and city.

Ohteru, S. 1985. WABOT-2. Lecture presented 6 August 1985 at the M.I.T. Artificial Intelligence Laboratory, Cambridge, Massachusetts.

8. Published musical score:

Stroppa, M. 1982-86. "Traiettorria, for piano and computer-generated sounds." Milan: Ricordi Edition.

9. Recordings: Composer, year recording made, title of record (or piece) (*italic*), city (optional), record company, identifying number, medium.
Chadabe, J. 1982. *Rhythms*. (Jan Williams, percussionist.) New York: Lovely Music VR 1301.

Zorn, J. 1995. *John Zorn's Cobra: Live at the Knitting Factory*. New York: Knitting Factory Works KFW 124, compact disc.

10. A publication reprinted in the program notes to a recording:

Risset, J.-C. 1969. "An Introductory Catalog of Computer Synthesized Sounds," Murray Hill, New Jersey: Bell Laboratories. Reprinted in the booklet of Various Artists. 1995. *The Historical CD of Digital Sound Synthesis, Computer Music Currents 13*. Mainz: Wergo WER 20332, compact disc.

11. Personal communications: communicator's name, year, nature of communication, its recipient (presumably one of the authors of the manuscript), month and day (if supplied).

Roads, C. 1984. Telephone conversation with the author (name specific author if article has more than one author). 12 April.

12. Internet resources (typically, Web addresses) lacking parallel print publication:

Follow *Chicago Manual of Style* in general. Give date last accessed (OK to omit day of month if unknown). Per Chicago 15.51, the access date also is used as the "publication" year. Format is: Author. Year. "Title of document or Web page." Available online at URL (no "http://"). Accessed [day] month.

Wanderley, M. M. 2000. "Gestural Control of Music." Available online at recherche.ircam.fr/equipes/analyse-synthese/wanderle/Gestes/Externe/kassel.pdf. Accessed September 2009.

Smith, J. 2008. "Virtual Electric Guitars and Effects Using Faust and Octave." In *Proceedings of the Linux Audio Conference (LAC 2008)*. Available online at lac.linuxaudio.org/2008/?page_id=21. Accessed April 2011.

13. Internet resources with parallel print publication:

Give the full print publication info first, followed by "Available online at URL (no "http://"). Accessed [day] month year."

Assayag, G., G. Block, and M. Chemillier. 2006. "Omax-ofon." In *Proceedings of Sound and Music Computing (SMC) 2006*. Available online at smcnetwork.org/node/1090. Accessed April 2011.

If you come across any other type of reference, consult the *Chicago Manual of Style* or make up a style, record it, and ask the editor to approve it.

Page numbers are encouraged, but not required.

Reference Citations

A. Cross-check names and dates in the reference citations with names and dates in the reference list, and query any discrepancies. If there is a discrepancy, flag every citation of that ref. so that the editor can find and correct citations (if correction necessary). Citation must follow primary reference, not "also in" with later date. Code reference head as main-article B head.

B. Be sure that every citation has a corresponding reference in the ref list. If a work is cited in article but not listed as a reference, query the editor and flag each citation of the work.

C. List series of citations within parentheses in chronological order.

D. Where possible, move groups of citations (two or more) to precede breaks in sentence structure (e.g., inside a comma or period).

E. Examples of parenthetical citation style:

1. One author: (Strawn 1980). No comma between author and year.
2. Two authors: (Risset and Mathews 1969).
3. Three authors: (Kulick, Dove, and Pennycook 1983).
4. Four or more authors: (Moore et al. 1984). No comma before et al. here (but in references, yes).
5. Two or more citations (in chronological order from the oldest to the most recent) in one place: (Risset and Mathews 1969; Strawn 1980; Kulick, Dove, and Pennycook 1983; Moore et al. 1984). Note semicolon.
6. Citation of refs. in which year followed by a or b or c: (Risset and Mathews 1969a; Strawn 1980a, 1980b).
7. Two (or more) refs by identical author(s), different years: (Strawn 1983, 1984).
8. The use of page numbers in citations is generally limited to quotations, e.g.: Particularly interesting was what Di Scipio (2003, p. 271) calls "a shift from creating wanted sounds via interactive means towards creating

wanted interactions having audible traces.”

9. Work cited not yet completed or published: (Strawn and Roads forthcoming) (book); (Roads in press) (periodical); (Pennycook in preparation) (thesis, dissertation, other work not to be published, such as a technical report). Note that the words “forthcoming,” “in press,” and “in preparation” are not capitalized and that no comma separates author's name from these descriptors.
10. Use of date of original publication within brackets in addition to the date of the reprinted version used, e.g., (Helmholtz 1974 [1865]).

F. Citation in course of discussion:

1. Work cited already published:

Strawn (1980) found that...

In 1969, Rissert and Mathews worked on...

Moore and co-workers (1984) discovered that ... (Use et al. in ref. lists and in parenthetical citations only; otherwise change to “and colleagues” or “and co-workers.”)

2. Work cited not yet complete or published:

Strawn (forthcoming) states that...

In his forthcoming book, Strawn states that...

3. This technique is outlined by Strawn (1980)

G. Citation as an aside completely within parentheses:

(See Wallraff 1979 for discussion.)

(See *Computer Music Journal* 7(2):36-46, 1983.)

(See Products of Interest, *Computer Music Journal* 9(1), 1985.)

H. Citation in parentheses for a recording:

Çoğluotobüsişletmesi (1978-1979, Wergo records, No. 60098).

Displayed Equations, Displayed Programming Code, and Where Lists

- A. Variables italic in all mathematics, whether displayed or not.

- B. Equation numbers in parentheses flush right on last line of display. Equations do not have to be numbered; this is up to the author.

- C. Label equations <EQ>. Label “best break” if necessary.

D. Stacked fractions OK in displayed eqs. Replace stacked fracts in line with solidus.

E. Use no sentence punctuation in equations (see Chicago Manual pp. 356-357).

F. Use no sentence punctuation in displayed programming code. Label displayed code <P-CODE>.

G. Where lists

1. If there are only one or two definitions in a where list, use run-in style beginning flush left (fl. l.) following a display:

where A is the desired amplitude, and $U(n)$ is the output of a random-number generator.

2. If there are more than two definitions in the where list, use vertical, unnumbered list (code as UL) introduced by “where” (fl. l. on line following display):

where

x = this (or “ x is this”)

y = that; and

z = something else.

This is the only type of vertical list that constitutes a sentence and therefore receives punctuation including period at end.

3. Other than in where lists, avoid using “where” in a non-positional sense reminiscent of a where list; replace “where” with “in which” or similar.

H. Citations (cross-references) for numbered equations: Equation 1 <within sentence>; Equations 1 and 3; Equations 3-6 (en dash); (see Equation 1) (parenthetical equation).

By-Lines in Articles

A. The author’s names, listed after the title of each article, use a serial comma (an “and” before the last author; if there are two authors, simply use “and” without a comma).

Example: Antti Jylhä,* Inger Ekman,† Cumhur Erkut,* and Koray Tahiroğlu**

Example: Jason Freeman* and Akito Van Troyer†

B. Symbols used to refer to addresses for multiple authors in title, in order of appearance:

*, †, **, ††, §

These symbols go after the commas in the list of authors (see item A above) and immediately before each postal address. Multiple authors who have the same address all get the same symbol after their names.

C. The email address is listed on a separate line after the postal address. When multiple authors' email addresses are the same starting with "@," use this shortcut form:

{arnold, anton, alban}@music.berkeley.edu

Headings in Articles

A. A heading is not immediately followed by a subheading. Insert at least one sentence of intervening text. (Copyeditor should query author if such text is missing.)

B. An article does not start with the heading "Introduction." It is assumed that opening material without a heading is introductory.

C. CMJ articles do not have abstracts, though abstracts are welcome in initial manuscript submissions. Editors or copyeditor may remove the abstract; best to query the authors to see whether they then want to alter the opening paragraphs of the text proper.

Announcements/News

Remove country information (typically in parentheses) from lists of performers' or competitors' names.

In News and Announcements, Web addresses are on own line as such:

Web: www.conferenceURL.edu

Interviews

Last name of speaker boldface, flush left, and followed by colon and en space before speech begins. No quotation marks. (Copyeditor: Use the tag <INT>).

Reviews Section

See Reviews in CMJ 35(4), p. 98, for text to insert at start of each issue's section.

A. Code title Reviews as secondary-article title.

B. The order and wording of specific categories of reviews (same order in

Contents) is as follows.

Events Publications Recordings Products

C. Event reviews: code as A head. Set title in all boldface as follows:

New Horizons 84, New York

or

Harvey in Concert, Boston

D. Publications (code as A head): review titles coded as B heads, subheadings within review coded as C heads. Mark name of author and work as boldface and run in. Publication info begins on new line. Mark for lightface italic and run in.

Example:

Ronald Pellegrino: The Electric Sounds of Art and Light, 2nd ed. <bf and run in> *Van Nostrand Reinhold, New York, 1983, 269 pages, ISBN 000-000-000, hard cover, \$28.50* (lf ital. and run in)

Order of information: Author, title of work, (new line) publisher, city, year, number of pages, hardcover, or softcover, price.

E. Recordings: Code as A head. Composer and title of work treated same as author and title in publications section. Style for information about record same as for publication information. Example:

Elliot Schwartz: Extended Piano (boldface run-in)

Folkways Records FSS3341, available from Folkways Records and Service Corporation, 43 West 61st St., New York, New York 10023 USA (begins on new line, lightface italic, run in)

Order of information: name of record company record number, available from, full name of record company, street address, city ZIP, country

F. Signatures of reviewers: See Letters B; use short style, e.g.:

Reviewed by C. Roads

Cambridge, Massachusetts USA

G. Usually no captions for figures (AIT preferred) in reviews and letters.

H. No footnotes in reviews and letters. Endnotes (B head) and references (B head) are rare, and appear after signature in reviews and letters.

I. Use terms spelled out lc side one, side two, but No. 10, No. 8.

Letters

This style was first used in 18(1).

A. Headings: code letter headlines A.

B. Signatures: One line space below last line of letter; indented one em space; style same as would be used on an envelope addresses to the person, though complete information is not given (no street address or affiliation [unless relevant]).

Examples:

Donald Byrd
 Newton Centre, Massachusetts USA
 or
 Curtis Roads
 Cambridge, Massachusetts USA
 CRoads@AI.MIT.edu

C. For figure captions, footnotes or endnotes, and references in letter section, use same style as in reviews section (see Reviews G and H).

DVD Program Notes

A. Section follows Products of Interest and is treated as a secondary article.

<A1> Part One: Xyz, Curator; Part Two: Video and Sound Examples

<B1>Curator's Note. Then B1s for each track's commentary: 1. *Piece Name* – Composer. The last paragraph of commentary for each track usu. ends with a brief bio of the composer. Boldface the name at first use: **Chris Black** is a New Zealand-based sound artist....

For each entry in Part Two, use B1, and use explanatory text: Audio and Video Examples to Accompany the Article "Interacting with Symbol, Sound, and Feature Spaces in Orchidée, a Computer-Aided Orchestration Environment" by Grégoire Carpentier and Jean Bresson (Volume 34, Number 1)

Use a numbered list <NL> to list individual sounds/pieces.

B. Example of a reference to the CMJ DVD within an article (not within the DVD Program Notes): Sound examples demonstrating these techniques will appear on the *Computer Music Journal* Sound and Video Anthology DVD accompanying the next issue (35:4, Winter 2011).

Errata

Word Errata (or Erratum) is an A head on Contents page.

A head Errata (Erratum if only one item)

B head Volume 0, Number 0, 1999

If there is only one erratum, code list as UL and begin each item as follows: On

page 00, in Figure 0 of the article by Jean Doe, 1...(describe correction that should be made)

On page 00, in the middle of the page, the text reads, We can see from Figure 5a... ; it should read, We can see from Figure 6a.

If there is only one erratum, use same working as in list, but do not code as list.

Acknowledgments

A. Code as A head. Precedes reference list.

B. Note spelling of acknowledgment: no “e” between “g” and “m “ (same with “judgment”).

C. Order at end of main article should be:

1. Acknowledgments A head
2. References B head
3. Appendices A head

Appendices

A. Code as A head. Follows reference list.

B. If appendix titled, include title. If not titled, use word Appendix standing alone.

C. If only one appendix:
Appendix: Title of appendix

D. If two or more appendixes:
Appendix 1 Title of Appendix

Products of Interest

<B1> Title of Product (bold)

(insert one line space)

<ST> Text in one column.

<C1> Subhead within Report

Figure captions are used for Products section. Always check to make sure citations for figure numbers are found in text.

COMPUTER MUSIC JOURNAL SPELLING GUIDE

LastEditDate: 10 February 2012, Doug Keislar

A

AAIS = Advanced AI System

AC = Alternating Current

ACM = Association for Computing Machinery

A/D/A conversion = analog-digital-analog

D-A convertor (or converter) = digital-to-analog

AI = Artificial Intelligence

AIFF = Audio Interchange File Format

AIFC (for compressed AIFF)

AM, PM, all caps, no periods

abscissa

accelerandi, rallentandi, tempi (no italics, Italian plurals)

acknowledgment

acousmatic

aesthetic

after-touch pressure (retain hyphen)

aliases, aliasing

all-pass filtering

ambience

analog (adj., as contrasted with digital)

analogue (n., meaning something parallel or analogous)

analog-to-digital convertor (or converter) (ADC)

anti-aliasing (retain hyphen)

anymore (= any longer, adv.)

a priori (no italics)

app (lowercase, from "application")

apropos (one word, from "à propos")

arithmetic-logic unit (ALU)

artifacts (not artefacts)

ASCAP = American Society of Composers and Performers

ascendant (-ant preferred)

ASCII = American Standard Code for Information Interchange

AU = Audio Units (Mac OS X plug-in format) (also used to name an old audio file format introduced by Sun and mostly used with Unix computers)

augmented transition network parser (ATN), ATN-parser

auto-incrementing

automata (preferred to automatons)

B

back-lit (from back-light)
 backtracking
 Backus-Naur Form (or BNF)
 band-limited (adj)
 band-pass
 bandwidth (abbreviation is lc bw)
 bar line
 baroque (lc)
 BASIC programming language, all caps
 BCE = before the common era. Don't use BC or AD (CE means AD)
 between (preposition plus noun/pronoun in objective case: me, her, e.g.,
 "between David and me," not "between David and I"!)
 B-flats (s on plural)
 bpm or BPM (beats per minute)
 bi- compounds not generally closed up, e.g., bi-dimensional
 birds-eye view
 bit-wise
 BMI = Broadcast Music, Inc.
 bottom-up (hyphenate)
 bourdon (noun only) (= sustained sound)
 Bourges festival lc f
 Bourges's (singular foreign word ending in s, add apostrophe s for possession
 e.g., Helmholtz's)
 break-point functions
 broad-band (adj)
 built-in
 bull's-eye cursor
 bus (not buss)
 byte, kbyte, Mbyte, Gbyte, Tbyte: abbr. as "B," giving kB, MB, GB, TB (not kb,
 etc.)

C

card-frame
 Cartesian (cap c)
 CCRMA = Center for Computer Research in Music and Acoustics
 CDA (compact disc audio track, sound file format)
 center (use "Centre" only to respect original spelling of a proper name)
 cents (no period, not abbrev., unit form measuring intervals, 1200 cents = one
 octave)
 C. F. Peters Corp. (publ)
 changeable

channel orientation
 channeled (one l)
 chorusing (one s)
 chronos protos (no ital)
 clarinetist (one t)
 classic sono (Roman)
 clear-cut
 click-and-drag interface
 clock time
 co-chair
 coeditor
 co-evolutionary
 colossal
 comb filter
 Common Lisp Object System (CLOS)
 common music notation (CMN)
 compact disc (CD)
 compact disc read-only memory (CD ROM)
 compandor (= compressor-expandor)
 computer-assisted composition (CAC)
 computer-generated (adj. before noun)
Computer Music Journal (Spell out and italicize. Not preceded by “the.”
 Occasionally, *CMJ* is permitted for compactness, e.g., in errata)
 connectible
 continua (pl of continuum)
 continuous binomial representation (CBR)
 Continuous Output Current Rating
 control-flow constructs
 controlled (2 ells)
 controversies
 conversion system
 convertor (preferred) or converter
 coprocessor
 copy-protect (hyphen when used as adj. before noun or when used as verb)
 copy-protection
 co- prefix -- generally closed up; but hyphenated if the resulting (closed-up)
 word is too hard to read.
 co-routining
 co-worker
 CPU = Central Processing Unit
 credence
 criterion (singular), criteria (plural only)
 cross-section

cross-fading
 cross-product latch (XPROD)
 cross-staff beaming
 crossover
 cuing (no “e”)
 cutoff
 CX5M (no hyphen, like DX7)

D

DARMS data swapping (leave open gerund + obj.)
 DAT recorder
 data (plural)
 database
 data-entry
 dB (decibel)
 DC (direct current)
 decelerate
 degrees (spell out, don't use degree symbol with F)
 delay-time (hyph. before noun)
 Denis Smalley (not Dennis; no accent)
 descendant (-ant preferred)
 desktop music publishing
 detuning
 dialog box, but dialogue (meaning conversation)
 diffusor (preferred) or diffuser
 digital age, the
 digital audio stationary head (DASH)
 digital-audio-tape recorder (DAT)
 digital filter algorithm
 digital-to-analog convertor (or converter) (DAC)
 DIN sync (not DIN synchronizing)
 direct memory access (DMA) (no hyphen)
 direct-to/from-disk transfer
 disc (for LPs, CDs, DVDs, e.g., LP disc)
 disk (for computer disks, e.g., hard disk)
 discography
 discrete Fourier transform (DFT) (lc “d” and “t” in expansion)
 down-loading
 Drumulator (synthesizer)
 DSP = digital signal processing
 due to (only as adj.; otherwise use “owing to”)
 DX7 synthesizer

DXi (DirectX Instrument)

E

Eastern music = music of the Eastern hemisphere

edition: "2nd ed." abbrev. in contents, ref., and review titles

electronic mail or email (not e-mail)

electroacoustic (one word)

embed (preferred to imbed)

enabled ("routines may be enabled")

envisaged = envisioned

EPROMs (s = lc for plural); also EEPROM

equalizer

equal temperament (not Equal; this is a change in 2011)

equal-tempered scale preferred to equally tempered scale

Equation 3 (always spell out; not Eq. or Eqn.)

error-prone

event-list (always hyphenate)

event-related potentials (ERPs)

ever-changing

ex aequo (et bono) = according to what is fair (and good) rather than simply

legal, equitable

experimentalism (lc)

F

fax (lc)

FFT = fast Fourier transform; also DFFT, STFFT, IFFT (digital, short-time, and inverse FFT)

field-descriptor (always hyphenate)

filter band

filter bank

Finder, the (Apple)

FIR (finite impulse response)

FireWire

firstly: replace with "first"; likewise with "secondly," "lastly," etc.

first prize, second prize (no caps)

first-line pitch

FLAC = Free Lossless Audio Codec

flats and sharps: use symbols where appropriate (See "Musical Notation and Terminology" in CMJ Style Guide)

flautist

flutter-tonguing

Font Names c/lc, no ital, no quotes, e.g., Palatino

force sensors
 foresee
 format wave functions (FOF)
 format-wave-function synthesis (hyphenate before noun)
 FORMES (program)
 Fortran (not all caps)
 Fourier transform
 French horn (cap F)
 FreeMIDI
 frequency-domain distortion
 fret board
 ft (abbr. for feet. No period.)
 Fugue No. 6 (cap N and f)
 Futurism (cap f)

G

Gaussian theorem (cap G from proper name)
 general programmable interface bus (GPIB)
 generalized time function (GTF)
 gesture-transducers
 Gigabyte or GB, Gigahertz or GHz, etc.
 GmbH = Gesellschaft mit beschränkter Haftung
 grace-note beams
 grains per second, gps
 Grand Canonical Ensemble (GCE)

H

half step (n) --- no hyphen unless before a noun (as adj), half cadence, half note,
 half rest
 hand-made (adj)
 hard drive (no hyph.)
 harmonic distortion (HD)
 HTDM = Host TDM (see TDM)
 hexadecimal notation
 high-speed
 higher-order spline interpolation (hyphen preferred)
 high-pass
 home-built
 home-grown
 homogenization - process of making homogeneous
 HTML = Hypertext Mark-up Language
 http = hypertext transfer protocol

hyperbola (a plane curve)
hyperbole (excessive exaggeration)

I

ICMC = International Computer Music Conference (use full year, i.e., 1994)
ID identification (not id.)
idiosyncrasies
IEEE (Inst. of Electrical and Electronics Engineers)
IIR (infinite impulse response)
IMC = International Music Council
impedance
impenetrable
improvisation
in (abbr. for inch. No period. Spell out if ambiguous otherwise.)
INA/GRM
incompatible
inflection
infrared
inkjet printer
inquiries (not enquiries)
Internet (not internet)
interrupt-driven
IRCAM (Institut de Recherche et Coordination Acoustique/Musique)
ISCM International Society for Contemporary Music
ISPW (IRCAM Signal Processing Workstation)
istesso tempo
ith (only *i* is italicized, not *th*)

J

Just (cap “J” meaning the type of tuning: Just intonation, not just intonation)

K

kbyte --- kilobyte (k is lc, as it is in “kilo”) or kB
kilohm, kohm
Klangkunst (ital)
know-how
KTH (Royal Institute of Technology, Stockholm)

L

laserdisc
LCD = liquid crystal display

leitmotiv (in italics)

LFO = low-frequency oscillator

-like compounds use hyphen

line-segment interpolation (hyphenated)

linear and time-invariant (LTI)

Lisp, also MIDI-Lisp, Lispfront, XLisp, Common Lisp

live/non-live, electronic/non-electronic, real-time/non-real-time - Use hyphen

for contrast

long-term (adj.)

long-time (adj.)

look-ahead (n)

look-alike

low-level (adj.)

low-pass (adj.)

LPC = linear predictive coding

Lycra (brand name)

M

m (abbr. for meters. No period.)

Macintosh, not Mac, except when part of an official product name, e.g., Mac OS X

Mac OS X 10.5 (Apple's official nomenclature, despite the redundancy between X and 10)

macrotheory (no hyphen)

magneto-optical (MO)

mail forwarding

map-variable

Markov chains (cap M)

Marseille (no final s)

MAS = Mark of the Unicorn Audio System (a Digital Performer plug-in format)

Mathews, Max (not Matthews)

Mathews violin (no apostrophe)

Max Mathews' legacy (no "s" after apostrophe)

Megabyte or MB

meantone temperament

media as singular - medium

memory drive

micro-edit (v)

MIDI thru, also MIDI in, MIDI out, MIDI input and output

MIDI Manager (Apple)

MIDI standard, General (cap G)

MIDI-Lisp

MIDIified

mid-measure

msec (abbr. for milliseconds. No period. Not “ms.”)

mini- compounds should be closed up

“mini-” compounds should generally be closed up (not hyphenated)

minus (use minus symbol before -60dB)

minuscule

MIT Press, The (Not just “MIT Press.” Similarly: The MIT Press Journals.)

Mix Out jack --- cap M & O, lc “an output jack”

M.M. = Maelzel metronome

mm (abbr. for millimeters. No period.)

modeled, modeling

modernism, postmodern (lc)

monaural, monophonic

Montreal (no accent on e)

more or less (adv., open)

motivic (not motivic)

MPEG-1, MPEG-2, MPEG-4, etc. (Motion Pictures Experts Group)

MP3 (for MPEG-1, Audio Layer 3)

MTC = MIDI time code

multi- compounds use hyphen (multi-track, multi-timbral, multi-touch, etc.)

multiplier/accumulator

musician/machine interface

musique concrète (ital. and accent grave over 1st e)

Music V (prog. lang.)

Music 11 (prog. lang.)

Music *N* (referring generically to the prog. lang. without regard to version – note that *N* is a variable and should be italicized)

N

n.d. (no date, for ref. citations)

narrow-minded (hyph as adj.)

near-instantaneous (hyph before noun)

New Age

neoromanticism

NEWCOMP

NeXT, NEXTSTEP

night-time

No. 4 (cap No. when part of symphony name, not order of work)

nodal “non-” compounds generally do not use hyphen except (1) before proper names e.g., non-Western or (2) lengthy expression e.g., non-equal-tempered;

non-computer-using

non-processor-request (NPR) adj.

non-real-time (adj)
 nonstandard (instead of non-standard, as in nonstandard synthesis)
 normality (preferred to “normalcy”)
 North-Holland Publishers
 note head
 note list
 note mode
 note number
 note pad
 note process (hyph before noun)
 note-off, note-on
 note-values
*n*th (only *n* is italicized)
 number 10 (= the tenth study) (as number, not as quantity, spelled with digits)

O

offered (but preferred, referred)
 offload, v.
 offloading
 OGG (Ogg Vorbis compressed audio format; not an acronym but OK to leave in all caps if used in isolation; better to spell as Ogg and follow with “Vorbis” and possibly “audio format” or similar)
 omnidirectional (no hyphen)
 online (not on-line) (this is a change in 2011)
 on-screen
 onboard
 one-half hour (adj.)
 one-tenth of an octave (n, use hyphen too)
 operational-amplifier (op-amp) circuit
 option-click (n., v.)
 opto-isolator
 OS X (but “Mac OS X” at first occurrence)
 other-worldly
 over-worked
 owing to (used to modify verb, can begin sentence; “due to” is incorrect except when modifying a noun)

P

P.O. without space
 palette (artists range of colors)
 paper: within the text of an article, an author may refer to a "paper" when speaking of: a paper presented at a conference and/or published in the conference

proceedings (rather than in a journal); a working paper or technical paper (as issued by an institute); or a term paper or thesis. Do not refer to a journal article as a "paper"; replace with "article."

parallel format speech synthesizers

part two, part three (of book) --- lc in text

Pascal (cap P)

PCM = pulse-code modulation

PCMCIA = Personal Computer Memory Card International Association

Peer International Corporation (publ.)

percent (always spell out, not %)

Personal Composer system for IBM PC

P-fields

phase vocoder

phase-coherent

phase-correct

phaser (preferred) or phasor

phase-shift (v.), phase shift (n.), phase shifter

PhD

picosecond --- psec w/ units

piece-wise

pitchbend

play back (verb), playback (noun)

play-by-play description

playlist

plug-in (Plug-in in titles)

pointillistic

Poisson law

pop-up menu

position sensors

postmodern (no hyph.)

post-processing

post-production

post-test

post-tonal

PostScript

power-up (n. or adj.); power up (v.)

for Pound sterling, use script L

Practitioner

pre-equalization

pre-perturbed onset-time --- adj + compound noun

pre-perturbed-onset --- compound noun from code

preamplifier --- preamp OK, but not amp or op amp

pre-established

pre-existing
 premiere [n., meaning first performance]
 premier [adj., meaning foremost, or n., meaning prime minister]
 Presto (uc P in product name, but lc when referring to a tempo)
Proceedings cap & ital. for proper n., but lc roman for common noun.
 processible
 PROMs --- pl. of PROM
 pseudo-Gaussian --- hyphen before proper noun (but, e.g., pseudocode)
 publicly
 pull-down (adj.)
 pulse tempo
 pulse width (open like skirt width, not like bandwidth)
 Pure Data (Pd) (lower case d in abbreviation)
 pure-pitch music
 pursuing

Q

quarter tone, quarter note, quarter rest: no hyphen unless adj. before noun
 QuickDraw

R

RA = RealAudio (RealNetworks streaming data)
 RAM = RealAudio Metadata
 RAM = random-access memory (don't have to spell out); also SRAM, DRAM
 R. D. (insert space between letters like P. O.)
 ROM = read-only memory (don't have to spell out)
 rack-mount
 rack-mountable
 radiativity --- vibration
 re- compounds --- close up, no hyphen except before "e" as in re-emerged
 read after read (RAR) --- with hyphens when before noun
 real time (noun, or adj. not followed by noun), real-time (adjective followed by noun)
 Real-Time --- in titles, cap T per Chic. Man. rule: cap noun 2nd element
 recitative
 reduced-instruction-set computer (RISC)
 retrofit (avoid retrofittable)
 RMS (uc)
 Roland Corp.
 rolloff
 real time (real-time as adj. before noun)
 romantic period (lc)

root process (hyphens before nouns)
 root-mean-squared (RMS)
 root-position triads
 rosined (violin bow)
 RS-232
 RTAS = Real Time Audio Suite (a Digidesign Pro Tools plug-in format)

S

sample-to-disk (hyph. before noun)
 Sample Dump Standard (SDS)
 sampling-rate system
 Samson Box
 scalewise
 Schenkerian analysis
 Score-11 (prog. lang.)
 SCSI = small computer system interface
 SDII = Sound Designer II (sound file format)
 sec (abbr. for seconds. No period. Not "s.")
 second-line pitch
 second-hand
 section one and section two --- lc in text
 semi- compounds: hyphenation varies, but usually hyphenate
 semi-automatic, semi-improvisational, semi-wild
 semitone (no hyph.)
 sequence orientation
 serial communications controller (SCC)
 serviceable
 shift-click (v., n.)
 short-time Fourier analysis/synthesis (STFA) = phase vocoder
 side 2 (of a recording on disc)
 sight-read
 signal-processing (as adj) signal processing (as n)
 SIMM = single in-line memory module
 sinusounds
 slendro
 slew-rate (hyph. before noun)
 SMPTE = Society of Motion Picture and Television Engineers
 Small Computers in the Arts Network (SCAN)
 SNFF = standard notation file format
 Software titles: Nightingale 1.02 or version 1.02
 sonifier
 sound card (not soundcard)

sound-contours
sound field
sound file (not soundfile)
sound imaging (open)
soundproof
soundshapes
soundsheet
sound-space (noun)
sound-synthesis technique (hyph. when "sound synthesis" is adj. before n.)
space-time
SPARCstation (computer with strange capitalization)
S/PDIF = Sony/Phillips digital interchange format
spectacle
square centimeters and square inches with units --- cm² (superscript) and in²
square wave (two words, but hyphen before noun)
standpoint
start-up time
state of the art (hyphens before noun)
staves (pl. of staff); do not use "stave," sing.
static RAM (STRAM)
STEIM = Stichting Elektro-Instrumentale Muzeik
step-time (a), step time (n)
Studer/Revox
"-style" compounds: use hyphens before suffix
"super" compounds: generally hyphenate
substantial, insubstantial
"sub-" compounds: generally hyphenate
subtly (no "e")
super-ascendant, super-descendant
super-fast
super-oscillator
super-responsive
supersede (no "c")
surround sound (n), surround-sound (adj)
suspended compounds take hyphen
switchable
Symposium --- cap s when proper noun, shortened for long title
sync-to-tape (sync in compounds)
synaesthesia, synaesthetic
system-variables
System 7 (Apple - for old operating systems only)

T

table look-up

TDM = Time Domain Multiplex (a Digidesign ProTools plug-in format)

Technics (a company)

telephone (write out before number in Announcements.)

temperaments --- such as meantone, well, equal

tempo MM60

Terabyte or TB

test port

TET (-tone equal temperament; only use with a number, e.g., 12-TET, 31-TET, *n*-TET; give expansion at first use; OK to expand throughout and omit acronym unless so frequent as to be cumbersome or unless author prefers the acronym)

Theremin (instrument)

threshold

timbral adj. from timbre

timbrally

Time Base

time code

time design (n.)

time map

time signature

time tagging (gerund)

time-domain distortion

time-domain output waveforms (one hyphen)

time-invariance

time-saver

time-scale verb

time-span

time-tag (noun)

time-waveform

top-down (but from the top down)

total harmonic distortion (THS)

touchscreen

tour de force (in italic)

track orientation

trade-off

trajectory

transferred

TrueType

tuplet

turn-around time

twelve-tone equal temperament (not 12-tone)

two-dimensional, three-dimensional, *N*-dimensional (2-D, 3-D... allowed; not 2D, 3D)

U

UK

ultra-modern

under-representation

upbeat

up-loading

USA --- no periods in parens or addresses. Don't use US as adj.

user base

user interface

user-friendly (a, pa)

user-specified (like user-defined) (a,pa)

UNIX (all caps)

URL = uniform resource locator

V

V (abbr. for volts. No period. Space between number and unit, or hyph. if before noun)

version 3 (omit "version" when no. follows program name)

videodisc

videogame

videotape

viewgraph

voice part

Volume 4, Number 1 (in text); 4(1) (in references)

VST = Virtual Studio Technology (a Steinberg plug-in format)

VSTi = VST Instrument (see VST)

W

W (abbr. for watts. No period. Space between number and unit, or hyph. if before noun)

WAV (sound file format, not an acronym but usually put in all caps, stands for "waveform")

wave- compounds usually closed up: waveform (but wave-table)

Web (not web, if referring to World Wide Web)

Web site (not website)

well temperament (open)

well-tempered (adj. before noun; open after noun)

well-preserved (adj. before noun; open after noun)

Western music = music of the Western hemisphere
 whole note
 whole rest
 widely used (all -ly adverbs remain open)
 width (skirt width, pulse width, but bandwidth)
 Wi-Fi
 “-wise” suffix compounds use hyphens
 WMA/WMV (uc) = Windows Media Audio/Video
 woodblock
 workaround (n)
 work in progress (noun plus prep. phrase)
 workstation
 worldwide (closed, except in World Wide Web)
 World Wide Web (initial caps, no hyphen)

X

x-axis
 XLisp
 X-ray (hyph.)

Y

y-axis
 year by year (adv); hyphenate when adj

Z

z-cell
 Z-transformation (cap z)
 zeroes, zeroth (ordinal)

Numbers

1-mil tape (=0.0254 millimeters, mm)
 ¼ in (for ¼ inch. Hyphenate if before noun.)
 16-kHz bandwidth, a 100-GB hard disk, a 5-mA current loop (hyphenate unit when used as adj. before noun)
 24 bits of resolution and a sample rate of 96 kHz (no hyphen when unit used as a noun)
 1 Fifth Ave. (separate 2 nos.)
 1,000 (comma in all numbers over 999)
 20th century (not twentieth century)
 2nd, 3rd ed. for second, third edition
 2-D, 3-D, etc. allowed

6' 10" (for duration of a CD track, etc.)

Symbols

& Remove all ampersand symbols (“&”) and replace with “and,” even in reference citations and company names. Exception: Names of products that are always spelled with an ampersand: FTM & Co. (this is actually a product, not a company).