

## **Instructions for Contributors**

### *Journal of the Society for American Music*

#### **Editorial Policy**

The *Journal of the Society for American Music (JSAM)* is an international, peer-reviewed journal dedicated to the scholarly study of American music and music in the Americas. JSAM encourages the broadest representation of topics, issues, disciplines, eras, and geographical areas in its pages. The journal features articles, reviews of books, recordings, and multimedia items.

#### **1. Submissions**

Reviews are commissioned by the respective review editors; JSAM does not accept unsolicited reviews.

Article submissions should be sent to the Editor by e-mail: [jsameditor@gmail.com](mailto:jsameditor@gmail.com)

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

*Journal of the Society for American Music* employs humanities style for citations, following *The Chicago Manual of Style*, 17th edition. Use footnotes for explanatory material that need not appear in the main body of the article. At the end of the article, provide a list of references cited. All musical examples, figures, tables, and appendices should be numbered and contain captions, and the text should indicate approximate placement by the use of a callout, e.g., <FIG. 1 ABOUT HERE>. Callouts should be placed on a new line after the paragraph in which the figure or example is mentioned. A separate list of captions should be included. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The cost of permissions and reproducing color illustrations will be the responsibility of the author. Upon acceptance of a submission, authors will be asked to assign copyright to the Society for American Music. JSAM does not review articles that are being considered for publication in another journal.

#### **2. Text Preparation**

*Spacing.* Single spacing should be used in all instances, after periods, colons, and semicolons.

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

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

*Conventions.*

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

—Do not use the generic “he.” If necessary, use “he or she,” “she or he,” or “one.” Where feasible, use plurals to encompass both sexes.

*Formatting.*

—Use Times Roman 12-point for the text, 10-point for the footnotes. Double space both text and notes. Use footnotes, not endnotes.

—All headings should appear flush left.

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

*Note names.* Flats, sharps, and naturals can be indicated by the conventional symbols or spelled out (e.g., C-sharp, D-flat, or B-natural). Capitalize all note names (e.g., C instead of c). Use lowercase for “major” and “minor” (e.g., C major, B minor) unless it is part of a title. Scales, pitch collections, and chord progressions should be given with en dashes (e.g. C–D-sharp–F-sharp–A, or I–IV–V–I).

*Numerals.* Numerals under 100 should be written out in the running text [e.g., two; twenty-nine; sixteenth] except in the case of measures, pages, work numbers (e.g., Symphony No. 7), percentages, and sums of money. Spans of numbers should be elided and should use en dashes: 27–28, 156–57. In all cases (pages, measure numbers, years) use en dashes rather than hyphens. For 100 and over, use the following format: 100–103; 102–3, 110–12; 117–18; 189–221. Spell out historical eras (e.g. twentieth-century music and not 20<sup>th</sup>-century music).

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

*Date ranges.* All date ranges should be separated with an en dash. In the case of a date range within the same century, omit the second century reference (e.g. 1940–57 or 2001–04. In the case of the latter, keep the two-digit date range (not 2001–4).

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

*Punctuation.*

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

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

—Ellipses should be set as three periods with spaces between them: . . . If the ellipsis occurs at the end of a sentence, add a fourth dot for the period.

—Set em-dashes— as in this example— with no space on either side.

—en-dashes should be used to separate spans of numbers and in open compound adjectives (e.g. “post–World War II years”) as per CMOS 6.80.

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

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

—Numbers indicating footnotes should follow all punctuation, including the close- parenthesis. “That’s very curious!” she thought.

—Square brackets [ ] should be used to indicate editorial interpolations in quotations.

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

*General guidelines*

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

—“Since” should be used only with reference to time; “because” denotes causality.

- Use “while” only as an adverb of time. In other contexts, use “although” or “whereas.”
- Avoid the use of “this,” “that,” “these,” or “those” without a noun immediately afterwards. For example, avoid “This is the study he found most useful.” Better: “He found this study most useful.”
- Avoid repeating material given earlier (“As stated above...”)

#### *Musical Examples, Tables, Figures.*

Musical examples, tables, diagrams, and other material should be supplied on separate documents with short descriptive captions. Provide a separate page giving the captions. Such material should be labeled “Example 1,” “Table 1,” or “Figure 1” (for illustrations, including facsimiles of notation), and referenced in the same way in the text. High-resolution illustrations will be required upon acceptance of an article. “Examples” contain musical notation (use any notation program). Facsimiles, however, should be called “figures.” Photographs and other illustrations are also labeled “figures.” Tables present data with two or more columns. Call-outs in the published article for the examples and figures should be given as such: (Example 1) or (Figure 2) and not (Ex. 1) or (Fig. 2).

#### *Ethnicity, Race, Nationality.*

Capitalize and do not use hyphens for ethnic groups and nationalities. Examples: African Americans, Asian Americans, Caucasians, Jews, Latinos/Latinas, Native Americans, Romanys. Do not use Negro, Oriental, Indian (for Native American), or Gypsy. Use lowercase for “blacks,” “whites,” and “people of color.” “America” should not be used as a synonym for “the United States”; use “U.S.” as an adjective, “United States” as a noun. Derogatory terms included in quotes or citations should be contextualized by the author, either in the text or endnotes. In general, derogatory terms should remain in quotes throughout the article (such as “pickaninnies”), including genres of music such as “coon” song.

#### *Acknowledgments.*

They should precede the first note and be unnumbered.

#### *Endmatter.*

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

#### *Citations.*

The *Journal for the Society American Music* employs humanities style for citations. *JSAM* follows *The Chicago Manual of Style*, 17th edition. Provide a complete list of works cited (and a discography or filmography if appropriate). Cite the first place of publication only: Cambridge:

Cambridge University Press, 1999. Use the two-letter state abbreviation (i.e. CT instead of Conn.) except in cases where the city is very widely known (e.g. New York, Paris), or when the state is given as part of the name of the press (e.g. Urbana: University of Illinois Press). JSAM uses *ibid.*, set Roman.

Sample footnotes are given for the following types of citations:

1. Book, single author
2. Book, with editor and/or translator
3. Book, later edition
4. Edited book collection
5. Chapter in a book collection
6. Article in a journal
7. Grove entry, print version
8. Grove entry, online version,
9. Website
10. Dissertation
11. Newspaper article
12. Magazine article
13. Liner notes
14. Archival Collection
15. Personal communication

1. Frances R. Aparicio, *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (Hanover, NH: Wesleyan University Press, 1998), 46.

2. Pierre Bourdieu, *The Field of Cultural Production*, ed. Randal Johnson, trans. Richard Nice et al. (Cambridge: Polity Press, 1993), 102–5.

3. Pierre Michel, *György Ligeti: compositeur d'aujourd'hui*, 2nd ed. (Paris: Minerve, 1995), 172–75.

4. *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick (Princeton: Princeton University Press, 2005), 100–102.

5. Sherrie Tucker, “Bordering on Community: Improvising Women Improvising Women-in-Jazz,” in *The Other Side of Nowhere: Jazz, Improvisation, and*

*Communities in Dialogue*, ed. Daniel Fischlin and Ajay Heble (Middletown, CT: Wesleyan University Press, 2004), 246.

6. Suzanne G. Cusick, “‘You are in a place that is out of the world...’: Music in the Detention Camps of the ‘Global War on Terror’,” *Journal of the Society for American Music* 2/1 (February 2008): 1–26.

7. Robert Witmer and Anthony Marks, "Rhythm-and-Blues," in *The New Grove Dictionary of American Music*, vol. 4, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1980), 36–37.
8. Barry Kernfeld, "Sun Ra [Blount, Herman (Poole); Blount, Sonny; Le Sony'r Ra]," *Grove Music Online*, <http://www.oxfordmusiconline.com>. [DATE ACCESSED NOT NEEDED]
9. Asian American Music: A Cyberguide. [http://www-personal.umich.edu/~akstill/CyberGuides/AsAm\\_CyberGuide/index2.htm](http://www-personal.umich.edu/~akstill/CyberGuides/AsAm_CyberGuide/index2.htm).
10. Mellonee Victoria Burnim, "The Black Gospel Music Tradition: Symbol of Ethnicity," Ph.D. diss., Indiana University, 1980.
11. Evan Eisenberg, "For Yo-Yo Ma, All the World's a Band," *New York Times*, 28 April 2002.
12. Michelle Shocked and Bart Bull, "L.A. Riots: Cartoons vs. Reality," *Billboard*, 20 June 1992, 6.
13. Philip Glass, liner notes to *Music in Twelve Parts*, Virgin 91311 (3 CDs), [1980] 1988. GIVE ORIGINAL PUBLICATION DATE FIRST AND IN SQUARE BRACKETS.
14. Letter from James Oglethorpe to the Trustees, 13 January 1733, Phillipps Collection of Egmont Manuscripts, Box 7, Folder 16, University of Georgia Library.
15. Alfred Hitchcock, e-mail correspondence with the author, 17 January 2011.

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

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

### *Recordings and Films*

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

- Coen, Joel, dir. *O Brother, Where Art Thou?* Touchstone 21741, 2000.  
 Dylan, Bob. *Highway 61 Revisited*. Columbia 9189, 1965.  
 Glass, Philip. *Music in Twelve Parts*. Virgin 91311 (3 CDs), [1980] 1988.  
 Williams, Mary Lou. *Mary Lou's Mass*. Smithsonian Folkways SFW CD 40815, 2005.

### **3. Proofs**

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

10 June 2018