Formatting Guidelines for *Search*

1. Basic Page Setup Style for *Search*

- Letter-size page (8-1/2" by 11"), MS Word document.
- Single-spaced.
- 12-point size.
- NY Times New Roman font.
- 1" margins top and bottom, 1.25" margins left and right; header and footer .5" from edge (see "Document" window under "Format" tab).
- **No** carriage returns in body of text or footnotes.
- All documents justified.

2. General Formatting Guidelines for *Search*

2a. Titles

- Normal capitalization for all titles and sub-titles.
- Title in boldface, centered, 14 point, followed by a 14 point space.
- Author's name in boldface, centered, 14 point, followed by a 14 point space.
- Any introductory citation, RH aligned, 10 point size, followed by 12 point space; 1 space and 1 em dash (or two hyphens) preceding author's name (if applicable); no quotation marks surrounding the citation.
- Sectional titles of text in boldface, 12-point font, **not** centered, **no** period. Authors may use numbered or unnumbered titles for sectional titles.

2b. Indentation

- Each paragraph indented 1/2 inch.
- First paragraph after any title or subheading, **no** indentation.
- Block-indented citations: 10 point size, 1/2" indentation on left **and** right, 10-point space before and after citation.

2c. Examples, Figures, Diagrams, etc.

- In general, only use "(see Example x)" without boldface.
- Captions for figures and musical examples may be placed either above or below the illustration. If the musical example is scanned from a hand-printed score or diagram, it must be of the best resolution obtainable. It must be a clean copy, and crooked diagrams are not accepted. Ideally, examples are numbered. Place a space between caption and illustration (unless it is unnecessary) and write (LH aligned) "Example x:" followed by the credit, composition, and if relevant, the measures of the excerpt.

Example 1: Ming Tsao's *Unreconciled*, mm. 2-7

2d. Crediting a Translator

If there is a translator for the article, there must be a credit at the end of the article, not in boldface, RH aligned:

<div align="right">Translated by John Doe</div>

Example of General Formatting Guidelines:

Secondary Meanings in Hart Crane's *The Bridge*: Myth or Reality

Leonard Bloom

From girder onto street,
noon leaks—Hart Crane

1. The Problem of Establishing Secondary Meanings

Readers approaching Hart Crane's *The Bridge* for the first time are often puzzled by half-echoes of other words and of secondary meanings. In Paul Giles' book, *Hart Crane: The Contexts of The Bridge*, one finds the following commentary on "The River":

> If *ancient* is denoting the old wisdom of folklore, then these hoboes, "Rail-squatters," are engaged in good-humoured banter or *raillery* against the world. But the rail-squatters might also be the possessions of an *ancient*, "an elder in his capacity as a dignitary," with the implication that a capitalist *ancient* or business-mogul is a reincarnation of the old feudal chief.[1]

All of these readings are conceivable, but beyond a certain point most critics would doubt that it can seriously be maintained—unless, that is, one is privy to privileged information coming from Crane himself or one of his confidantes—that these specific secondary meanings were consciously intended by Crane (see Example 1).

3. Style Guidelines

The format for style in footnotes, bibliographies, and other matter should follow one of those described by the most recent edition of the *Chicago Manual of Style.*

The following notes cover questions commonly raised by authors, but should not be considered a complete listing of specific style guidelines. Not every point need be adhered to, but it will save the editors a great deal of work and will speed up publication time if these guidelines are followed closely.

3a. Specific Style Guidelines

- A single empty space after every punctuation mark: period, comma, close quote, etc.
- Quotations enclose periods and commas, not semicolons and colons.
- Straight quotation marks for both single and double quotation marks.
- When using a word in a specific sense, in general only double quotation marks (") and not single quotation marks ('), unless there is a quotation within a quotation.
- Examples of terms using quotation marks:
    Technical terms used in special senses
    Quoted phrases
    References to well-known terms from literature, folk usage, etc.: "Paradise lost," "tender is the night," "an apple a day."
    Words used in an ironic sense
    Slang
- Please avoid the excessive use of "scare quotes," i.e., quotation marks indicating the author's approval or disapproval of the term, unless this is absolutely necessary to further the argument.

Examples

    She asked, "Is this the right plane?"
    He closed with a refrain of "Auld Lang Syne."
    She screamed, "Don't push that button!"

But:
    He dared to say, "Search me"!
    He began with a refrain of Auld Lang Syne"; she screamed, "Don't push my button!"
    Why did he ask, "Was this bargain bought too dear?"
    Why did he say, "This bargain was bought too dear"?
    This is a matter of "national security," if you know what I mean.
    As the saying goes, this is a matter of a bargain "bought too dear": the "agreement implementation" fee alone cost more than the anticipated savings from the deal.
    As my mother once said, "Your father always told me, 'Never waste your time quoting others, as my father always said.'"

3b. Specific Style Suggestions

Foreign Words and Terms

Foreign terms should in general be set in italics, unless the term has been thoroughly Anglicized (i.e., the English plural form "-s" is used with the word). Most Italian terms should be italicized.

    rubato, rubati; but tremolo, tremolos

An appended translation into another language:

...a deed of endowment (*vakfiye*)...

Italicization

Italicized:

- Key terms in a discussion, terms with special meaning, terms to which reader's attention is directed.
- The first appearance should be italicized, but later occurrences should not be italicized.
- A key technical term, especially when followed by its definition.
- References to words as words: ...the difference between *farther* and *further* (this can also be accomplished with quotation marks: the difference between "farther" and "further")
- Letters used as words (*mp*, *f*, etc.)

Latin Abbreviations

Latin abbreviations are non-italicized.

Standard usage of Latin abbreviations:

- c.f. = "compare," not "see" (= *vide*)

  "C.f." should not be used when one is referring again to a previous article or drawing attention to the contents of an article. For example, if an article to which on is referring contains a substantial discussion of a technical term appearing in the essay, the footnote should begin with "See," followed by the article information.

  "C.f." is appropriate if the usage, terminology, interpretation, etc. of the article referred to differs slightly from that of the author of the essay. For example, if the essay submitted uses a technical term such as "The Imaginary" in a similar but slightly different manner than did Lacan, then it is appropriate to use "C.f." at the start of the footnote, followed by the appropriate Lacan article.

- i.e., = "that is"

  I told him to depart, that is, to buzz off.
  I told him to depart, i.e., to buzz off.

- e.g., = "for example"

  He warned us in many ways, for example, by...
  He warned us in many ways, e.g., by...

References to Musical Pitches

The standard international designations are favored, with C4 for middle C. If another system is used, please use a footnote at the beginning of the text to explain the system being used. The same recommendation is made for other non-standard terminology that can be briefly explained in a footnote. If an extended explanation is necessary, this should appear in body of the text.

3c. Standard Citation Style for Footnotes

- In text, footnote numbers follow the end quote; in general, they follow all punctuation except the dash:
  > "....after this 'cure.'"[2] His rationale was, in my view[3]—although it is perhaps inappropriate to mention my objection in this paper—thoroughly mistaken,[4] although his aims were thoroughly admirable and his intentions the best.[5]
- Footnotes should be done through Word Footnote Tool and should be automatically numbered.
- Footnote text size should be 10 point. There should be no space following the footnote number.
- Endnotes are permissible.
- Adherence to the practice of "p." and "pp." for "page" and "pages" is requested: p. 75, pp. 75-76, etc.

Examples of Standard Citation Style for Footnotes

Books

Walter Benjamin, *Illuminations*, trans. Harry Zorn (London: Pimlico, 1999), p. 219.

Alastair Williams, *New Music and the Claims of Modernity* (Aldershot, England: Ashgate Publishing Limited, 1997), pp. 6-7.

John L. Casti, *Complexification* (New York, NY: Harper Collins, 1994), p. ix ff.

Jack Cohen and Ian Stewart, *The Collapse of Chaos* (Harmondsworth: Penguin Press, 1995), jacket summary.

Chapters from Books

For an incisive criticism of the seeming reasonableness of "Criterion Philosophies," see "Addenda: Facts, Standards, and Truth," especially "2. Criteria" and "3. Criterion Philosophies" (pp. 371-374) in Karl R. Popper, *The Open Society and Its Enemies*, vol. 2 (Princeton University Press, 1966).

Articles

George Steel, "Evading Modernism," in *Postmodern Journal* 23 (2000), pp. 79-85.

See the author's article "Vers une myopie musicale," in Claus-Steffen Mahnkopf, Frank Cox, and Wolfram Schurig, eds., *Polyphony & Complexity*, New Music and Aesthetics in the 21st Century, vol. 1, (Hofheim: Wolke Verlag, 2002), pp. 291-302.

In contrast with my view, see Rebecca Leydon's essentialist argument, "The soft-focus sound: reverb as a gendered attribute in mid-century mood music," in *Perspectives of New Music*, Vol. 39, No. 2 (Summer 2001), pp. 96-107.

Claus-Steffen Mahnkopf, "Complexism as a New Step in Musical Evolution," in *Complexity? An Inquiry into its Nature, Motivation and Performability*. Program booklet from festival noted above, pp. 28-29.

See Hübler's article "Expanding String Technique," in this volume. For an introduction to the music of Frank Cox, see Erik Ulman and Steven Kazuo Takasugi, "Frank Cox' *Spuren*," in *Musik & Ästhetik* 7 (1998), pp. 53-68.

Denis Smalley, "The listening imagination: listening in the electroacoustic era," in John Pynter et. al., eds., *Companion to Contemporary Musical Thought, Volume 2*, (London: Routledge, 1992), p. 516.

Web Site

Sean Henahan, "Master eye gene identified," in *Access Excellence* [web page] (http://www.accessexcellence.org/WN/SUA03/master_eye_gene.html, March 3, 1995), accessed September 25, 2000.

Musical Works (include publisher information if applicable)

Luigi Nono, *Il Canto Sospeso*, for voices and orchestra.

Beethoven, First Symphony (no italics if the title is in English and names the genre: First Ballade, Quartet no. 1, Sonata in F# minor, etc.)

Capitalization within Citations

If references are to articles in this series, new translations, etc., please use capitals. However, if the article has already been published without capitals, etc., please cite it in its original form.