

The Choral Scholar
Style Guide
Developed by John C. Hughes, Summer 2016

STYLE GUIDES

The Chicago Manual of Style, 16th ed.

A Manual for Writers, 8th ed., Kate L. Turabian

Modern American Usage, 3rd ed., Bryan A. Garner

Writing about Music, 3rd ed., D. Kern Holoman

STYLISTIC CONVENTIONS

Capitalization

- Capitalized “Mass” and “Lieder.”

Colons

- Use a colon before a long quotation.

Commas

- *The Choral Scholar* uses the serial (or Oxford) comma. “Bach, Beethoven, and Mozart...”
- The comma following an italicized word should also appear in italics.

Common texts

- Mass movements and other service movements (Te Deum, Magnificat, etc.) should appear in regular typeface.

Compound adjectives

- Use a hyphen whenever two or more words function as an adjective (compound adjective). “This ninety-minute composition...”
- Centuries: Hyphenate centuries when used as an adjective. “Eighteenth-century counterpoint...” Do not use a hyphen in other cases. “In the sixteenth century...”

Computer language

- Technical language should appear as follows: “Internet,” “email,” “online,” and “website.”
- Because this is an online journal, all hyperlinks should be active within articles.

Em and en dashes

- Use an em dash to separate and emphasize text.
- Use an en dash to indicate a range of inclusive numbers, such as a date range. “Johann Sebastian Bach (1685–1750)...”
- Do not use an en dash in prose. “From 1900 to 1903...”
- To write an em dash, type option + shift + hyphen (Mac) or control + alt + hyphen (PC).
- To write an en dash, type option + hyphen (Mac) or control + hyphen (PC).

Figures

- “Figure” refers to any musical example, image, graph, or chart.
- Label each figure sequentially (Figure 1, 2, 3...).
- Figures’ titles should appear above the figure. Use left justification. “Figure 3. Dissonance in Thompson’s *Alleluia*.”

Footnotes and bibliographies

- *The Choral Scholar* uses the notes-bibliography style citation system outlined in Kate L. Turabian's *A Manual for Writers*, 8th ed.

Foreign words or titles

- All foreign words should appear in italics: *allargando*, *mezzo forte*, and *crescendo*.
- Use brackets to indicate a translation of a title or musical term.

Numbers

- Spell out numbers less than 100. Use numerals for numbers greater than 100, except for round numbers or estimates.
- Use numerals to refer to figures.
- Spell out numbers that appear at the beginning of a sentence.

Passive voice

- Avoid passive voice.
- Passive construction often occurs when a form of “to be” (is, are, am, was, were, has been, have been, had been, will be, will have been, being) is followed by a past participle.
- The sentence's subject should drive the action. “The composer based this piece on...” rather than “This piece is based on...”

Percentages

- Use numerals before either “percent” or “%.” “Of those surveyed, 80%...”

Pitches, harmonies, keys

- Keys are always capitalized. “The work begins and ends in F minor.”
- Hyphenate keys when they function as compound adjectives. “The chorus begins with a G-minor chord.”
- Specific pitches should be in lowercase. “The sopranos sing a g^{#2}.”

Stylistic conventions

- Word choice and spellings
 - And/or: Use “or” instead of “and/or.”
 - Entitled/titled: Use “titled” instead of “entitled.”
 - Festschrift: Lowercase and not italicized: “festschrift.”
 - Folk song/folk-song: Write without a hyphen unless it is used as a compound adjective. “Chinese folk song” or “a folk-song arrangement”
 - *Musica ficta*: Spell as two words and place in italics.
 - *Notes inégales*: Spell as two words and place in italics.
 - That/which: Use “that” without a preceding comma. Use “which” with a preceding comma.
 - Unaccompanied/a *cappella*: Use “unaccompanied” instead of “a *cappella*.” If the latter is used, it should be in lowercase and italicized.
 - While/although: “While” refers to time. “While the sopranos continue the ostinato, the basses...” In all other instances, use although.
- Names
 - Boosey & Hawkes: An ampersand should appear in this publisher's name.
 - di Lasso: Use “di Lasso” instead of “Lassus” or “Lasso.”
 - Rachmaninov: Use this spelling of this composer's name.

Titles of works

- Titles of works should appear in italics. “Palestrina’s *Sicut cervus...*”

FORMATTING HEADINGS OF REVIEWS

Choral Reviews (sample)

Missa Charles Darwin

Gregory W. Brown (b. 1974: ATTB voicing 2010–11, revised for SATB choir in 2013, further revisions and corrections made to SATB voicing in 2015)

SATB div., unaccompanied

(c. 25')

Six movements: I: Introitus, Tropus ad Kyrie; II: Gloria; III: Alleluia; IV: Credo; V: Sanctus; VI: Agnus Dei

Text: Greek and Latin, English: Traditional Mass, Charles Darwin (compiled and edited by Craig Phillips)

Score available from the composer: <http://www.gregorywbrown.com>

Recording: Brown, Gregory W., *Moonstrung Air*. New York Polyphony and The Crossing, Donald Nally. Navona Records, NV5989. February 10, 2015. MP3 or compact disc.

Recording Reviews (sample)

Back Home in Southern Mississippi: The Music of James Quitman Mulholland
Southern Chorale, The University of Southern Mississippi

Gregory Fuller, Conductor

Colla Voce Music LLC, 2014 10-96005

Book Reviews (sample)

A History of Western Choral Music, Volume 1

Chester L. Alwes

Oxford University Press, 2015

488 pages, \$150.00 hardcover, \$74.00 paperback

ISBN: 978-0-19-517742-8 (hardcover);

978-0-19-936193-9 (paperback)