

Jems: Journal of Experimental Music Studies

Recommended Style

Style

Jems style conforms mostly to the *Oxford Style Manual*, and that of Cambridge University Press and other British publishers. For your convenience, here are some highlights.

Spelling, Punctuation, etc.

Jems uses British spelling and punctuation norms. U. S. spelling and punctuation will be accepted for consideration, but once accepted the article must be converted to British styles. Most word processing software, such as Word, Mellel or Open/Neo Office, come with British dictionaries (often they can be downloaded for free).

Quotations

Quotations are initially enclosed in single ‘inverted commas’, with the end punctuation (full stop, comma) outside the quoted text if the text is part of a larger sentence (exclamation and question marks that are part of the quoted text, such as the article by Stanley Sadie, below, will lie within). ‘Quotations that take up the entirety of a sentence, such as this one, will take the punctuation within the marks.’ Internal ‘quotation, “such as this”, will use doubled quotation marks’. As usual, long quotations may be single-spaced and indented.

Date, Numbers

Dates are written thus: 13 February 1927 (note, no commas). Numbers under 100 should be written out (although not in citations, dates, bar numbers, or any other place in which they would look silly).

Other features

It is the author’s responsibility to obtain copyright clearance for all material that needs it. Publishers may feel better about online reproduction if they know that we use image encryption to discourage right-click copying of items in copyright. Once the article is accepted, all materials, such as scores, tables, and so on should be made sent in good-quality jpeg format for publication.

Endnotes

Books

One or more authors:

Michael Nyman, *Experimental Music: Cage and Beyond* (London: Studio Vista, 1974), 27.

Subsequent citation: Nyman, *Experimental Music*, 28.

Consecutive citations are: Ibid. or Ibid., 27.

Commissioning or author/editor:

Cornelius Cardew, ed., *Scratch Music* (London: Latimer New Directions, 1972), 10.

Edition and/or translation:

The Analects of Confucius, ed. and tr. Arthur Waley (London: George Allen & Unwin, Ltd., 1938), 38.

*Periodicals***Journal:**

Joseph Kerman, 'How We Got Into Analysis, and How to Get Out', *Critical Inquiry* 7/2 (1980), 311-31.

Magazine:

David Bedford, 'Cornelius Cardew: An Appreciation', *Performance* (April/May 1982), 11-12.

Newspaper:

Stanley Sadie, 'Avant Garde, but is it Progress?' *The Times* [London], 12 March 1968.

Dictionary/Encyclopaedia:

Wilfred G. Wilson, 'Change Ringing', *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980).

Subsequent use of Grove, 6th edition: NGDMM (see Grove citation for 2001 online version).

*Online Sources***Online Reference Works:**

John Tilbury, 'John White', *Grove Music Online*, ed. Laura Macy <<http://www.grovemusic.com>> (accessed 5 April 2006).

Online Journal:

Clive Bell, 'History of the LMC', *Variant* <http://www.variant.ndtilda.co.uk/8texts/Clive_Bell.html> (accessed 26 May 2003).

Web site:

'Mornington Crescent: Goon but Not Forgotten', <<http://parslow.com/mornington/move.pl?168&quick&extend=100>> (accessed 23 November 2002).