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.
- T*he Chicago Manual of Style*, latest edition (at time of writing: CMoS XVI)
- *Writing about Music*, D. Kern Holoman
- *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*
- "Corpus of Contemporary American English" http://corpus/byu.edu/coca
- *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 <<comma for thousands -- FCH>>.

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 and percentages: 2 percent (never %).<<Q: Percents often crop up in Products of Interest and some of the more technical articles, and it always looks weird to me to have something like 0.37 percent. Perhaps I am the only one bothered by this? – FCH>>

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., amd 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) Holoman, 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 Baroque, Classical, Romantic; but medieval, 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

In general (and for more detail), refer to Holoman *Writing about Music*.

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 the Unicode symbols ♭ and ♯ (lc letter b is not acceptable as a flat symbol). Similarly natural sign, double-sharp sign, etc. . 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 Fréderic) 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 C♭4). 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 and Initialisms

A. In general, spell out acronyms and initialisms at first use in article, followed by the abbreviated form 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.)
Exceptions can be made for acronyms that are so common as to have entered the general vocabulary (e.g., ASCII, WYSIWYG). And indeed, the previous archaic example notwithstanding, nowadays DAC and ADC don't need expansion. As a general rule of thumb, if an acronym is listed in M-W, it may be safe to use it without expansion, but as an exception to the exception: use normal expansion rules for (1) acronyms from fields with which CMJ may not be familiar or (2) acronyms that have multiple expansions. (e.g., EEG has at least four different expansions, plus the term is, at best, a borderline case of "general vocabulary.")
To show origin of common acronyms, it may be appropriate to reverse order: WYSIWYG (What You See Is What You Get). (It may be necessary to use some editorial discretion.)

B. Also give the expansion at first use in a figure caption.

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 ' 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. Avoid italics for emphasis; definitely not OK as a 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. Music: CMJ is now following Holoman and CMoS regarding style for musical works. Major work = *Italics, Title Case*; songs or sections = "Quotation Marks" from *Major Work.*

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 words and, or before last item in a series: 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.: "Multitouch 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;<<Q: How about really long ones? Is CMJ ever read online? If not, do people really type in long addresses, such as:http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=merriam+webster&x=0&y=0
Are these useful for readers? – FCH>>

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 and when to cite URLs in a reference list.

Indirect Questions/Quotations

A. Place around quoted matter less than 8-10 lines in length (if longer, should be an extract). <<8-10 lines is really long. I usually change to extract if it is longer than 1.5 lines of text, generally – FCH>>

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. Label quoted material more than 8-10 lines "ext." (extract).<<see point A in section above – FCH>>

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 namei.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*. (Note also that German nouns are normally written lc in English text, following English rather than German conventions.)
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 nonanglicized first and anglicized in parentheses.
E. In main text, follow English capitalization rules (German nouns normally lc rather than capped, etc.). When quoting foreign-language titles, however, follow capitalization rules of original language (German all nouns capped, otherwise sentence-style; French init caps up to first noun; etc. CMoS provides a useful summary of capitalization styles from many languages.)

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 multipart 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 uses Title Caps, no period at end, boldface: **Table 1. Commands Available in Graphics Mode**
Label TN and TT.

B. Column heads use Title Caps: 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: 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).

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

(Use the same style for both doctoral and master's work, the only difference being in the use of "dissertation" or "thesis" as descriptor. For that matter, the style is uniform from bachelor's on up to European *Habilitation.* The only exception would be degree work reissued as a book by a commercial publisher—typically reformated, possibly re-edited—in which case simply reference as book.)

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. "Traiettoria, 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.

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 lacking parallel print publication:
Follow *Chicago Manual of Style* in general. Give date last accessed (OK to omit day of month if unknown). Per CMoS XVI 14.7–8, the access date is used as the effective year of publication year if no reliable publication date is available (this applies particularly to Wikis and other continuously updated resources). On the other hand, online proceedings, for example, will have a documented publication date, typically the same year as the conference, and that should be used.
Format: 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*. Available online at lac.linuxaudio.org/2008/?page_id=21. Accessed April 2011.

13. Internet resources with parallel print publication:
If page numbers are available, leave the reference as it stands. Only if no pagination available, follow style for the reference type (usually conference proceedings or tech report), 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 the Sound and Music Computing Conference*. Available online at smcnetwork.org/node/1090. Accessed April 2011.

14. Articles in newspapers and other popular periodicals (as distinct from scholarly journals):
These are typically listed inline in the main text rather than cited as references, using a paranthetic note in the form («name of author», «*name of journal in italics*», «full date»). Omit name of author if none given, omit journal name if already given in the same or an adjacent sentence; for magazines appearing monthly or less frequently the day of month can be

omited.
"Some critics, such as *The Telegraph's* Dominic Cavendish, wrote … (*The Telegraph*, 27 February 2016)." (In this case the elided text was a full paragraph, so newspaper name was repeated but author name omited. Some editorial discretion is advisable.)

15. Self-published material available through the Web:
Thomson, W. 2006. "Soundpainting: The Art of Live Composition." Self published, available on www.soundpainting.com/workbooks. (cf. CMoS, some flexibility may be required depending on details of availability etc.)

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 and in preparation are not capitalized and that no comma separates author's name from these descriptons.

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 discusson:
1. Work cited already published:
Strawn (1980) found that...
In 1969, Rissert and Mathews worked on...
Moore et al. (1984) discovered that ...
Barry Truax (1990) and Agostino DiScipio (1990) applied chaos to granular synthesis … [First names allowed in text callouts of single authors, to conform with conventions of using personal names, style change 2015]
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:
(cf. 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).

I. Syntax (part 1):
Author-date citations are parenthetic asides, where the author and date are a shorthand notation allowing the reader to locate the full publication information in the References section (cf. CMoS XVI 15.27). Parenthetical citations are not to be used as a subject or object of the sentence, nor can they be used to refer to the person of the author. Do not write, for example, "fundamental techniques of FM are discussed in (Chowning 1973)." Alternatives include "fundamental techniques of FM were discussed by Chowning (1973)" [citation in course of discussion, note prep. "by" rather than "in"]; or, less elegant but acceptable "time-variant modulating frequencies in FM can have subtle effects (see discussion in Chowning 1973)" [here the "see discussion in" is part of the parenthetic aside.]

J. Syntax (part 2):
To-Do: Need to clarify when to use (and not use) square brackets around

year in parenthetic asides including citation.

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 sentence punctuation in equations (see *Chicago 16*12.18–20).

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:

$$*, \dagger, **, \dagger\dagger, \S$$

 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

D. In university addresses, repeat city name when city is part of the official name of university: University of California, Berkeley, [street address], Berkeley, California 94720, USA. (If there were no street address between university name and the city itself, it wouldn't be necessary to repeat the city, but that situation is purely hypothetical and near impossible.)
[clarification as of 2017]

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. (Copy editor: Label "interview."<<I have been using the tag <INT>. No longer? -- FCH>>)

Reviews Section

See Reviews in CMJ 26(3), 1events, Segal, 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.

J. Use present tense: "The overall effect was poignant and ghostlike" should be "…is ghostlike" (per notes document 02-2017)

K. "In this reviewer's opinion" NOT "in this author's opinion"

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. <<See a recent issue.>> <<COPYEDITOR: Could you please add the appropriate info here about how this section is coded?>>
<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

<A1> Title of Product (bold)
(insert one line space)
<ST> Text in one column.
<B1> Subhead within Report
    Figure captions are used for Products section. Always check to make sure citations for figure numbers are found in text.

Changes to the contact details in the Products of Interest section (Feb 2015):
1.   Phone numbers will no longer be included
2.   We will now use "e-mail" instead of "electronic mail" and
3.   The trailing slash at the end of URLs will no longer be used e.g. instead of tascam.com/. we now use tascam.com.

Example (last paragraph of each entry):

The DL32R is listed for US$ 2,499. Contact: Mackie, 16220 Wood-Red Road NE, Woodinville, Washington 98072, USA; e-mail sales@mackie.com; Web www.mackie.com.

COMPUTER MUSIC JOURNAL SPELLING GUIDE

GENERAL POINTS

• words using the following common prefixes are almost always written closed:
    co-, counter-, inter-, macro-, mega-, meta-, micro-, mid-, mini-, multi-, non-,
post-, pre-, re-, sub-, un-,

exceptions where hyphenation is used: before a capitalized word (sub-Saharan);
before digits (pre-1950); Chicago lists additional exceptions

(This is a change as of 2014 to follow Chicago and M-W, see Chicago for full list
of prefixes and exceptions; in case of doubt refer to M-W)

same for the suffix -fold.

There are more exceptions about hyphenating prefixes and suffixes that can
stand alone as words in their own right (ex-, quasi-, self-; -like, -wide, -term, -time).
Again, refer to Chicago and M-W.

• Combinations adj+noun, adj+part., noun+noun, noun+part. used as adjectival
phrases: generally hyphenated only when occuring immediately before the noun
modified; open when used in predicate [*a digital-filtering algorithm* versus *the
algorithm used digital filtering*] [▶ could use better example]. But permanent
combinations may be closed or hyphenated in all cases, consult Spelling list and M-
W.

• Indefinite articles with acronyms: use "a" or "an" based on how the acro is
pronounced (this may be different from the indef. art. used with the expanded form:
an HDLA versus *a high-density loudspeaker array*)

SPELLING

A
AM all caps, no periods
abscissa
accelerando [pl accelerandi; no italics]
acknowledgment
acousmatic
aesthetic
after-touch pressure (retain hyphen)
aliases, aliasing
all-pass filter
AlloSphere
ambience

Ambisonics (cap)
analog (adj., as contrasted with digital)
analogue (n., meaning something parallel or analogous)
analog-to-digital converter (see also acronym ADC)
antialiasing [closed, style change ca. 2014]
anymore [M-W allows, but CMJ prefers as an adv *any longer*]
a priori (roman)
app [informal, but OK in formal writing in the context of smartphone apps]
apropos [one word]
arithmetic-logic unit (hyphenate, s. acro ALU)
artifacts [not artefacts]
ascendant (-ant preferred)
audience [treated as sg. when refered to as a unit, treated as pl. when referring to
     individuals: "the audience showed *its* appreciation" versus "the audience rushed
     back to *their* seats," cf CMoS]
autoincrementing [not listed in M-W but in analogy to *autoimmune, autoignition*, etc.]
automata (preferred to automatons)

B
back-lit (from back-light)
backtracking
band-limited (adj)
band-pass
bandwidth (abbreviation is lc bw)
bar line
Baroque [init cap, CMJ Style change ca 2014]
BCE (see acro, no need to expand). 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)
birds-eye view
bit-wise
Bluetooth [init cap]
bottom-up [hyphenate, use N-dash in sense of *from bottom to up*]
bourdon (noun only) [in the sense of *sustained sound*]
Bourges festival lc f
Bourges's (singular foreign word ending in s, add apostrophe s for possession)
break-point functions [note hyphen]
broad-band (adj)
built-in
bull's-eye cursor
bus (pl. buses, not UK-style doubled-s)
by-product
byte, kbyte, Mbyte, Gbyte, Tbyte abbr. as "B," giving kB, MB, GB, TB (not kb, etc.)

C
card-frame
Cartesian [cap c]
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 [publisher, but since 2010 styled *Edition Peters*]
changeable
channel orientation
channeled (one l)
chapter xx (lc, in Book reviews)
chorusing (one s)
chronos protos (roman)
clarinetist (one t)
classic sono (roman)
clear-cut
click-and-drag interface
clock time
co- prefixes closed (*coauthor, cochair, coeditor, coevolutionary, coroutine, coworker*)
colossal
comb filter
compact disc [no k, can use acro *CD* w/out expansion]
compact disc read-only memory [can use acro *CD-ROM* w/out expansion]
compandor [portmanteau word for compressor-expander, s/b clarified in text]
computer-assisted composition (can use acro CAC if AU prefers)
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
continuum (pl. continua)
control-flow constructs
controlled (2 ells in US usage, cf. M-W)
controversies
conversion system
converter [not *convertor*, cf. M-W]
coprocessor
copy-protect (hyphen when used as adj. before noun or when used as verb)
copy-protection
credence
criterion (sg., use *criteria* only as pl.)
cross section (n. open, hyphenate only as adj. before noun)
cross-fade (hyphenate both n. and v.)
cross-product latch
cross-staff beaming
crossover
cross-validation (hyphenate following CMoS)
cuing (no "e")
cutoff
CX5M (no hyphen, like DX7)

D
DARMS data swapping (leave open gerund + obj.) [cf. acronym list for expansion]

DAT recorder [open, acro generally not expanded; but cf. acronym list if tempted]
data [plural n., conjugate accordingly]
database
data entry (open as n., hyphenate only as adj. before n.)
dataflow (closed as compound n. or adj., but open when the sense is verbal e.g.,
    "when the data flow between modules")
dB (decibel)
decelerate
decision making (n.), decision-making (adj.) (CMoS 7.85 noun+gerund; note that
    CMoS and M-W disagree here, but following the former.)
degrees (spell out, don't use degree symbol with F)
delay-time (hyphenate as compound adj. before noun)
Denis Smalley (not Dennis; no accent)
descendant (-ant as n [*a descendant of Bach*], -ent only as adj. in certain tech. contexts
    that almost never occur in *CMJ*)
desktop music publishing
detuning
Di Scipio (cap D)
dialog box, but dialogue (meaning conversation)
diffuser (preferred to *diffusor*, cf. M-W, unless used in specialized sense)
digital age, the
digital-audio-tape recorder
digital filter algorithm
digital-to-analog converter
DIN connector (normally no expansion)
DIN sync (not DIN synchronizing, normally no expansion)
direct memory access (no hyphen)
direct-to/from-disk transfer
disc (for LPs, CDs, DVDs, e.g., LP disc)
disk (for computer disks, e.g., hard disk)
Disklavier (cap)
discography
discrete Fourier transform (lc "d" and "t" in expansion)
DJing [not in M-W; many references list DJ'ing and other derived forms
    w/apostrophe. We may want to take another look at this in future.]
downloading [closed since around 2015]
downsampled (closed up since 02-2015)
Drumulator (brand name of a synthesizer)
due to (only as adj.; otherwise use "owing to")
dummy head (lc, open; hyphenate as adj.)
DX7 synthesizer (model name uc, closed; synthesizer lc, not *synth*]

E
Eastern music = music of the Eastern hemisphere [⚑ delete?]
edition: "2nd ed." abbrev. in contents, ref., and review titles
e-mail (not electronic mail or email) [mostly in Products, Reviews; hyphenated style
    prefered, following M-W.]
electroacoustic (one word)

embed (preferred to imbed)
enabled ("routines may be enabled")
envisaged: generally prefer *envisioned*, [⚐ delete?]
equalizer
equal temperament [equal lc since 2011]
equal-tempered scale [preferred to *equally tempered scale*]
Equation 3 [always spell out; not Eq. or Eqn.]
error-prone (following CMoS, hyphenate as adj. before n.; as predicate *manually*
    numbering figures can be prone to error)
Ethernet [init cap]
event-list (always hyphenate)
event-related potentials (ERPs)
ever-changing
ex aequo (et bono): legal term, lit. *according to what is fair (and good)* (rather than
    simply legal, equitable). Can use term but AU should include brief explanation
    for readers.
experimentalism (lc)

F
fax (lc)
field-descriptor [hyphenate as adj before noun; otherwise open]
figure-of-eight: UK usage, prefer US-style *figure eight* [open unless as adj. before n.]
filter band
filter bank [open except when used as an adj. phrase before noun]
Finder, the [Mac OS: always with def. art.]
FireWire [InterCap]
firstly: -ly is UK-style; use "flat" adverb *first*. Likewise with *second*, *last*, etc. (not
    "secondly," "lastly"]
first prize, second prize (lc: these are generic terms, only cap proper names,
    e.g., *Nobel Prize*.)
flats and sharps: use Unicode symbols where appropriate (See "Musical Notation
    and Terminology" in CMJ Style Guide)
flautist/flutist: use US-style *flutist*, but if appropriate in context consider *flute player*
    instead.
flutter-tongue, -ing [always hyphenate]
font names use roman Title Caps, no quotes, e.g., Palatino
force sensor [open]
foresee [⚐ — this is std. M-W, do we really need this?]
formant-wave function (Engl. trans. for synthesis techinque FOF, note *formant* rather
    than "format") [when used as adj. before n. completely hyhpenated: *formant-*
    wave-function synthesis
Formes [programming language… all caps when introduced in *CMJ* in 1984, but in
    the 21st centure we would only use init cap. ⚐ archaic, delete?]
Fortran [init cap only, see Style Guide on "Capitalization" and acro list]
Fourier transform [Fourier is proper noun so init cap, transform lc]
French horn [French is considered proper adj. here, so cap F; horn lc]
FreeMIDI [closed]

frequency-domain distortion [std. hypenation rule]
fret board [open, unless used as adj. phrase before noun]
ft [abbr. for feet. no period, cf. Style Guide on "Units of Measure".]
Fugue No. 6 (Following Holoman [1.1, 1.3] for music titles based on generic terms:
    cap F in Fugue, cap N in No.)
Futurism [init cap]

G
g++ [lc]
Gaussian theorem [cap G from proper adj.]
generalized time function (GTF)
Gestalt psychology (cap); gestalt (as adjective, lc)
Gigabyte or GB, Gigahertz or GHz, etc.
GNU [all caps; cf. acro list]
grace-note beams [hyphenate adj. phrase following std. rules]
grains per second [open, but std. rules when used as adj before noun: *a 1,000-grains-
    per-second rate* (that's a lot of hyphens, consider recasting]
grand canonical ensemble [lc, open unless used as adj. before n; in that case
    hyphenate *grand-canonical-ensemble*]

H
half step (n) no hyphen unless before a noun (as adj), half cadence, half note, half
    rest
hand-made (adj)
hard drive (open)
HDLA uses indef. art. "an" [not "a," following CMoS: pronunciation of acro
    determines which indef. art. to use.]
hexadecimal notation
high-speed [std. rule for adj. phrase before noun]
higher-order spline interpolation [hyphenation of *high-order* follows std. rule for adj.
    phrase before noun]
high-pass [as adj.]
home-built [as adj., std. rule]
home-grown [as adj., std. rule]
homogenization: process of making homogeneous
hyperbola (a plane curve)
hyperbole (excessive exaggeration)

I
ID identification (not id.)
idiosyncrasies
impedance
impenetrable
improvisation [US/Oxford spelling is with "s," the *-vise-* component is not even
    remotely related to the Greek root giving the *-ize* spelling in *organize* etc.]
in (abbr. for inch. No period. Spell out if ambiguous otherwise.)

incompatible
inflection
infrared
inkjet printer [inkjet closed]
inline / in-line [closed for computer technology: *inline cache*, *inline function*;
    hyphenate in contexts such as automotive motors: *in-line six-cylinder engine*;
    closed with skating (rare in CMJ:-). Refer to M-W in case of doubt.]
inquire, inquiries, inquiry (use US spelling, not UK *enquire*)
Internet (there is only one Internet, so treat as proper noun and init cap)
interrupt-driven [as adj. phrase before noun; std. rules]
istesso tempo
*i*th (only i is italicized, not th)

J
just intonation (lc—change in style for consistency [we write *equal temperment* etc. lc]
    and to match common usage. Care must be taken that the context in which the
    phrase is used is unambiguous and that the discourse is not about *only intonation*
    or *fair-minded intonation* or any of the other common synonyms of *just*.)

K
kilobyte: either spell out or use abbreviation *kB* (lc k, uc B); don't use informal
    semiabreviation *kbyte*.
kid: informal, prefer *child*, *schoolchild*, *adolescent*, *youth*, or other synonym (Q to AU if
    necessary to pinpoint a specific age group).
kilohm: either spell out or use abbreviation *kΩ* (lc k, uc Greek omega); don't use
    informal semiabbreviation *kohm*
Klangkunst (ital.)
know-how (hyphen, per M-W)

L
laserdisc
leitmotiv (in italics)
leverage: jargon (except in the technical sense of using borrowed capital for an
    investment, something rarely discussed in CMJ). Use *take advantage of* or other
    synonym.
-like: nonce compounds use hyphen, but many fixed forms are closed (*childlike*,
    catlike). Consult M-W in case of doubt.
line-segment interpolation (hyphenated, following std rule for adj. phr.)
Linux (init cap)
Lisp, also MIDI-Lisp, Lispfront, XLisp, Common Lisp [all caps is so 1960s]
live/nonlive, electronic/nonelectronic, real-time/non-real-time (all as adj.)
    following CMoS 7.85 all closed except non-real-time.
live-coding (adj.) (genereally hyphenate — we made a deliberate exception to this
    rule in the "Live Coding" special issue and left it open there, because the term
    was so ubiquitous. But otherwise back to CMoS 7.85 rules about hyphenating
    adj.-part. combinations when used as adj. before a noun.)

long-term (adj., hyphenate)
longtime (adj., closed fixed form, cf. M-W)
look ahead / lookahead: open as v. in the conventional sense *to think about what will happen in the future*; in backtracking and parsing algorithms etc. closed (latter is a style change 2017 to reflect current usage in technical writing)
look-alike (n., hyphenate following M-W)
lookup (n., closed following M-W)
low-level (adj., hyphenate as adj.phr. before noun following CMoS)
low-pass (adj., hyphenate as adj.phr. before noun following CMoS)
Lycra (trademark, so init cap [but no ™ symbol]. Generally prefer to something like *elastic polyurethane fabric* simply because the tm is more widely recognizable.)

M
m (abbr. for meters. No period.)
Mac / Macintosh [Usage depends on what period in Apple's history the discourse refers to: Apple consistently used the longer form up through the mid-1990s (but introduced the iMac a year or two earlier). By about 1997, with the introduction of Mac OS 8, the abbreviated form was used for the OS, while hardware still used the longer form. After about 1999 all hardware was also branded with the abbreviated name. Current *CMJ* articles will almost exclusively refer to *Mac* hardware and OS, but care must be taken in formal essays to follow the style appropriate for the period discussed, particularly in historical reviews such as the article on "The Hands" in 40:2. The new style may take some getting used to from editors who were involved with Apple docoumentation in the 1980s.]
Mac OS X 10.5 (Apple's official nomenclature, despite the redundancy between X and 10)
Mac Pro (open, following Apple's corporate style since 1999; cf. discussion on Mac/Macintosh)
macrotheory (closed, see general notes)
mail forwarding (n., but hyphenate adjective: *mail-forwarding software*)
man–machine interface [en-dash, indicating *man to machine* (or vice versa)]
Markov chains (cap M, Markov is a proper noun)
markup
Marseille (no final s, following conventional English spelling)
master's degree (lc in text, but cap Master's thesis in references)
Mathews, Max (single "t")
Mathews violin (no apostrophe)
Max / Max/MSP: Like the Mac/Macintosh dilemma, style depends on which version of the software is being discussed. *Max* was the original commercial software; around 1997 (version 4) MSP became an optional add-on; somewhat later *Max/MSP* was sold as a unit and named accordingly; with version 5 (2008) the name reverted to *Max*. Most current articles will be using <u>*Max*, but care must be taken with historical reviews. Query AU in case of doubt.</u>
Max Mathews' legacy (no "s" after apostrophe, see Style Guide discussion under "Apostrophe")
MATLAB (all caps—corporate style)
megabyte or MB
meantone temperament (meantone is a fixed formation, closed)

mechatronic (adj), mechatronics (n).

media pl., for singular use *medium*

memory drive

microedit (v — nonstandard English, so either needs to be introduced as a technical term [italic at first occurrence near definition] or treated as an informal nonce term [scare quotes at first occurrence])

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

MIDI Manager (Apple)

MIDI standard, General (cap G)

MIDI-Lisp

MIDIfied (generally treat as informal nonce term w/scare quotes at first occurrence)

midmeasure

msec (abbr. for milliseconds. No period. Not "ms.")

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

minus (use minus symbol before -60dB)

minuscule [word come from "minus" not "mini"]

MIT Press, The (include def. art. with init cap in Products of Interest, New Publications, etc., Not just "MIT Press." Similarly: The MIT Press Journals. In References omit def. art.)

Mix Out jack (uc M, O, lc j "an output jack" ⚑ — obs.?)

M.M. (usually prefer *bpm*, but appropriate when referring to tempi in instrumental music, etc. Exceptionally, use periods with this abbr.)

mm (abbr. for millimeters. No period.)

modeled, modeling (single "l"; don't use UK-style double-l)

modernism, postmodern (lc)

monaural, monophonic

Montreal (no accent on e, following English conventions)

more or less (adv., open)

motivic (not motivical)

MPEG-1, MPEG-2, MPEG-4, etc. (hyphen+digit; also see acro list)

MP3 (for MPEG-1, Audio Layer 3; all caps when in text refering to file format; lc as file extension)

multi- compounds usually closed up (multilevel, multitrack, multitimbral, multitouch, multirate, etc.), DO use hyphen with double "i"s: multi-institutional (cf. CMoS XVI 7.85)

multiplier/accumulator (rare case where slash is permitted)

musician–machine interface (en-dash)

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

Music V (prog. lang.)

Music 11 (prog. lang.)

Music N (in quotes at first mention, then just roman afterwards) (change in style September 2015; break with convention that "variables" s/b italicized; usually in nocutions like *the "Music N" family of programming languages*.)

N

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

narrow-minded (hyph as adj. before n.)

near-instantaneous (hyph as adj. before n.)

New Age

neoromanticism / neo-Romanticism — *romanticism* is lc when used to suggest attitude or philosophical orientation, and *neo-* prefix is then closed; use cap "R" when refering to the specific period in music or art history, in which case the *neo-* prefix must be hyphenated. (cf. Holoman re r-vs.-R, CMoS for hypen-vs.-closed style).

NEWCOMP (all caps, but ⚑ obs.?)

NeXT, NEXTSTEP (NeXT, Inc. was maddeningly inconsistent in style depending on context; observe correct style carefully; thankfully rare nowadays)

nighttime (change in style 2017: closed following US conventions [hyphenation is UK style only])

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

nodal

non- compounds do not use hyphen except (1) before proper nouns e.g., *non-Western* or (2) added to an expression that already requires a hyphen e.g., *non-equal-tempered*. (Cf. CMoS XVI 7.85 and M-W). Further examples:

> *non-computer-using, non-processor-request* (NPR) adj., *non-real-time* (adj), *nonstandard, nonsmooth, nonpreemptive, nonsituated*

normality (preferred to "normalcy")

North-Holland Publishers (but in References just *North-Holland*)

note head

note list

note mode

note number

note pad

note process (but hyphenate as adj. before noun: *note-processing algorithm*)

note-off, note-on

note values (open, change to Guide 2017 [change in *CMJ* much earlier])

*n*th (only n is italicized)

number 10 (as number in an enumeration, not as quantity, use digits; in the sense of, e.g., *the tenth study*)

O

odeint [C++ library for solving ordinary differential equations, normally all lc]

offered (but preferred, referred)

offload, v., offloading, offloaded, etc.

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)

omni- most compounds with prefix *omni* closed: omnidirectional etc.

online (not on-line; style change 2011)

on-screen (hyph)

onboard / on-board: hyphen in trad. sense of available on a ship, aircraft, etc.; closed in the sense of *onboard computer*. (There is also a verbal sense, usually in closed style, indicating procedures to integrate a new member or employee into a team or organization, but better to use a more formal term for this sense)

one-half hour (adj.)
one-tenth of an octave (n, use hyphen too)
operational-amplifier circuit (generally avoid the more informal *op-amp*
    abbreviation, unless the term comes so frequently as to make the formal term
    tedious)
option-click (n., v. hyphen)
opto-isolator (opto- compounds usually hyphenated, unlike most other prefixes)
OS X (but "Mac OS X" at first occurrence; if appropriate, add specific version after)
other-worldly
overfitting (closed: not in M-W but thus in most tech. lit. and following pattern from
    overact, overarching, etc.)
overworked (closed, change 2017 to follow M-W)
owing to (used to modify verb, can begin sentence; "due to" is incorrect except
    when modifying a noun)

P
palette (artist's 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 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-formant speech synthesizers [often seen open, not least because the seminal
    publication on the technique by Dennis Klatt did so, but the ambiguity of parsing
    a four-word unhyphenated phrase is deemed more problematic than inserting
    one punctuation mark for to aid in disambiguation]
part two, part three (of book) --- lc in text
Pascal (init cap)
Peer International Corporation [publisher; use full name in New Publications, etc; in
    References *Peer International* is sufficient.]
percent [spell out in text, but *%* OK in tables or where multiple percentages are
    given in short succession — style clarification 2017]
pfields ["parameter field" in many of the "Music N" family. Style change 2017 to
    match most common style in other literature]
phase vocoder (n.)
phase-coherent (adj.)
phase-correct (adj.)
phaser (preferred) or phasor
phase-shift (v.), phase shift (n.), phase shifter
PhD
pickup
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
port (n.), interface that translates software into another version or operating system
PortAudio
position sensors
post-: compounds formed with this prefix are normally closed:
    postmodern, *postprocessing*, *postproduction*, *posttonal*
    [Style change to follow M-W and CMoS starting ca. 2012]
PostScript
power-up (n. or adj.); power up (v.)
    for Pound sterling, Unicode symbol £.
    Practitioner
pre-: compounds with this prefix are normally closed [Style change to follow M-W
    and CMoS starting ca. 2012]
    precompiled, *preequalization*, *preperturbed*
    ,*preemptive*, *preestablished*, *preexisting* (closed, double "e" notwithstanding!)
preamplifier (*preamp* OK if the formal term occurs so frequently as to become
    tedious, take care that the change to the informal term doesn't jar… e.g., don't
    switch forms midsentence. Editorial discretion required. Also, don't use *amp* on
    its own, nor *op amp*.]
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
pseudo-: compounds with this prefix are normally closed [Style change to follow M-
    W and CMoS starting ca. 2012]
    e.g. *pseudocode*, but *pseudo-Gaussian* (hyphen when used before proper noun)
publicly
pull-down (adj.)
pulse tempo
pulse width (open like skirt width, not like bandwidth)
Pd (see acro list)
pure-pitch music
pursuing

Q
quarter tone, quarter note, quarter rest: no hyphen unless used as adj. phr. before n.
QuickDraw [note interCap "D"… technology used in the Macintosh Operating
    System, obs. but might come up in a historical review]

R
rack-mount
rack-mountable
radiativity --- vibration
re- (compounds closed, no hyphen, not even before "e": *reemerged* following MW)

read after read [with hyphens when used as adj. phr. before noun]

real time / real-time / Real-Time [open as noun, also as adj. not followed by noun; hyphenate as adjective followed by noun. When using Title Caps, also uc "T" following CMoS]

recitative

retrofit (avoid retrofittable)

rallentando [pl rallentandi; no italics]

Roland Corp.

roll-off [updated, following M-W, to hyphenate even as n.]

Romantic period [cap R, style change 2015 to follow Holoman, M-W, etc.]

root mean square / root-mean-square (n. usually acro w/out expansion, but as adj. phr. often expanded, in which case hyphenation needed. Try to avoid use as verb [informal], but allow if alternatives would be awk. Verbal forms hyphenated.)

root process (open as n., hyphenate if used as adj. phr. before n.)

root-position triads [*root position* as n. would be open, but here as adj. phr. before n., so hyphenate]

rosined [p.pt. of verb meaning *apply rosin to bow of stringed instrument*]

runtime [closed for adjectival use or noun use when standing for *runtime system*. Open when representing a point in time: *The error did not manifest until run time.*]

S

sample-to-disk (hyph. before noun)

sampling-rate system

Samson Box

scalewise [closed, see entry at -*wise*]

Schenkerian analysis

Score-11 (prog. lang.)

sec [abbr. for seconds. No period. Not "s." Deliberate departure from SI.]

second-line pitch

second-hand

section 1, section 2, etc. [*section* lc in text when refering to numbered sections in other papers; when refering to named sections (or subsections or subsubsections) in the same article, cap with the style *Section "«Name-of-Section»"*]

semi- (compounds with *semi-* almost always closed; hyphenate when prefixing words starting with *i*):
semiautomatic, semi-improvisational, semitone, semiwild

sequence orientation

serviceable

setup (n.)

shift-click (v., n.)

side 2 (of a recording on disc)

sight-read (v)

signal processing / signal-processing [hyphenate as adj. phr. before noun, else open]

sinusounds

slendro

slew rate / slew-rate [hyphenate as adj. phr. before noun, else open]

Software titles: Nightingale 1.02 or version 1.02

sonifier

sonify (v.)

sound [most compound phrases starting with *sound* open unless as adj. phr. before
    n., in which case hyphenated]
    sound card, *sound contour*, *sound field*, *sound file*, *sound imaging*, *sound space*
    but: *soundproof* [closed, fixed form], *soundshape* (?), *soundsheet* (?)
    and: *sound-synthesis technique* (hyphenate. adj. phr. before n.)
space-time [adj. phr. before n.]
SPARCstation (follow idiosyncratic brand style)
speaker [in the sense of a *loudspeaker*, rather than a person speaking, prefer the
    longer, formal term. But if the term is used so often as to become tedious, OK to
    switch to informal term. See, for instance, usage in the HDLA special issues, 40:4
    and 41:1.]
spectacle
square centimeters and square inches with units --- cm^2 (superscript) and in^2
square wave (open, but hyphen as adj. phr. before noun)
staff (pl *staves*) [do not use *stave* as sg.]
standpoint
start-up time
state of the art (hyphens before noun)
stateful (OK in the context of finite automata and state machines, otherwise jargon to
    be avoided)
step time / step-time [open as n., hyphenate adj. phr. before n]
Studer/Revox
-style compounds: use hyphenate
substantial, insubstantial
sub- compounds: closed [style change 2013, only hyphenate with proper n. or
    digits]:
    subband, *subchord*
    but: *sub-Saharan*
subtly (no "e")
super- compounds: closed for most fixed forms [style change 2012]
    superfast [OK if used as tech. term, not in informal sense], *superoscillation*
    but *super-responsive* [OK if used as tech. term] *super-ascendant*, *super-descendant*
supersede (no "c")
surround sound (n), surround-sound (adj)
suspended compounds take hyphen
switchable
Symposium [cap s when proper noun]
sync-to-tape (sync OK in compounds, otherwise *synchronize*)
synaesthesia, synaesthetic
system variables
System 7 [Apple – for old operating systems only, style used ca. 1991; older OSs
    were styled *System Software* (versions 2-6), and *Macintosh System Software* (orig.
    vers.); later *Mac OS 8* and *Mac OS 9*; still later versions see entry under *OS X*]

T
table look-up (hyph. before nouns)
tam tam
Technics (a company)

telephone (write out before number in Announcements.)
temperaments --- such as meantone, well, equal
tempo MM60
Terabyte or TB
test port
theater (use US spelling)
theremin / Theremin (instrument lc, but capitalize name of inventor)
threshold
timbral [adj. from timbre]
timbrally
time base [normally open lc]
time code
time design (n.)
time map
time signature
time tagging [gerund]
time-domain distortion
time-domain output waveforms (one hyphen)
time-invariance
timesaver [fixed form, closed]
time-scale verb
time span [normally open]
time-tag (noun)
time-waveform
top-down [adj., but *from the top down*]
touchscreen
tour de force [in italics]
track orientation
trade-off [hyphenate]
trajectory
transferred
TrueType [font format, interCap]
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
Ubuntu [init cap for operating system, also for brand names; lc as philosophical term]
ugen [all lc]
UK [no periods]
ultra- compounds closed [style change ca. 2012]: *ultramodern*
under- compounds closed [style change ca. 2012]: *underrepresentation*
upbeat
upload [following M-W, all v. and n. forms closed]
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 [init cap only; style change ca. 2012]

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

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*, *wavetable* [wavetable new, not yet in
    M-W but more common closed.]
wave-field synthesis system [lc since ca. 2012]
Web (not web, if referring to World Wide Web)
Web site (not website)
well-tempered (adj. before noun; open after noun)
well-preserved (adj. before noun; open after noun)
Western music = music of the Western hemisphere [⚑ delete?]
wet/dry mix [usually avoid slash, but OK in fixed forms like this]
whole note / whole-note [hyphenate only as adj. phr. before n.]
whole rest / whole-rest [hyphenate only as adj. phr. before n.]
widely used (all -ly adverbs remain open)
width (compounds mostly open: *skirt width*, *pulse width*, but *bandwidth*)
Wi-Fi [hyphenated in M-W, also far more common style in COCA]
-wise [fixed forms listed in M-W closed: *clockwise*, *otherwise*, *slantwise*, *dollarwise*;
    nonce compounds hyphenated. Consult dictionary in case of doubt]
woodblock
workaround (n)
work in progress (noun plus prep. phrase)
workstation
worldwide (closed, except in World Wide Web)
WWW World Wide Web (initial caps, exceptionally no hyphen)

X
x-axis (variable in italics)
XLisp
X-ray (hyph.)
xy pattern (variables in italics)

Y
y-axis (variable in italics
year by year (adv); hyphenate when adj
Yin algorithm (not all caps)

Z
z-cell
Z-transform [discrete-time equivalent of Laplace transform, cap Z]
zeroes, zeroth (ordinal)
zip file

0–9
3-D printed [keep this compound adjective open: "we used a 3-D printed clip"]
1-mil tape [=0.0254 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" (use straight ["dumb"] quotes 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).

    ACRONYMS and INITIALISMS, COMMON and NOT-SO-COMMON

    Acros with expansions in parentheses do not necessarily require expansion;
expansions listed with an arrow (→) do require expansion at first use (typically
expanded form followed by acronym in parentheses). Also note capitalization used
in the expansions. Notes about context given in square brackets.

Plural forms of acronyms by adding lc(!) "s"

AAIS → advanced AI system
AC (alternating current) [only expand if context doesn't make meaning clear]
ACM → Association for Computing Machinery
A/D/A → analog-digital-analog [generally A/D/A conversion]
ADC (analog-to-digital converter [or conversion; note hyphenation])
AI → artificial intelligence
AIFF → Audio Interchange File Format
AIFC → compressed AIFF [expand AIFF if not previously mentioned]
ALU → arithmetic-logic unit
DAC, D-A = digital-to-analog
ASCAP → American Society of Composers and Performers
ASCII (American Standard Code for Information Interchange)
ATN → augmented transition network [hyphenate ATN-parser]
AU → Audio Units (Mac OS X plug-in format, as distinct from the older audio file
    format introduced by Sun and mostly used with Unix computers, the latter is lc
    and not expanded since it's not actually an acronym.)

BASIC [all caps (exception to rule for prog. langs); don't need expansion]
BCE (before Christian era)
BMI → Broadcast Music, Inc.
BNF → Backus-Naur form
bpm (beats per minute) [style exception: lc is usual style for this acro]

CAC → computer-assisted composition
CBR → continuous binomial representation
CMJ [acro always italicized; see further notes under Style and under Spelling]
CCRMA → Center for Computer Research in Music and Acoustics
CDA → compact disc audio track [sound file format]
CLOS → Common Lisp Object System [expansion w/caps]
CMN → common music notation
CD (compact disc, generally don't expand)
CD-ROM [hyphenated] (compact disc read-only memory)
CPU → central processing unit

DAC (digital-to-analog converter)
DARMS → Digital Alternative Representation of Musical Scores
DASH → digital audio stationary head
DAT (digital audio tape [usually with *recorder*])
DAW → digital audio workstation
DC (direct current)
DFT → discrete Fourier transform
DIN (almost never expand: German Industrial Standard [Deutsche Industrie-Norm])
DMA → direct memory access
DRAM (dynamic random-access memory, normally not expanded; cf. RAM)

DSP → digital signal processing [expansion may become optional]
DXi (DirectX Instrument [plugin])

EEPROM (electrically erasable programmable ROM) [expand if surrounding text
    doesn't provide enough context]
EPROM (erasable programmable ROM) [expand if surrounding text doesn't provide
    enough context]
ERP → event-related potential (note hyphen, freq. pl.: ERPs, …potentials)

FFT → fast Fourier transform; also DFFT, STFFT, IFFT (digital, short-time, and
    inverse FFT)
FIR → finite impulse response [filter; always open]
FLAC → Free Lossless Audio Codec
FOF → formant-wave function (acro from Fr. *fonction d'ondes formantique*)
Fortran (Formula Translator, only expand if AU has compelling reason to do so)

GCE → grand canonical ensemble [cf. main Spelling Guide re open-versus-
    hyphenated usage.]
GmbH (Gesellschaft mit beschränkter Haftung) [German for *company with limited
    liability*, observe mixed case, unlike English not set off by comma from company
    name. No expansion when used with name of a company; when used as an
    independent noun, text should provide enough background for readers
    unfamiliar with term.]
GNU (generally not expanded, unless AU wants to wallow in the silly recursive
    expansion *GNU Is Not Unix*)
GPIB → general programmable interface bus
gps → grains per second [exceptional lc acronym]
GRM → [Le] Groupe de recherches musicales (include or omit French article
    depending on context, but if included then uc; Groupe init cap in any case, rest
    always lc, following preferred French capitalization rules)

HD → harmonic distortion
HTDM → host TDM (see TDM)
HDLA → high-density loudspeaker array [see spelling list re: indef. art.]
HTML → Hypertext Mark-up Language
HTTP → Hypertext Transfer Protocol [acro in text all caps, exp. all caps, but lc when
    used as part of URL]

ICMC → International Computer Music Conference (when used in text and
    specifying year, use four-digit format; in References see discussion under
    "Conferences and Proceedings")
IEEE → Institute of Electrical and Electronics Engineers [no need to expand in
    References section, but expand when used in body text]
IIR → infinite impulse response [filter; always open]
IMC → International Music Council

INA → [L']Institut national de l'audiovisuel (include or omit French article
    depending on context, but if included then uc; Institut init cap in any case, rest
    always lc, following preferred French capitalization rules)
INA-GRM → cf. INA and GRM; although slash is often used when joining the two
    institutions, the organization's own preferred style is to use a hyphen.
IRCAM → Institut de Recherche et Coordination Acoustique/Musique
ISCM → International Society for Contemporary Music
ISPW → IRCAM Signal Processing Workstation [try to avoid the situation where
    both ISPW and IRCAM need to be expanded simultaneously]

KTH → Royal Institute of Technology, Stockholm (generally not necessary to
    include Swedish expansion, *Kungliga Tekniska Högskolan*)

LCD → liquid crystal display OR lowest common denominator [both expansions
    common, but include expansion at first occurence to disambiguate]
LFO → low-frequency oscillator
LPC → linear predictive coding
LTI → linear time-invariant [adj. phr. describing a system, theory, etc].

MAS → Mark of the Unicorn Audio System (a Digital Performer plug-in format, but
    lc when used as file extension. ⚑ — obs.?)
MIDI (musical instrument digital inteface — generally no need to expand in this
    day and age.)
MO → magento-optical
M.M. (Maelzel metronome, rarely expanded, use periods [exception to normal style
    for initialisms])
MPEG-1, MPEG-2, etc. (Motion Pictures Experts Group — in some cases better to
    give acro first because of the hyphen-digit classification that follows on the base
    acro. Alternately, use expansion in text near acro so reader can identify the acro–
    expansion relation.)
MTC → MIDI time code (if MIDI needs to be expanded, aim to do that earlier in the
    text rather than a double expansion.)

OGG [not an acronym, but all caps OK; cf. spelling list]

PCM → pulse-code modulation
PCMCIA → Personal Computer Memory Card International Association
Pd [exception to normal acro rules: lc "d"] → Pure Data
PLOrk → Princeton Laptop Orchestra (idiosyncratic style, as with most laptop
    orchestras, but other laptop groups must be checked case by case for preferred
    style.)
PM (post meridian/after 12:00 noon; never normally expanded) [all caps, no
    periods]
PO (post office [box], never normally expanded) [style change omitting periods to
    follow M-W and be consistent w/other acros]
PROM → programmable read-only memory

RA → RealAudio [RealNetworks streaming data]

RAM → RealAudio metadata

RAM (random-access memory, normally not expanded unless context unclear or
      there is a real concern about ambiguity); also SRAM, DRAM

RAR read after read (hyphenate if exp. used as adj. phr. before noun)

R. D. (insert space between letters like P. O.)

RISC → reduced-instruction-set computer (note hyphenation)

RMS (root mean square, not normally expanded; but see expansion in word list re:
      hyphens vs. open; some AUs may lc acro but *CMJ* uses all caps)

ROM (read-only memory, not normally expanded)

RS-*nnn* (recommended standard; usually hyphenated to a number. RS-232 is an
      archaic standard defining serial communications. No need to explicitly expand,
      but the word "standard" somewhere in the vicinity to give context is helpful.)

RTAS → Real Time Audio Suite (a Digidesign Pro Tools plug-in format)

SCAN → Small Computers in the Arts Network

SCC → serial communications controller OR storage connecting circuit [expansion at
      first occurrence to disambiguate, hopefully we don't get both in the same article]

SCSI → small computer system interface

SDS → Sample Dump Standard

SDII → Sound Designer II (sound file format)

SIMM → single in-line memory module

SMPTE → Society of Motion Picture and Televisioin Engineers

SNFF → standard notation file format

S/PDIF → Sony/Phillips digital interchange format

SPL → sound pressure level [can omit expansion if context is clear, e.g., in a table
      listing dB levels; some editorial discretion required]

SRAM (static random-access memory, normally not expanded; cf. RAM)

STEIM → Stichting Elektro-Instrumentale Muzeik

STFA → short-time Fourier analysis [*CMJ* has also had this as an acronym for *short-
      time Fourier analysis/synthesis* although the conj. *and* would be pref. to slash, never
      mind that the usage was idiosyncratic.]

TDM → Time Domain Multiplex [a Digidesign ProTools plug-in format, Title Caps]
      or time-division multiplexing [lc]

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

THD → total harmonic distortion

URL → uniform resource locator

VPAB → vector base amplitude panning [not *vector-based*, alas]

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

VSTi → VST Instrument (see VST)

WFS → wave-field synthesis
WMA/WMV → Windows Media Audio / Windows Media Audio Video

XPROD → cross-poduct latch [rare]

CONFERENCES and PROCEEDINGS

In References section, as a rule include neither number nor year as part of
    proceedings title: the year is already stated as part of the author-date header, and
    the numbering of many conventions is not always consistently followed. Omit
    abbreviated or acronym-version of conference (again, most conferences are
    inconsistent about how they include abbreviated names in title from year to
    year). The full title of the conference is usually the most effective way to search
    for proceedings, both online and in libraries.
    When refering to any of these conferences in text, use the same expansions but
    include year if appropriate.
    The goal is a consistent style throughout *CMJ* while providing enough
    information that the interested reader can reliably locate the paper.

AES Conventions: *Proceedings of the* nnn*th Audio Engineering Society Convention*
    [exception to rule about not including conference number: since these
    conventions are biannual, need number for identification.]
AES Conferences: *Proceedings of the Audio Engineering Society International Conference
    on* <<SPECIAL TOPIC NAME>> [Most special topic conferences happen only
    once; so far never more than once in a year, so topic and year should be sufficient
    ID.]
NIME: *Proceedings of the International Conference on New Interfaces for Musical
    Expression*
DAFx: *Proceedings of the International Conference on Digital Audio Effects*
DAGA: *Tagungs-CD der deutschen Arbeitsgemeinschaft für Akustik* [style for
    conferences where proceedings issued as CD only, at least since 2016; style for
    older, print-only proceedings to be determined when needed]
ICMC: *Proceedings of the International Computer Music Conference*
ICMC/SMC 2014: [special case for this one-off joint conference] *Proceedings of the
    Joint International Computer Music Conference and the Sound and Music Computing
    Conference*
ISMIR: *Proceedings of the International Conference on Music Information Retrieval*
    [but the first meeting in 2001 was branded as a symposium: *Proceedings of the
    International Symposium on Music Information Retrieval*]
LAC: *Proceedings of the Linux Audio Conference*
SIGCHI Human Factors: *Proceedings of the SIGCHI Conference on Human Factors in
    Computing Systems*
    [Analogously for other special-interest group meetings. Many of these are one-
    off affairs.]
SMC: *Proceedings of the Sound and Music Computing Conference*