Journal of Singing Guidelines for Contributors

Mission Statement

The Journal of Singing is a peer-reviewed journal that focuses on research in voice pedagogy, history, literature, diction, science, technology, medicine, and psychology. Submissions encompass an array of music genres and performance styles, including but not limited to Western classical music, world music, music theater, jazz, pop, and rock. The Journal also serves as an historical record of the National Association of Teachers of Singing.

Guidelines for Submission

The Journal of Singing welcomes contributions on all subjects relating to the voice, such as—but not restricted to—structure and function, history and literature, scientific and laboratory research, performance, care and nurture, and current and historical pedagogy.

A submission should be of topical interest to a significant part of the journal's readership and advance the literature in its particular subject area. The article should be well organized with a clear statement of purpose in its introduction. It should be documented with scholarly primary or secondary source citations. Wikipedia, personal blogposts, and other non-scholarly citations are not acceptable. First-person pronouns should be avoided unless they are essential to the article.

Human Subjects Research. Authors submitting papers reporting research studies that involved interaction with human subjects must include a statement in their manuscript confirming that the study was carried out with the approval of the appropriate Institutional Review Board (IRB). Include this statement in the 100 word abstract.

Review Process. Articles submitted to the *Journal of Singing* are forwarded to the Editorial Board for evaluation, who have 60 days to do so. A complete list of Board members can be found on the NATS website and in each issue of the *Journal of Singing*. Upon completion of the peer review, the Editor in

Chief makes a final decision concerning publication. Three courses of action are possible: (1) the article is accepted as submitted or with minor emendations; (2) the article is returned to its author for revision; or (3) the article is rejected. All accepted articles become the property of the National Association of Teachers of Singing, a nonprofit organization. Authors receive no remuneration for their submissions.

Advance Online Publishing. Articles on timely topics may be published online ahead of print. Such articles will be assigned a DOI number as well as a volume and issue and published both print and online.

Manuscript Submission through ScholarOne

All articles submitted for publication must be uploaded online through ScholarOne at https:// mc04.manuscriptcentral.com/natsjos. Detailed, step-by-step guidelines for submitting articles to JOS via the ScholarOne site can be read and downloaded at https://www. nats.org/_Library/JOS_Web_Page/ ScholarOne_JOS_step-by-step. pdf. All contributors should read through this ScholarOne guide before submitting a file. If the step-by-step ScholarOne guidelines don't answer all questions, you may email the Journal Production Manager (laurac@nats.org).

Getting Started with ScholarOne

The submitting author and all co-authors must first create a ScholarOne user account. If you are a first-time user, click the **Create An Account** link and follow the on-screen instructions. Retain your username and password to use whenever you submit. If you are unsure whether or not you have an account or have forgotten your password, follow the **Reset Password** instructions on the log-in screen.

Submission Checklist

Use this list to make a final check of your submission before uploading articles through ScholarOne for review

- ☐ Email address for every listed author, plus mailing address for corresponding author
- ☐ Bio (200 words maximum) and author photo for every author
- ☐ Main article file in Microsoft Word format.
- ☐ Endnotes generated using automatic endnote generator.
- □ All figures/examples as separate 300 dpi graphics in JPG, TIFF, EPS, SVG, or PDF format. Be sure to provide captions for all figures.
- ☐ Video/audio files (must be under 50 MBs total; send download links to larger files)
- ☐ All tables (in editable word processing format)
- ☐ Abstract (100 words maximum) & keywords (keywords can be selected from drop-down list)
- ☐ Human Subject Research (IRB) statement, if appropriate.
- ☐ Cover letter (if desired)
- ☐ Anonymize (remove author name) from articles for peer review:
 - Provide separate title page file with all author information
 - Eliminate author information within main article (no byline, running heads, or tracked comments with author name or intials)
 - Do not place author photo and bio within main article file; be sure they are separate files.

Submitting an Article

To submit an article, go to the JOS ScholarOne page (https://mc04.manuscriptcentral.com/natsjos) and click on the **Author** tab at the top of the home page to enter their Author Dashboard. From the Author Dashboard, one may start a new submission, check on the status of previously submitted manuscripts, and read or send journal messages. See the step-by-step guide for more information.

Article submissions must include a title page in a separate file with the name(s), degree(s), and affiliation(s) of the contributing author(s), along with a correspondence address and email address.

Mechanical Requirements

Articles should conform to the following requirements. Manuscripts that do not follow these requirements will be returned to the author for correction before being posted for peer review. The Journal of Singing follows the latest edition of The Chicago Manual of Style. See pages 3-9 for detailed Style Guide.

Microsoft Word. Article files should be provided in Microsoft Word format only. Files sent in any other format (e.g. pdfs, Google docs., Apple Pages) will be returned to the author for reformatting.

Feature article blinding (anonymizing):

All articles submitted for consideration must be blinded for peer review by removing identifying information. All author information should be confined to a separate title page file, and author bio(s) and photo(s) should be submitted as separate files. Avoid running heads or tracked comments that give any indication of an author's name or initials.

Abstracts, keywords, and ORCID identifier. A concise abstract must be supplied with every submission (under 100 words). The abstract should be placed in both the body of the main article file, near the top, and will also be required during the ScholarOne upload. The abstract should not merely be a copy of the article's introduction, but encompass the content of the entire article.

Up to three keywords can be selected and added from a drop-down list in ScholarOne. Authors should provide their ORCID ID if available (list on title page with other author info).

Document formatting. Use 12-point type in Times New Roman or similar standard font. Line spacing should be 1.5 or double-spaced.

Word Count. For a feature article, a range of 3,000-6,000 words including endnotes, but not including the 100-word concise abstract.

Bibliographies. The journal generally does not print bibliographies; therefore, please do not send them with your submission unless they are essential to the

DOIs: Please include DOI hyperlinks in references if they are available.

Gender-Neutral Language. Where possible, the following designations should be used for voice types: instead of female voice and male voice, use treble voice (for sopranos and countertenors) and TBB voice (for tenors, baritones and basses).

Notation of Harmonics, Formants, et al. Authors should employ notation in keeping with the following article: Titze, et al, "Toward a consensus on symbolic notation of harmonics, resonances, and formants in vocalization," The Journal of the Acoustical Society of America 137, no. 5 (2015): 3005-3007.

Pitch Notation. The lowest C on the piano is called C₁; thus, middle C is C₄. Octave designations should appear as subscripts after letter names. Chromatic signs appear as superscripts between the letter names and the octave number subscript (C^{\sharp}_{4} , B^{\flat}_{5}). See page 9 for more information.

IPA. International Phonetic Alphabet (IPA) symbols should be employed to represent all language sounds. Please place all IPA symbols within square brackets; see the "Brief Style Guide" for examples. Please use a Unicode font for all non-Latin characters.

Author bios and photos ("head shots"). Bios and author photos are required for all authors.

The absolute word count limit for all author bios is 200 words. Please do not use honorifics, but delete all titles and letters before and after author names, such as Doctor/Dr., Professor/Prof.; degrees such as MM, DMA; or special licensure such as MD, CCC-SLP. However, it is acceptable to write about such affiliations in prose; for example "is a laryngologist in Atlanta" or "is assistant professor of voice at Wesleyan University."

Author head shots must be 600×780 pixels at minimum.

Graphics/figures. All submitted graphics should be directly related to the content in the article. Do not place graphics within the article file, but supply as individual, separate files in maximum quality JPG, TIFF, EPS, SVG, or PDF format with a minimum resolution of 300 dpi. All graphics will be published in black and white in both print and digital editions, so authors must supply figures and examples that are comprehensible in black and white, and captions must not use words indicating color.

There is a strict 5-figure limit per article, not including author head shots. Graphics are limited to 25 MB per file, so larger graphics must be supplied as as download links.

Tables. There is a strict 3-table limit per article and a permission requirement if they are not the creation of the author; please see below. Use Arabic numerals for both tables and figures with concise captions. Tables must be provided as editable text in Word format, not as embedded graphics. When designing figures or tables, keep in mind the width of a column or page to prevent loss of clarity if reductions are necessary.

Permissions. The author must obtain permission in writing for the use of music examples, illustrations, and lengthy quotations that are not in the public domain. An email from the appropriate person will suffice and should be uploaded with the article files. Please choose the File Type "supplemental file NOT for review" in Step 5 of the ScholarOne article upload.

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A Brief Style Guide and Conventions for the Journal of Singing

The Official Journal of the National Association of Teachers of Singing (NATS)

— Compiled by Theodora Nestorova, JOS Intern 2024 —

Citation Style

The *Journal of Singing* follows the latest edition of *The Chicago Manual of Style*. Please note that Chicago uses two source citation systems:

- 1. the "Notes and Bibliography" System
- 2. the "Author-Date" System.

The *Journal of Singing* uses the "Notes and Bibliography" System. A brief style guide covering the most common issues follows here. Complete information about *Chicago* "Notes and Bibliography" style is available at https://www.chicagomanualofstyle.org/tools_citationguide.html

Endnotes not Footnotes

The *Journal of Singing* places full citations in endnotes at the end of the article under the heading "Notes." Do not place any citations in parentheses within the main body of the article, nor in footnotes, at the bottom of each page.

Citation Numerals and Placement

Citation references in the text must be indicated by superscript number, in Arabic (not Roman) numerals, i.e. 1, 2, 3 etc., not Roman numerals (i, ii, etc.). Citation references must be placed at the ends of sentences (not in the middle) and appear just after the sentence punctuation, not before, with no space. Here are some examples:

- It is important to practice each day.14
- How might gastroesophageal reflux disease affect singers?⁷

Multiple references must be indicated by a single citation number, grouped together in a single note,

and separated in the endnote itself by semi-colons; (see example below in PUNCTUATION/COLONS & SEMI-COLONS.) Finally, do not place citations in abstracts, tables or figures.

Repeated Citations

If a citation is repeated, use the abbreviation ibid for a single work cited in the note **immediately preceding**. If the citation is repeated but is not immediately preceding, use a shortened version—but not so short that the reader could be confused. Example:

- Kate Emerich Gordon and Ona Reed, "The Role of the Pelvic Floor in Respiration: A Multidisciplinary Literature Review," *Journal of* Voice 34, no. 2 (2020): 247.
- 2. Ibid
- 3. Christopher Chabris and Daniel Simons, *The Invisible Gorilla* (New York: Crown Publishers, 2010), 142.
- 4. Emerich and Reed, "Role of the Pelvic Floor," 245

Endnote Generator in Microsoft Word

Authors must use the automatic endnote generator in Microsoft Word. Note: Do not enter citation numbers manually or use any other word processing program (i.e. Google Docs).

Abbreviations

Abbreviations used throughout this document:

- *Chicago* = Chicago Manual of Style.
- JOS = *Journal of Singing*.

	ropio indox for pages 1 10	
Citations and Endnotes4	Names & Terms & Titles	Centuries
Books4	Titles of Books & Journals 7	Musical Terms & Recordings
Articles 4	Conferences/Speeches	Pitches
Websites 4	& Dissertations7	Major vs. Minor
News Sites (i.e. Online Newspapers) 4	Degrees, Certifications,	Flats & Sharps
Punctuation 5	& Fellowships	Opus & Number
Periods & Commas in Quotes	Titles of Office-Holders 7	Measures
Colons & Semi-Colons 5	Honorifics7	
Quotation Marks 5	Numbers	Movement and Dynamic Terms
Block Quotes 6	To Spell or Not to Spell	Composer Names
Scare Quotes 6	Exceptions & Special Cases	Streaming Services, Videos,
Single Vs. Double Quotation Marks6	Age of People8	CD Liner Notes
Italics 6	Decades 8	Miscellaneous

Tonic Index for pages 4-10.

CITATIONS AND ENDNOTES

SUBTOPIC	SOLUTION	EXAMPLE
BOOKS	Order of endnote components for books: 1. Name of author [first name first, not last name first] 2. Title of book in italics 3. (Location (colon): Publisher, Year) in parentheses 4. Comma, page # [if applicable] • Page numbers for books are preceded by a comma, not a colon.	Christopher Chabris and Daniel Simons, <i>The Invisible Gorilla</i> (New York: Crown Publishers, 2010), 142.
ARTICLES Order of endnote components for articles: 1. Name of author [first name first, not last name first] 2. Title of article in quotes 3. Title of journal in italics 4. (Month &Year) in parentheses 5. Page numbers for articles are preceded by colon, not a comma. Also note: • The word "volume" or "Vol." is not needed • "Number" is present, but abbreviated as "no." not "n."		Lynn Helding, "Digital Natives and Digital Immigrants: Teaching and Learning in the Digital Age," <i>Journal of Singing</i> 68, no. 2 (November/December 2011): 72–79.
WEBSITES NEWS SITES (i.e. online newspapers).	Website components must appear in this order: 1. Name of author [first name first, not last name first] and/or name of website 2. Access date spelled out 3. DOI or HTTP URL link • Separate all info. with commas, not periods or semi-colons ";" • no parentheses News Sites (i.e. online newspapers) components must appear in this order: 1. Author Name 2. Title of article in quotes 3. Newspaper in IT 4. Date 5. DOI or HTTP URL link Note: do not add "accessed on"; that is only for websites.	 Example 1). Maggie Jackson, "Running Thoughts," accessed July 1, 2024, https://www.maggie-jackson.com/running-thoughts-5. Example 2). "Balkan Romani," Endangered Languages, Alliance for Linguistic Diversity, accessed April 6, 2016, http://www.endangeredlanguages.com/lang/5342. David G. Savage, "Stanford Student Goes to Supreme Court to Fight for Her Moms," Los Angeles Times, April 27, 2015, http://www.latimes.com/nation/la-na-gay-marriage-children-20150424-story.html.

PUNCTUATION

SUBTOPIC	SOLUTION	EXAMPLE
SUBTOPIC PERIODS & COMMAS in QUOTES COLONS & SEMI-COLONS	Periods are enclosed within quotation marks, not placed afterward. Commas are enclosed within quotation marks, not placed after quotation marks. • When a quotation is introduced by an independent clause (i.e., a grammatically complete sentence), a colon should be used. • Colons and semicolons—unlike periods—follow closing quotation marks. • Lists that are long, complex, or made up of terms rather than single words, are separated by semicolons, not commas. • Multiple references must be indicated by a single citation number, grouped together in	 Miller said, "The breath for singing must be inaudible." Winner calls this "the rage to master," and notes that if you question whether your child has this, they probably do not. Take, for example, the first line of "Filling Station": "Oh, but it is dirty!" There are several ways of denoting this field: singing voice pedagogy; vocal pedagogy; the teaching of singing. Only when we gather the work of several scholars—Walter Sutton's explications of some of Whitman's shorter poems; Paul Fussell's careful study of structure in "Cradle"; and S. K. Coffman's close readings
	a single note, and separated in the endnote itself by semi-colons.	of "Crossing Brooklyn Ferry" and "Passage to India"—do we begin to get a sense of both the extent and the specificity of Whitman's forms. The Endnote for this example is: • Walter Sutton, "The Analysis of Free Verse Form, Illustrated by a Reading of Whitman," <i>Journal of Aesthetics and Art Criticism</i> 18, no. 2 (December 1959): 241–54; Paul Fussell, "Whitman's Curious Warble: Reminiscence and Reconciliation," in <i>The Presence of Walt Whitman</i> , ed. R. W. B. Lewis (New York: Columbia University Press, 1962), 28–51; S.K Coffman, "'Crossing Brooklyn Ferry': A Note on the Catalog Technique in Whitman's Poetry," <i>Modern Philology</i> 51, no. 4 (May 1954): 225–32; Coffman, "Form and Meaning in Whitman's 'Passage to India,'" <i>PMLA</i> 70, no. 3 (June 1955): 337–49.
QUOTATION MARKS	 Generally, use double quotation marks as they are intended: to directly quote a person or source. Do not use quotation marks for slang or 	Richard Miller famously stated that "you must know the physiology behind the art. All the 'pink clouds' in the world won't help you move through the passaggio."
	turns of phrase. See "Scare Quotes" below.	

PUNCTUATION

SUBTOPIC	SOLUTION	EXAMPLE
BLOCK QUOTES	Lengthy quotes (more than about 2 sentences) should be formatted as block quotes this way: Always start a new line Do not enclose in quotation marks Distinguish from surrounding text by indentation (from the left or right) and/or with smaller/different font Use colons or periods as punctuation before block quotes, but never commas	As Barbara Doscher described: I base what I do on what Gauffin and Sundberg call "flow-phonation," which is the optimum ratio of airflow to air pressure (subglottal pressure), for a given frequency and dynamic level. I don't want people to leak a lot of air, but on the other hand, I'd rather have leaky air than not enough air. If you have not enough air, either you're holding back air or you have a fluctuating air stream.
SCARE QUOTES	 Often used to alert readers that a term is used in a nonstandard, slang, ironic, or other special sense. In general, avoid using scare quotes in academic writing. 	My rotary simulation app allows me to "dial" phone numbers.
SINGLE VS. DOUBLE QUOTATION MARKS	 Single quotation marks only have one purpose: They replace double quotation marks inside of other quotation marks. This is typically seen in quotes within quotes, such as when you're quoting a person who's quoting another person. This also applies to titles, when a short work uses the name of another short work in its title. There is no space when using interior, single quotation mark, followed by quotation marks. 	 The speaker told us, "Whenever I'm feeling down, I remember what the poet Rumi said: 'You are not one drop in the ocean. You are the ocean in one drop." "A Retrospective on 'The Road Not Taken' and Its Themes" According to Lydia, "Margot once said to me 'Lydia, you are stupid."
ITALICS	Do not use italics to indicate stress or emphasis. The following are italicized: • Book titles • Journal, magazine, newspaper and periodical titles The following are generally italicized at first mention, then revert to plain text: • Foreign or non-English terms • Technical or uncommon terms • Non-English musical terms	 The Musician's Mind Journal of Voice Time Magazine, The Washington Post She affects a certain sprezzatura in her dress. If laryngectomy (removal of the larynx) is advised, Lento bel canto is not capitalized, but is italicized at first mention.
HYPHEN VS. DASH	Basic Question/Rule: • Does the term modify and precede a noun? – If yes, it should have a hyphen. – If no, do not use hyphen. • Use the hyphen with the prefix "re" only when a) "re" means "again" and b) omitting the hyphen would cause confusion with another word.	Recover from illness BUT Re-cover the dish in the fridge

HYPHEN VS. EN VS.	• Hyphen [-]	"Dover-Calais crossing."
EM DASH	 n = Option + dash [-] m = Option+Shift+Dash [-] The en dash is approximately the length of the letter N [shorter] and the em dash the length of the letter M [longer]. The shorter en dash (-) is used to mark ranges and with the meaning "to" in some phrases. The longer em dash (-) is used to separate extra information or mark a break in a sentence [use it like parentheses]. 	Evidence-based vocal pedagogy is a term that is derived from evidence-based practice—found in medicine—and based on the same principles.

NAMES & TERMS & TITLES

SUBTOPIC	SOLUTION	EXAMPLE
TITLES OF BOOKS & JOURNALS	 Titles of major works like books, journals, etc. should be <i>italicized</i> (this also includes legal cases and some other special names). Subsections of larger works like book chapters, articles, etc. should be put in "quotation marks." 	 Christopher Chabris and Daniel Simons, <i>The Invisible Gorilla</i> (New York: Crown Publishers, 2010), 142. It appeared in the <i>Journal of Singing</i>.
CONFERENCES/ SPEECHES & DISSERTATIONS	Titles of unpublished works—theses, dissertations, manuscripts in collections, unpublished transcripts of speeches, and so on—are set in roman type, capitalized as titles, and enclosed in quotation marks, not italicized.	Carolyn Redman, "Songs to the Moon: A Song Cycle by Jake Heggie from Poems by Vachel Lindsay," (DMA dissertation, The Ohio State University, 2004), 10. "Vocal Pedagogy in the United States: Interviews with Exemplary Teachers of Applied Voice." Order No. 9319941, University of Rochester, Eastman School of Music. http://access.library.m theses/vocal-pedagogy-united-states-interviews-with/docview/304066948/se-2.
DEGREES, CERTIFICATIONS, & FELLOWSHIPS	 Terms denoting student status are lowercased. Names of degrees, fellowships, and the like are lowercased when referred to generically. <i>Chicago</i> omits periods in abbreviations of academic degrees. 	 A master's degree A doctorate A fellowship A master of business administration (MBA) Freshman or first-year student BM, BA, MM and DMA
TITLES OF OFFICE- HOLDERS	 Chicago avoids using capitals whenever possible (known as the "down style"). Generally, uppercase is used only when the title is directly connected to the individual, as part of their name; lowercase is used in a more general sense. 	 NATS President Joanie Smith gave the introduction. Joanie Smith, the current NATS president, gave the introduction.
HONORIFICS	Generally, JOS does not use honorifics (i.e. "Dr.") in the body of the article, just first and last names (at first mention), and thereafter, last name only.	Ingo Titze's research has been fundamental in our understanding of inertive reactance. Titze's seminal research on this topic is listed in the endnotes.

NUMBERS

SUBTOPIC	SOLUTION	EXAMPLE	
TO SPELL OR NOT TO SPELL	 In nontechnical contexts, <i>Chicago</i> spells out whole numbers from zero through one hundred and certain round multiples of those numbers. In science papers that contain a lot of data. numerals may be used in place of spelled out numbers; however, see "Exceptions & Special Cases," below. 	 Thirty-two children from eleven families were packed into eight vintage Beetles. In our study, we found that 38% of 100 people tested reported fatigue. 	
EXCEPTIONS & SPECIAL CASES	 When a number begins a sentence, it is always spelled out. Re: the form one hundred and ten; <i>Chicago's</i> preference is to omit the "and." If a year must begin a sentence, spell it out; it is usually preferable, however, to reword. 	 Two thousand one, two thousand ten, and two thousand fifty. One hundred ten candidates were accepted. In all, 110 candidates were accepted. Nineteen thirty-seven was marked as the beginning. The year 1937 was marked as the beginning. 	
AGE OF PEOPLE	Chicago's preferred style is to spell out numbers for ages of people, but if using numerals, leave out the apostrophes.	Thirties and forties, or 30s and 40s; but not 30's and 40's	
DECADES	Decades are either spelled out (as long as the century is clear) and lowercased, or expressed in numerals with no apostrophe to appear between the year and the "s."	lowercased, or expressed apostrophe to appear The 1940s and 1950s.	
CENTURIES	Particular centuries referred to as such are spelled out and lowercased.	 From the ninth to the eleventh century. However, the 1800s may also be used for the nineteenth century. 	

MUSICAL TERMS & RECORDINGS

TOPIC	SUBTOPIC	SOLUTION	EXAMPLE
	PITCHES	Pitches are noted in capitals.	• The key of G
		Use lower subscript to denote octaves.	• C ₅
	MAJOR VS. MINOR	 Upper- and lower-case Roman numerals indicate major and minor triads. Capitalize the letter of the key, whether or not it is major or minor. Don't capitalize the terms "major" or "minor." However, in some works on musical subjects where many keys are mentioned, capital letters are used for major keys and lowercase for minor. If this practice is followed, the words major and minor are usually omitted. A series of pitches are joined by en dashes (see "Hyphens & Dashes" on above). 	 The V of D major is A major. The vi of D minor is a B minor triad. D minor key middle C The key of G major BM vs. bm The initial F-G-F-B
MUSICAL TERMS	FLATS & SHARPS	• Flat symbols should be formatted by the author as superscripted lowercase "b," and sharp symbols should be noted as superscripted pound signs (#). The JOS Production Manager converts these characters to the proper flat (b) and sharp (#) symbols in the design phase. • Ranges: use en dashes (see "Punctuation: Hyphens & Dashes.")	 A^b major F* minor The arpeggio E-G*-B
	OPUS & NUMBER	 The abbreviation op. is usually lowercased. However, an abbreviation designating a catalog of a particular composer's works is always capitalized. When op. or a catalog number is used restrictively, no comma precedes it. 	 Sonata in E-flat, op. 31, no. 3 Sonata op. 31 BWV [Bach-Werke-Verzeichnis] D. [Deutsch] for Schubert K. [Köchel] for Mozart
	MEASURES	For measure numbers, use: m for a single measure mm. for multiple measures; do not use "ms." since it means "manuscript."	 See m. five in Table 3. For the pitch ranges of this passage, see mm. 4–8.
	MOVEMENT AND DYNAMIC TERMS	General Rule: • Spell in <i>Italics</i>	 In the <i>adagio</i> section, Mozart used triple meter. Subglottic pressure is lessened when singing <i>pianissimo</i> and increased when singing <i>forte</i>.

MUSICAL TERMS & RECORDINGS

TOPIC	SUBTOPIC	SOLUTION	EXAMPLE
COMPOSERS	COMPOSER NAMES	The general rules are, at the first mention of a composer: • Use full names (i.e. not just Mozart) • Include birth and death dates • For living composers, use b. for born. • Thereafter, last names suffice.	 Wolfgang Amadeus Mozart (dates 1756 –1791). Lori Laitman (b. 1955).
TITLES OF MUSICAL WORKS		General Rule: • Long or full works = <i>Italics</i> • Short songs = "Quotes"	 Handel's Messiah "Oh, What a Beautiful Mornin" "from Oklahoma!
RECORDINGS	STREAMING SERVICES VIDEOS (i.e. YouTube) CD BOOKLETS	 Spotify, Naxos, etc. General Rule: See "CITATIONS /ENDNOTES/ WEBSITES." Liner Notes Footnote Template: Author (of Notes) First Name, Last Name, "Liner Notes or Section Title if Applicable," Liner notes for Composer First Name Last Name, Recording Title, Performer/Group/ Conductor Name(s), DATE: recorded Month Day, Year if Applicable, Record Label Name # if Applicable, Release Year 	"The Vocal Point" with host Melissa Treinkman and Nadina Hassan, Official NATS YouTube May 19, 2024, accessed June 20, 2024, https://www.youtube.com/ watch?v=Buh4o_Z2EG4. 27. Sergio Segalini, "The Romantic Dream of Lucie," liner notes for Gaetano Donizetti, Lucie de Lammermoor, Patrizia Ciofi, Alexandru Badea, Nicolas Rivenq, Gregory Bonfatti, Riccardo Botta, Jae-Jun Lee, Orchestra Internazionale d'Italia, Bratislawa Chamber Choir, cond. Maurizio Benini, recorded July 25–27, 1997, Dynamic CDS 204/1–2, 1998.

MISCELLANEOUS

TOPIC	SOLUTION	EXAMPLE
HISTORICAL PERIODS	Historical Periods are generally capitalized, such as the examples to the right:	 the Enlightenment the Grand Siècle the Jazz Age the Middle Ages the Renaissance COVID-19 bel canto is not capitalized, but
		italicized at first mention.
REPRESENTING SPEECH SOUNDS	Use the International Phonetic Alphabet (IPA). Place all IPA symbols within square brackets. Be specific and careful that lower case vowels do not auto-correct to capitalized ones.	• [a] • [i] not [I] unless intentional