

## *Jazzforschung / Jazz Research*

**Eds. Christa Bruckner-Haring, André Doehring**

### **Guidelines for Authors**

For purposes of stylistic consistency, we kindly request that you observe the following guidelines. They will help ensure that your typescript reaches us in a form allowing us to publish your work as efficiently as possible. Please read them carefully before beginning work on your typescript and refer to them as often as necessary as you proceed.

### **IMAGES AND GRAPHICS**

- Images and graphics should be transmitted separately in TIF, EPS or JPG format. They should be at least 300dpi resolution (preferably 600dpi) and of the appropriate size for their placement in the text.
- Please leave a blank space at the appropriate point in the text for each illustration, marked with the illustration number, caption, and source.
- For written musical examples, please also include the original file in a music notation program (preferably Sibelius).
- Unless otherwise agreed, illustrations will be printed in black and white. For this reason, please refrain from using colored lines, frames, or shadowing.
- All responsibility for copyrights and the obtaining of permissions lies with the author; a written confirmation of permission for print and digital edition (e-book) must accompany your text. Please note that simply applying for permission is not sufficient – permission must be granted in writing. The publisher reserves the right to decline to print individual illustrations if permission has not been secured.

### **FORMATTING**

#### **General**

- Please transmit your typescript as a Microsoft Word file, in the Times New Roman font.
- Spelling should be consistently American English.
- Please use 12-point font size throughout the text.
- Longer manuscripts should be divided into sections with subheadings (max. 3 levels).

- Please do not apply any other formatting to the text (hyphenation, line indentation or justification, spacing).
- Please include a separate abstract (max. 250 words) and a short biography (max. 150 words).
- Citations in the running text should be in author-date style (Chicago Manual of Style), in parentheses.
- Footnotes should be used for commentary and explanation; in general, they should occur at the end of the word, sentence clause, or paragraph to which they refer.
- Quotation marks: “...” (not: »...« or “...“).
- Numbers, symbols, and abbreviations should be written without spaces (e.g., i.e., etc.). Use a non-breaking space (Ctrl+Shift+Space) for page numbers (p. XX, pp. XX) that should not be divided by a line break.
- Please use gender-neutral language wherever possible; for purposes of stylistic consistency the use of both genders (he or she; his or her) is preferred.

### Highlighting of Words, Punctuation Marks, Omissions

- Key or technical terms in a particular context can be italicized on their first occurrence. Thereafter they should be set in normal (roman) type.
- Italics can also be used to emphasize individual words (do not use boldface or underlining). Please use italics for emphasis sparingly; when overused they quickly lose their force.  
Example: The following guidelines do *not* apply to literal reproduction in the narrower sense.
- Double quotation marks (“...”) should be used for words, word parts, and phrases that you wish to comment upon.  
Example: The German preposition “ohne” is used with the accusative case.
- Double quotation marks can also be used to separate words, quotations, etc. from the body of the text. Some proper nouns (nicknames, product names, etc.) can also be emphasized in this way.  
Example: The conference was entitled “Jazz Journeys”.
- The titles of events (conferences, festivals, speeches, or discussions) should be written with double quotation marks.
- Names of political divisions, public places, buildings, organizations, institutions, businesses, periods, historical events, etc. should be in roman type (no italics, no quotation marks). Capitalize according to English headline-style usage (first, last, and all other major words – nouns, pronouns, verbs, adjectives, adverbs – are capitalized). Original or transliterated names of institutions included as explanation should not be italicized.
- Use double quotation marks (“...”) for quotes in the body of the text.
- Quotations longer than three lines should be set off as block quotations. Block quotations are not enclosed in quotation marks, but are distinguished from the surrounding text by indentation from the left margin.

- Use single quotation marks for quotes within quotes (‘...’), for translated words or sentences, as well as for terms used in a nonstandard sense – as slang, ironically, or as a play on words, for instance.
- Use parentheses (round) for interpolations in the text body and square brackets [...] for interpolations in quotations to show that they are not part of the quotation, or if you omit a word, phrase, line, or paragraph from a quoted passage.
- Use ellipses ( ... ) with a space before and after: (Windows shortcut Alt + 0133; Mac shortcut Option + ;).
- Use hyphens (-) for compound words (Austrian-American); use en dashes (–) to set off amplifying or explanatory elements (as an alternative to commas or parentheses); use em dashes (—) for periods (1945–1998) and page numbers (pp. 21–37).

## Personal Names, Dates, and Numbers

- Give the full name (first name and surname, in the most common form) when first mentioning a person in the text body; use double quotation marks for nicknames and stage names (Franz Georg Pressler, alias “Fatty George”). Thereafter, only the surname (or stage name without quotation marks, where this is preferable) should be used. Always include the complete first name in the bibliography.
- Dates should be written in the following form:
  - 18 August 2007 or DD.MM.YYYY
  - decades: 1990s (not 1990’s or 1990ies)
  - centuries: 19th century
  - periods: 1945–1998
  - letters in ordinal numbers should *not* appear as superscripts (e. g., 122nd *not* 122<sup>nd</sup>)
- Spell out only single-digit numbers.
- Numbers with four or more digits take a comma: e.g. 4,251 or 55,634.

## Notes and Chord Symbols

- Note names should be in English, octaves numbered according to the piano keyboard, and in italics (e.g. *B3*, *Eb2*, *C#1*, *C#5*, *A4*).
- Harmony symbols should be in the English mode (e.g. C instead of do, F# instead of Fis, Bb instead of B, B instead of H, etc.). The addition “m” should be used for “minor”, “maj” for “major”. Chord extensions are marked with superscript numbers, with slashes in between (e.g.  $Dm^{7/9}$ ,  $E^{7/b9/\#11}$ ). Please use a single slash to indicate slash chords or inversions (e.g.  $Dm^7/C$ ). Polychords are indicated using two slashes (e.g.  $Bmaj^7//C^{\#5}$ ).
- Use Roman numerals and em dashes (Windows: Alt + 0150; Mac: Shift + Option + -) for harmonic progressions (e.g. II–V–I); em dashes should also be used for sequences of notes ( $C4–D4–F\#4–E5$ ) and chord progressions ( $F\#^{7/5}–B^{7/\#9}–Em^9$ ).

## **Titles**

- Titles of standalone works (books, journals, films, CDs, plays, operas, musical works, paintings, etc.) should be set in italics.
- Titles of articles, chapters, and other shorter works (e.g. an aria as part of an opera) should be set in roman type, with double quotation marks.
- Institutional names (institutes, departments, theaters, etc.) are treated as other proper nouns – in roman type, without quotation marks – and should be given in the original language, with translation if necessary.
- Original English titles cited in text or footnotes are capitalized headline-style (first, last, and all other major words – nouns, pronouns, verbs, adjectives, adverbs – are capitalized).  
Example: *Much Ado about Nothing*, University of Music and Performing Arts Graz
- When the title of a foreign language work is first mentioned in the text, a translation should follow in parentheses and single quotation marks.
  - *Title* ('translation')
  - "Title" ('translation')

## **CITATION OF SOURCES**

### **Text body**

- Source citation should be in author-date format (Chicago Manual of Style) in the running text (not as a footnote or endnote!), with complete citations in a bibliography at the end of the text.  
Example: (Luhmann 1984: 34).
- Please do not use the abbreviations f. and ff.; include exact page references, e.g. 123–130.
- Multiple authors should be separated by a slash. For more than four authors, include the first author's name followed by "et al."  
Example: (Kraner / Schulz 1972: 36–39).
- Multiple sources in a single in-text citation should be separated by a semicolon.
- When referring to the same work in consecutive footnotes:
  - (Ibid.: xx).

### **Bibliography Entries**

- Bibliography entries should be as complete as possible (author[s], year, title, subtitle, place of publication, publisher, page citation, volume/series, etc.). For foreign-language literature, please use the English conventions (ed., vol., no., trans., etc.). Multiple places of publication should be separated by a slash.

Basic form for bibliography entries:

Standalone works:

Book:

- Last name, first name (year). *Title: Subtitle* (= series no.). City: publisher (xth. ed.).

Examples:

Kolleritsch, Elisabeth (1995). *Jazz in Graz: Von den Anfängen nach dem Zweiten Weltkrieg bis zu seiner akademischen Etablierung. Ein zeitgeschichtlicher Beitrag zur Entwicklung des Jazz in Europa* (= Beiträge zur Jazzforschung / Studies in Jazz Research 10). Graz: Adeva.

Gibaldi, Joseph (1995). *MLA Handbook for Writers of Research Papers*. New York: Modern Language Association of America (4th ed.).

Two or three authors:

- Last name, first name / Last name, first name (year). *Title: Subtitle* (= series title no.). City: Publisher (xth. ed.).

For four or more authors, list all authors in the bibliography. In the text, list only the first author, followed by *et al.* (“and others”):

Chapter/Article or other part of a book:

- Last name, first name (year). “Title of Article: Subtitle.” In: *Title: Subtitle*. Ed. by first name and last name of editors (= series title no.). City: Publisher, pp. xxx–xxx.

Examples:

Krieger, Franz (2017). “Harmony in Jazz Blues: ‘Footprints’ as Interpreted by Danilo Pérez, Chick Corea and Herbie Hancock, 1966–2002.” In: *Jazz Analyses: Postbop* (= Jazzforschung / Jazz Research 46). Graz: Adeva, pp. 91–184.

Eliassen, Meredith (2015). “San Francisco State University’s Music Federation: The Political Machine Behind a Jazz Cooperative for Teachers.” In: *The Cultural Politics of Jazz Collectives: This Is our Music*. Ed. by Nicholas Gebhardt and Tony Whyton (= Transnational Studies in Jazz 2). New York / London: Routledge, pp. 132–148.

Multivolume works:

When a multivolume work is cited as a whole, the total number of volumes is given after the title of the work (or, if an editor as well as an author is mentioned, after the editor’s name). If the volumes have been published over several years, the dates of the first and last volumes are given, separated by an en dash.

Example:

Adorno, Theodor Wiesengrund (2003). *Gesammelte Schriften*. Ed. by Rolf Tiedemann, 20 vols. Frankfurt/M.: Suhrkamp.

## Discography Entries

- Discography entries should be as complete as possible (artist, year, title, subtitle, record label, catalog number, etc.).

- If the year of recording differs from the year of release, this information may also be included (2011, rec. 2005). If in doubt, refer to the guidelines for printed works.

Basic form for discography entries:

Albums (standalone works):

- Band/Artist (release year). *Title: Subtitle*. Label Catalog number.

Examples:

Rubalcaba, Gonzalo (1990). *Discovery: Live at Montreux*. Blue Note CDP 7954782.

Vienna Art Orchestra (2004). *Big Band Poesie*. Emarcy 0249867710.

Songs (see chapter/article format):

- Band/artist (release year). “Title.” On: *Title: Subtitle*. Label Catalog number.

Example:

Montaner, Rita (1997, rec. 1928). “El manisero.” On: *25 Versiones Clásicas de El Manisero*. Tumbao TCD-801.

## Internet Sources

### Websites

- As much as possible, cite websites as you would printed sources. Please list the author(s) and/or editor(s) of the site and the title of the article, followed by the complete URL, the site version date (if available), and the date of access.
  - Last name, first name (year). “Title of Website.” In: *Online Journal* no., URL [or DOI] (version: DD.MM.YYYY, access: DD.MM.YYYY)
  - Last name, first name (year). “Title of Website.” In: *Website*, URL [or DOI] (version: DD.MM.YYYY, access: DD.MM.YYYY).

Examples:

Frei-Hauenschild, Markus (2017). “Daniel Bauer (2015): Populäre Musik und Stadtentwicklung. New Orleans vom Strukturwandel der 1960er Jahre bis zur Flutkatastrophe von 2005 [review].” In: *Samples* 15, <http://www.aspm-samples.de/Samples15/rezfrei.pdf> (version: 02.01.2017, access: 01.08.2019).

Peres da Silva, Glaucia / Hondros, Konstantin (Eds.) (2019). *Music Practices across Borders: (E)Valuating Space, Diversity and Exchange* (= Music and Sound Culture 35). Bielefeld: Transcript, <https://www.transcript-verlag.de/media/pdf/9b/95/71/oa9783839446676.pdf> (access: 27.08.2019).