

## DSCH Style Guide Outline

### 1. General Principles

a. Where not otherwise noted, the standards to be followed are those of the *Chicago Manual of Style*.

#### b. Language

i. *DSCH Journal* is published in English and uses British spelling.

ii. When citing both an English and foreign-language version of a single text, please include the original in parentheses.

iii. When non-English words or names are used, the accents, diacritical marks, etc., appropriate to that language should be used. The exception is when citing or quoting a work that does not use such marks.

Antonín Dvořák

Gabriel Fauré

iv. Transliterated Russian names and terms are rendered without soft/hard sound marks (unless quoting a source that uses them).

#### c. Punctuation

i. A comma (known as an Oxford or serial comma) is used after the penultimate item in a list of three or more items, before “and” or “or.” The intent is to remove ambiguity as to items or names that are grouped together.

**Correct:** I’d like to thank my parents, Alice, and God

**Incorrect:** I’d like to thank my parents, Alice and God.

ii. Semicolons are used to separate the parts of a compound sentence, particularly before words such as “however,” “thus,” “therefore,” “hence,” and “indeed,” which are then usually followed by a comma.

Shostakovich completed his Fourth Symphony in 1936; however, it was not premiered until 1961.

Semicolons are also used to separate items in series that have internal punctuation.

Cities included Columbus, Ohio; Springfield, Illinois; and Reno, Nevada.

iii. A hyphen is used between elements of compound adjectives that directly modify a noun, but not when a compound adjective appears alone

fully-developed idea

The idea was fully developed.

iv. The en-dash is used to connect continuing or inclusive numbers, such as dates or times.

1906–1975

v. The em-dash (sometimes called the long dash) is used to separate amplifying, explanatory, or digressive elements.

This is why the work of Shostakovich is so rich in national genre features – Austro-German, French, Italian, Anglo-Irish, Jewish, Latin American – all incessantly whirling, converging, mixing.

It can also denote a sudden break or change in speech.

“Pages and pages of obscure complex music – can be done, but... WHY?”

vi. For ellipses, used to indicate where part of a quotation has been omitted or to denote speech that is trailing off, the preference is to use the AP style, which includes a space before and after three unspaced dots.

So ... how are things with you?

vii. Quotations:

1. Double quotation marks are used for citations, nicknames, and titles of articles, chapters, and other short works.

“Eroica” Symphony

“Muddle Instead of Music”

“Für Elise”

2. Single quotation marks are only to be used for quotations and titles within quotations.

“I have tickets to Anna Akhmatova’s ‘One Hundredth Birth Anniversary Celebration’ at the Tchaikovsky Conservatory Main Hall. Would you like to come?”

3. Punctuation that is not part of the quoted material should be outside of the closing quotation marks. This applies equally to footnote indicators, which should appear in superscript.

... ending”?<sup>12</sup>

4. Longer quotations do not require quotation marks, and should be indented on the left (block quote). Internal quotations within a block quote are treated in the same way they would be in a shorter quote (i.e., using single quotes).

5. Commas and periods are always placed within quotation marks.

“This is your final notice.”

The same applies to question marks and exclamation points that are part of the original quotation (as in the example in #2 above).

6. Colons and semicolons are always placed outside of quotation marks.

The following works were considered to be “formalist”:

viii. Sentence fragments, unless part of direct quotations, should be avoided.

**Correct:** He visited Barcelona – a very beautiful city. Or alternately:

He visited Barcelona, a very beautiful city.

**Incorrect:** He visited Barcelona. A very beautiful city.

d. Formatting

- i. Date format is day-month-year, with no punctuation.

25 September 1906

January 2007

Other date formats to note include:

1940s or 40s

c. 1950

- ii. Time format is as follows:

2:00 p.m.

- iii. Use of italics:

1. Italicise titles of books, magazines, journals, newspapers, and other long works.

*The Nose* (when referring to the opera)  
*The New York Times*  
*Shostakovich: A Life Remembered*

2. Do not italicise common foreign words and expressions.  
vis-à-vis

Terms likely unfamiliar to the reader should be italicised.  
*grève du zèle*

3. Foreign-language quotations are set in roman and enclosed in double quotation marks.

- iv. The following are to be used for figures and examples:

Ex. 8 and Exx. 9–10

Fig. 1 and Figs. 2–4

- v. Music-specific formatting:

1. Opus numbers

op. 87, no. 3

2. Symphonies, concertos, quartets, trios, etc.

Symphony no. 5 in D minor, op. 47

the Fourth Symphony

3. When referencing a movement by its tempo marking, the term is capitalised.

the Largo of the Sixth Symphony

4. Tempo and dynamic markings are in plain text.

pianissimo

allegretto

crescendo

5. Keys

B-flat

F-sharp

6. Internal references (measures, bars, etc.)

m. 29

mm. 38–72

## 2. Articles and interviews

### a. Formatting

- i. All text should be in 12-point Times New Roman type without additional formatting (other than use of italics and boldface where required).

### b. Internal citations

- i. Citations should be indicated in the text with a superscript numeral referring to the endnotes. These numerals are placed after all punctuation marks.

### c. Notes

- i. Endnotes are formatted in a single-column numbered list using the endnotes function of your word processor.

- d. Citation style is per the Chicago Manual of Style. Some of the more common types:
- i. Book  
Laurel E. Fay, *Shostakovich: A Life* (New York: Oxford University Press, 2000), 56. (Note that “p” or “pp” for page number(s) is not used).
  - ii. Chapter in a book  
Wendy Lesser, “Nocturne,” *Music for Silenced Voices: Shostakovich and his Fifteen Quartets* (New Haven & London: Yale University Press, 2011), 141–188.
  - iii. Chapter in an edited collection  
Richard Taruskin, “When Serious Music Mattered,” in *A Shostakovich Casebook*, ed. Malcolm Hamrick Brown (Bloomington: Indiana University Press, 2004), 167.
  - iv. Book with a translated title: If the name of a title in a language other than English is translated in the citation, the translation is placed in parentheses:  
Krzysztof Meyer, *Schostakowitsch: Sein Leben, sein Werke, sein Zeit* (*Shostakovich: His life, his work, his time*), (Munich: Gustav Lübbe Verlag, 1995), 428.
  - v. Book, translation:  
*Isaak Glikman, Story of a Friendship: The letters of Dmitry Shostakovich to Isaak Glikman with a commentary by Isaak Glikman*, trans. Anthon Phillips, (Ithaca, NY: Cornell University Press, 2001), 84.  
A chapter from a translated book is cited similarly:  
Isaak Glikman, “Thaw 1954–1959,” *Story of a Friendship: The letters of Dmitry Shostakovich to Isaak Glikman with a commentary by Isaak Glikman*, trans. Anthony Phillips, (Ithaca, NY: Cornell University Press, 2001), 51–82.  
When the author of the article has provided the translation for a work in a foreign language, it is cited thus:  
S.K. Nikulin, ed., *Пепенуска Г.М. Козинцева 1922-1973* [*The Correspondence of G.M. Kozintsev 1922-1973*], (Moscow: “Artist. Producer. Theatre”, 1996), 429. Excerpt translated by Bryan Rowell.
  - vi. Journal or serial publication:  
Victor Erlich, “Russian Formalism,” *Journal of the History of Ideas* 34, no. 2 (Oct.-Dec. 1973), 627–628.
  - vii. Sound Recording:  
Dmitri Shostakovich, *Symphony no. 5*, New York Philharmonic, Leonard Bernstein, CBS IM 35854.
  - viii. Musical Score:  
Dmitri Shostakovich, *Symphony No. 2, Op.14*. Manashir Iakubov, ed.. *New Collected Works*, Vol. 2 (Moscow: DSCH, 2001.)
  - ix. Motion Picture:  
Original:  
Grigori Kozintsev. *King Lear* (Leningrad: Lenfilm, 1971), motion picture.

DVD:

Grigori Kozintsev. *King Lear* (1971. Chicago: Facets Video, 2007), DVD.

- e. Subsequent references to works are shortened by referring to the author's surname and the page number.

Fay, 74.

Alternately, if there is only one work by a single author cited in an article, subsequent citations may use the abbreviation *op. cit.* with the author's name and page number.

Fay, *op. cit.*, 74

If there is more than one work by the author in the notes, a shortened title may be used to identify which work is being referenced. It is formatted in the same way the full title is formatted.

Taruskin, "Serious Music,"

The abbreviation "Ibid." may be used to refer to a single work in the preceding note where at least the author's name and title of the work are identical. By itself, *Ibid.* indicates that the entire citation is identical. When followed by a page number, *Ibid.* indicates that the reference is identical except for the page number.

Elizabeth Wilson, *Shostakovich: A Life Remembered (New Edition)*. (London: Faber and Faber, 2006), 43.

*Ibid.*, 57.

If the same reference to a single work is repeated non-sequentially, the abbreviation *loc. cit.* may be used along with the author's name.

Wilson, *loc. cit.*

- f. In interviews, regardless of who is conducting the interview, the interviewer is identified by in the transcript by DSCH, followed by a colon. The responses of the subject of the interview is identified by their initials, followed by a colon. Questions and answers are separated by a hard return.
- g. Within the narrative text, citations are denoted using sequential numerals in superscript. These appear after any punctuation within a sentence.  
To Shostakovich, the mission of art was to serve the people.<sup>42</sup>  
France-U.R.S.S.<sup>27</sup> adopted a middle ground ...
- h. Photos and artwork, including credits
- i. Photo credits are placed after the caption and the word **Credit:**
  - ii. Artwork is credited in the caption
  - iii. Contributors should include captions in a separate file.