

# *Journal of the Musical Arts in Africa*

## House Style Guide

### Abbreviations

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No full stops in contractions where the last letter is the same as the last letter in the full word.

Doctor → Dr  
Mister → Mr  
Department → Dept  
BUT  
Professor → Prof.

Abbreviation should not be used as a default in the main text.

Common abbreviations:

for example → e.g.  
page → p.  
pages → pp.  
that is → i.e.

### Acronyms

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If you pronounce the letters in the acronym separately, then all upper case; if you say the acronym as a word, then upper and lower case. No full stops between letters.

Aids  
ANC  
CSVR  
HIV/Aids  
Idasa  
OSF  
Pasmae  
Saide  
UCT  
Unesco  
Unisa

Acronyms should generally be avoided. Use only when absolutely necessary and when they appear more than 3 times in the article. In such a case, write out in full when first used and provide acronym in parentheses. Thereafter, use acronym only.

Funding was awarded to the University of the Witwatersrand (Wits). The Vice-Chancellor of Wits indicated that the funding would be used for research in the musical arts.

### Apostrophe

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Use to indicate possessive.

The drum's skin  
The musicians' instruments

Do not use in dates (except where indicating possessive).

1950s  
1980s  
BUT  
The 1980's group was better...

Do not use with acronyms when indicating plural.

NGOs  
ICTs

Be careful not to confuse its (possessive) and it's (contraction for 'it is').

The dog chases its tail.  
It's raining outside.

## Capitals

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Use for proper names.	John Matlala
Use for titles.	Dr Mr Director of Research Vice-President
Do not use capitals where the title is generic. The words 'government', 'state', 'church' take lower cases unless they are part of a title or name.	The magistrate reported that... BUT ...today Magistrate Zonke reported. Bureau for State Security
Do not use capitals for direction.	north south east west
Use capitals to designate a political/geographical region,	Middle East Orange River South Africa
but lower case when part of a general region.	Western Cape but northern Spain, sub-Saharan Africa
Use capitals for school subjects, university courses and languages.	Biology Engineering Mathematics English Afrikaans Bemba French Swahili Xhosa Zulu
Capitals for racial groups as follows:	African black Asian coloured Indian white

## Dates

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Day, month, year	24 December 1999
Periods	1984–1989 1980s 21st century 19th century

## Foreign words and phrases

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To be italicised (see 'Italics' below). This includes music terms (e.g. French, German).

Avoid use of Latin expressions such as *sine qua non* in text. Rather use English expression 'as a matter of course'; viz. – namely.

## Headings

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Although no numbered headings will be used in the final layout, please indicate headings and subheadings through the use of numbers – this will ease the task of the layout designer. Different levels of headings will be indicated through changed fonts. Avoid using more than three levels: 1, 1.1, 1.1.1. If at all possible, stick to two levels.

Use sentence case for headings and subheadings.

## Hyphens and en dashes

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Be consistent within a document. Refer to a dictionary. Use hyphens to clarify meaning where appropriate.

Distinguish between hyphens and en dashes. En dashes are slightly longer than hyphens and are used between dates and within sentences.

call and response

BUT

call-and-response form

1984–1986

Several learners indicated – most of them anonymously – that they did not...

## Italics

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Be consistent within a document. Italics may be used for emphasis; do not underline for emphasis. Italics for titles of books, journals, plays, long poems, names of newspapers, magazines, movies.

Italics for foreign words, including words from other South African languages that have not been adopted into the English language, as well as music terms in French, German and Italian.

*Cry, The Beloved Country*

*The Economist*

*Journal of Social Studies*

*Paradise Lost*

*Sunday Times*

*inter alia*

*status quo*

*vis-à-vis*

*ubuntu*

*Allegro*

## Lists

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No comma before 'and' in a short list.

red, green and blue

Comma before 'and' in more complex list where 'and' is used in the list item.

the colours were red, green and blue, and green, yellow and brown

Bulleted lists are useful for itemising information, but should not be overused.

Use numbered lists where reference is specifically made to a particular number of items. In all other instances use bulleted lists.

Lists should be grammatically parallel, e.g. either all single words, or phrases, or full sentences. If single words or phrases are used, then they should begin with the same part of speech, e.g. a verb, a participle, a noun. If a list consists of single words, begin the first word with the lowercase and use no punctuation between the items.

If the list consists of incomplete sentences, begin each item with a capital letter and use semi-colons.

A list within a list

There are three key areas requiring attention:

1. production
2. budget
3. delivery.

She bought the following items from the shop:

- apples
- pears
- bananas.

It will be necessary to invest financial and human resources in:

- Establishing the types of information needed to support teaching;
- Developing appropriate conceptual frameworks; and
- Designing electronic database architectures.

In consultation with both units, the following have been isolated:

- Strategic planning;
- Using action plans to generate complementary activities in terms of:
  - Times of broadcast;
  - Themes and content of programmes and series;
  - Broadcasting campaigns;
- Cross-advertising within programmes.

### Note names

Use capital letters for note names.

A, C, F<sup>♯</sup>, B<sup>♭</sup>, E<sup>♯</sup>  
 In A major or A minor  
 BUT  
 in a minor key

Use capital letters for pitch classes.

For specific pitches use the ASA standard.

C1, C2, C3, C4 (= middle C), C5, C6, C7

### Numbers

Numbers to ten (inclusive) are written in words; numbers over ten are written in figures, except where part of a sequence.

There were nine learners in the last pilot programme.

BUT

It was found that of the 26 adults interviewed, only 9 were literate.

Write numbers out as words when used at the beginning of a sentence.

Twenty-eight students passed the examination.

Use a space to separate numbers of more than three digits. Ensure that numbers do not break across lines; this can be done by using a 'hard' space (SHIFT +CTRL+ SPACEBAR). Note treatment of millions.	1 10 100 1 000 10 000 100 000 10 million
Compound numbers below ninety-nine are hyphenated when spelt out.	twenty-one one hundred and one
Fractions are hyphenated when spelt out.	two-thirds
Avoid elision:	156–159 not 156–9 106–108 not 106–8
Use numbers where used with measurement. Note no space before symbol; space before abbreviation.	54% 25 km
Use the decimal point.	25.9%

### **Punctuation**

No full stop after initials in names	G M du Toit Peter L Nkondo
Ellipses: Three dots only, no space before or after the word and no extra dot to denote a full stop. Use to indicate:	Perhaps nobody will ever fully understand the motivation behind his actions...
• omission of text (both words and whole sentences)	I only said, 'if we could...'. (missing words) I never agreed, did I?...It would be ridiculous. (missing sentence – otherwise would be 'it' not 'It')
• a pause (or trailing off) • continuation of a list (similar to etc.).	regarding the viola... In 1997, 1998, 2001...
No full stop after exclamation mark, question mark or in cases where a sentence ends in an abbreviation.	There were musicians from Nigeria, Algeria, Gabon, etc.

### **Quotations**

Use single outer quotations and double inner quotations.	'There are three "typical" types of organisations.'
If the quotation is shorter than three lines, use quotation marks. If the quotation is longer than three lines, then indent, with no quotation marks.	
Use square brackets for interpolations in quotations; use ellipsis [...] to indicate omission of some text from quoted material.	'They [the residents] objected [...] to the policy.'

## Time

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Unspaced colon between hours and minutes  
12:00 am  
4:30 pm

## Footnote indicator

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Place your footnote number immediately after the punctuation – comma, full stop or colon. Family support is vital;<sup>2</sup> on that he was adamant.

## Referencing style

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There are different referencing systems: the one that *JMAA* uses is the author-date system of referencing. Chicago-style documentation <<http://www.chicagomanualofstyle.org>>

Terminology: 'References' NOT 'Reference list' or 'Bibliography'

Ampersand [&] only in references, not in main text, for two or more authors.

Alvesson, M & K Sköldbberg (2000). *Reflexive Methodology*. London: Sage.

When referring to the publisher, the words 'Publisher', 'Press', 'Ltd.', etc. are omitted. The exception to this rule is when the publisher is a university press, in which case the words 'University Press' are retained.

David Philip  
Oxford University Press  
Penguin  
Routledge

Title case for name of publisher

Oxford University Press

Title case for title of a book, journal, magazine, newspaper, name of conference proceedings; no capital letter for 'a', 'the', 'of', 'in', 'at', etc. within titles.

*The Music of Ancient Egypt*  
*Journal of the Musical Arts in Africa*  
*Proceedings of the Forum for Revitalizing African Music Studies in Higher Education*

Italicise book, journal, magazine, newspaper and proceedings titles.

*The Creative Brain*  
*Journal of Southern African Studies*

All non-English words in the italicised title should be in normal font.

*To Pambwe or Play*

Use sentence case for titles of journal, magazine or newspaper articles, theses and unpublished reports.

Representation, gender and women in black South African popular music, 1948–1960

Titles of articles from journals, magazines and newspapers should be put in inverted commas.

'Aural and written music traditions: a drumming ensemble case study.'

Titles of films, novels, large-scale musical works (including operas and symphonies which have been given names, e.g. *Jupiter*, *Eroica*) should be italicised.

*Death in Venice* (novel by Thomas Mann)  
*Death in Venice* (opera by Benjamin Britten)  
*Death in Venice* (film by Luchino Visconti)

Titles of poems, short stories and movements of large-scale musical works should be put in inverted commas; foreign titles of such shorter works should NOT be italicised.

The song 'Gute Nacht' ('Good Night') from Schubert's song cycle *Die Winterreise* (Journey in Winter)  
The poem 'Die Beiteljtje' ('The Small Chisel') by N P van Wyk Louw  
The movement 'Von der Jugend' ('A Song of Youth') from Mahler's *Das Lied von der Erde* ('The Song of the Earth')

Editions: Write out.	third edition
No punctuation after authors' initials	Erlmann, V
Successive entries of the same author(s), the '3-em dash' ——— replaces the name(s) of the first entry.	Foucault, M (1977). <i>Discipline and Punish</i> . New York: Vintage Books. ——— (1988). <i>Politics, Philosophy, Culture</i> . New York: Routledge.
Order of entries in ascending chronological order	
Reference to online publications in text:	<Kotwal 2002> <i>Note:</i> No comma after author's name.
In list of references:	
Use angle brackets < > and not parentheses ( ).	
If there is no date for the article on the website, then give date accessed.	

## Examples

### Books

Masolo, D (1994). *African Philosophy in Search of Identity*. Nairobi: East African Educational Publishers.

Tracey, Hugh (1970 [1948]). *Chopi Musicians: Their Music, Poetry and Instruments*. London: Oxford University Press.

*Note:* Original date of publication in square brackets.

Seleem, Ramses (translation and commentary) (2001 [c.1250 BC]). In *The Illustrated Egyptian Book of the Dead*. New York: Sterling.

Bartolozzi, B (1967). *New Sounds for Woodwind*. Translated and edited by Reginald Smith Brindle. London: Oxford University Press.

*Note:* 'Translated and edited' should be written out.

Apel, W (1970). *Harvard Dictionary of Music*, second edition. London: Heinemann.

*Note:* Comma before 'second edition'; 'edition' should be written out.

Agawu, K (1996). *African Rhythm: A Northern Ewe Perspective*. Cambridge: Cambridge University Press.

——— (2003). *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge.

——— (2008). *Music as Discourse: Semiotic Adventures in Romantic Music*. New York and Oxford: Oxford University Press.

*Note:* Use three em dashes for second, third, etc. entries of the same author

### Chapter in a book

Fraisse, P (1982). 'Rhythm and tempo.' In D Deutsch (ed.). *The Psychology of Music*. New York: Academic Press, 149–180.

*Note:* (ed.): lower case WITH full stop (abbreviation)

(eds): lower case, NO full stop (contraction)

en dash between page numbers

Name of chapter: sentence case

Name of book: title case

Osborne, C (1988). 'Ariadne auf Naxos.' *The Complete Operas of Richard Strauss*. North Pomfret, Vermont and London: Trafalgar Square, 92–107.

### Paper/article in conference proceedings

Delahaye, H, P Peeters, M Coens, B De Gaiffier, P Grosjean & F Halkin (eds) (1940). *Martyrologium Romanum ad Formam Editionis Typicae Scholiis. Propylaeum ad Acta Sanctorum Decembris* (Acta sanctorum 12). Brussels: Société de Bollandistes.

Moelants, D (2003). 'Dance music, movement and tempo preferences.' In R Kopiez, A C Lehmann, I Wolther & C Wolf (eds), *Proceedings of the 5th Triennial ESCOM Conference*, Hanover: University of Music and Drama, 649–652.

**Article in a journal**

Heunis, D (2002). 'Flute solos by South African composers: an overview (1967-2000).' *Musicus*, 30(2):54–58.

*Note:* Leave out the words 'volume' and 'pp.'

Sayagues, M (2005). 'Carmen, koeksisters and the president.' *Mail and Guardian Online*, 24 June <[www.mg.co.za](http://www.mg.co.za)> accessed 29 October 2005.

Gates, D (2007). 'The man with two brains.' *Newsweek*, 5 February, 43.

**Interviews**

Mavhetha, J (2005). Personal communication. Muswodi, 18 June.

**Unpublished documents**

Akuno, E A (1997). The use of indigenous Kenyan children's songs for the development of a music curriculum and pedagogy for the primary school in Kenya. London: Kingston University, unpublished doctoral thesis.

*Note:* Title normal, NOT italicised.

Doctoral thesis, Master's dissertation [please note use of apostrophe 's']; NOT PhD, MA.

**On-line publications**

Swinke, S. 'Kwaito: much more than music.' <<http://www.southafrica.info/what.happening/arts.entertainment/kwaitomental.htm>> accessed 23 April 2004.

*Note:* Angle brackets < > for the URL

Title NOT italicised

Kotwal, K (2002). 'An interview with John Greyson.' *Film Journal*. <[www.thefilmjournal.com/issue6/johngreyson](http://www.thefilmjournal.com/issue6/johngreyson)> accessed 28 July 2004.

*Note:* No comma before or after 'accessed'.

Use angle brackets < > before and after URL

**Discography**

Chameleon, C (2005). 'Lied van die lappop.' *Ek herhaal jou*. Johannesburg: Sheer Publishing. RR061.

Clegg, J & Savuka, 'Asimbonanga' (2002). *In My African dream – Best of Johnny Clegg and Savuka*. CSR Records, CSRF CD 003.

Frissel, E & S Cissokho (2002). *Tretakt Takissaba*. One compact disc and booklet. Photos and notes in English, French and Swedish. Xource Records, XOUCD 133.

Tracey, H (1972). The Music of Africa Series 37: *The Zulu songs of Princess Constance Magogo KaDinuzulu*. International Library of African Music (ILAM): CDMOA37. <<http://ilam.ru.ac.za>>.

**Filmography**

*Tsotsi* (2005). Director: Gavin Hood. Producer: Peter Fudakowski. The UK Film and TV Production Company PLC.

*Yizo Yizo* (1999–2004) [TV Series]. Producers: Angus Gibson, Desireé Markgraaf. Bomb.

**Spelling**


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Ethnomusicology  
 neuromusicology  
 intercultural  
 transcultural  
 bimanual  
 socio-cultural  
 audio-visual  
 sight-read, sight-reading  
 cooperate (not co-operate) focused, focusing  
 (not focussed, focussing)

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## Music examples, figures, diagrams, photos and tables

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Please ensure that all music examples are numbered (Example 1) and provided with a short title. The same applies for figures, diagrams, photos and tables.

Figures, diagrams and photos are referred to as 'Figure' and tables as 'Table'. Please note that the words are written out and not abbreviated.

All figures and Tables should be mentioned (referred to) and integrated into the main text.

Example 1: L van Beethoven Sonata Op. 27 No. 1, bars 33–40.

*Note:* en dash between bar numbers, no space before or after

As indicated in Figure 1,...

It is clear from Table 3 that...

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