

Scottish Music Review class file for X_qLaTeX

Bailey, Nick

Milligan, Keziah

Abstract

A X_qLaTeX-compatible class for the Scottish Music Review. After naming some valuable introductory guides and describing the fundamental differences between LaTeX-family and WYSIWYG typesetting, we describe the usage and main features of the SMR document class.

Authors are reminded of basic usage differences including the selection of appropriate characters in their manuscripts, particularly fonts and dashes. House style with regard to endnotes (in preference to footnotes) is described. Floating environments are introduced, including graphical figures and subfigures.

Citations are in author-year format, generated by BibTeX, and there are variety of methods for producing the appropriate citations. Additional item classes are provided to make the citation of recordings and newspaper articles easier.

Using Lilypond, a wide variety of musical examples can be included both in-line with the text and in larger extracts. Multilingual papers, including those which require side-by-side translations are provided for, and on systems which support it, right-to-left languages such as Hebrew can be mixed with left-to-right ones.

Finally, provision for music glyphs in the text is described, as well as the inclusion of linked audio multimedia material.

1: What's this?

It's not a LaTeX tutorial. To get started quickly, you might like to look at one of the introductions available on line, such as [Oetiker *et al*](#) or [Wilkins](#).

X_qLaTeX is a variant of LaTeX which makes it easier to use the wide variety of fonts often called for in a single document, especially one concerning music.

X_qLaTeX is a *typesetter*, and is nothing to do with the editor you use to compose the text of your paper. This leaves you to worry about the *contents* of the paper, and leave the publishers to concern themselves with what the final version will look like. A half-decent publisher should be much better at that than we are.

This means that the text you enter appears on the screen completely differently from how it appears on the page or the web. You can use any editor you like. You have to meet the software half way by giving it hints a your paper's structure, and take a little account of exactly what characters you mean to appear. After that, it's not your problem any more. Think of it as handing a manuscript to an engraver.

The rest of this document assumes an elementary knowledge of LaTeX.

2: Document Structure

The usual title, author and date commands given in the preamble are used at the top of the paper, but there are also the `smr-` variants which get used in the headers. If you don't supply the `smr-` information, the paper will still be typeset, but warnings will ensue.

If you supply an `\smrauthor`, you *must* supply an affiliation.

The title is set at the top left of left-hand pages, and the author above the affiliation at the top right of right-hand pages.

To make this document, before the `\begin{document}` I said

```
\smrtitle{SMR.cls}
\smrauthor{Bailey \& Milligan}
\smraffiliation{SMRG Glasgow}

\title{Scottish Music Review class file for XeLaTeX}
\author{Bailey, Nick \and Milligan, Keziah}
```

2.1: A Subsection

Subsections are numbered per section. This one was obtained by saying `\subsection{Subsection title}`. `\subsubsection` is also defined.

2.2: Text appearance

2.2.1: Italics and Emphasis

Introduce emphasis like this: `\emph{Important}`. *Important*: emphasis is a matter of house style. They decide what it looks like; at the moment they use italics. Avoid using `\underline{}` unless there's a pressing technical meaning to the symbol.

2.2.2: Quotation marks, hyphens and dashes

We mostly prefer single quotes at the outer level, with double quotes for nested quotations. But we don't have an axe to grind as long as there is consistency throughout the paper.

Whichever sort of quotation mark you want, type it using only use single quotes. This means there will also be no ambiguity as to whether open or close quotes are meant. Type two single quotes in order to get double ones. So `` - `` - ''' - '''` gives you `' - " - "'`. Multiple dashes give access to the different dashes use in properly-typeset documents (that was one dash): 80–90% (two) of people don't understand that — (three) why should they? The typesetter used to have to worry about that in the olden days, but we are all computer experts now.

2.2.3: Notes

Footnotes¹ are discouraged. Footnotes can be created with the `\footnote{}` command, but we ask that you format them as endnotes either by putting

```
\usepackage{enotez}
\let\footnote=\endnote
```

in the preamble, or simply using `\endnote{text}`¹ Occasionally, it's necessary to typeset two notes at the same place. The `fnpct` package is the way to do this; the notes can be introduced with `\multendnote{multendnote takes a semicolon-separated list of notes;multendnote only takes a single argument}`.^{2,3}

The `\printendnotes` should be placed at the end of the document which will cause the endnotes to appear thus:

¹They break the flow and don't really mean anything in an on-line document; pages are for printing

Notes

1. This is an example endnote.
2. multendnote takes a semicolon-separated list of notes
3. multendnote only takes a single argument

To make endnotes have links back from the note list to where they are used, load the package like this: `\usepackage[backref=true]{enotez}`

2.3: Bullet points and lists

```
\begin{itemize}
\item Bullet points use the
\textbf{itemize} environment.
\begin{enumerate}
\item Numbered lists use \textbf{enumerate}
\begin{enumerate}
\item Lists can be nested.
\end{enumerate}
\end{enumerate}
\end{itemize}
```

```
\begin{description}
\item [Sometimes] you need a description list.
\item [The Internet] will describe all of the
options available to the
different list environments:
you can even define your own.
\end{description}
```

Result:

- Bullet points use the **itemize** environment.
 1. Numbered lists use **enumerate**
 - (a) Lists can be nested

Sometimes you need a description list.

The Internet will describe all of the options available to the different list environments: you can even define your own.

2.4: Figures in the text

In \LaTeX , figures “float” (i.e. get placed where they look right). It’s best to use PDF files or PNG files, reserving JPEG files for when there are actual photos. Otherwise there will be nasty artefacts.

Here is some text to be formatted followed by a photograph of a tree as an example of how graphics are formatted in this template.

To get it I said

```
\begin{figure}[h]
\caption{An included photograph.}
\label{f:graphicexample} % Not before the caption!
\centering
\includegraphics[width=0.5\textwidth]{leaves.jpg}
\end{figure}
```

In particular, *do not* use any raster format for musical score. None of them play nice with the long horizontal lines on the staves and you will end up with barely readable scores (because of science). Use Lilypond, or make a PDF containing vector graphics and use that instead.

Figure 1: An included photograph.



The example illustration in the text above has an optional argument contained within square brackets (`\begin{figure}[h]`). `h` means “please think about putting the figure right here”. The default for figures and tables is `htbf` (here, then top of the page, then bottom of the page, then on a page by itself, in order of preference).

The `\includegraphics[]{}{}` command takes the file name in curly brackets and optional attributes in the square brackets. The above example specifies the `width` of the figure as half that of the text. Here’s another example illustrating a few other attributes you can use when importing graphics:

```
\begin{figure}
\caption{A Lorenz attractor}
\label{f:lorenz}
\centering
\includegraphics[scale=0.5, clip=true, trim=0cm 0 1cm 0]{Lorenz_Attractor_red}
\end{figure}
```

If you want to crop the figure, use `trim=l b r t`, where the four lengths given specify the amount to trim off the left, bottom, right and top edges respectively. In order for this to work, you must also set `clip=true`. `scale` is self-explanatory and is only included to show more of the (many) possible attributes.

Never type something like **Figure 1** in your document. Always label your figures with a unique name (I used `f:graphicexample`; the `f:` is my convention). Then refer to it in your text. This way, you never get mis-numbered figures.

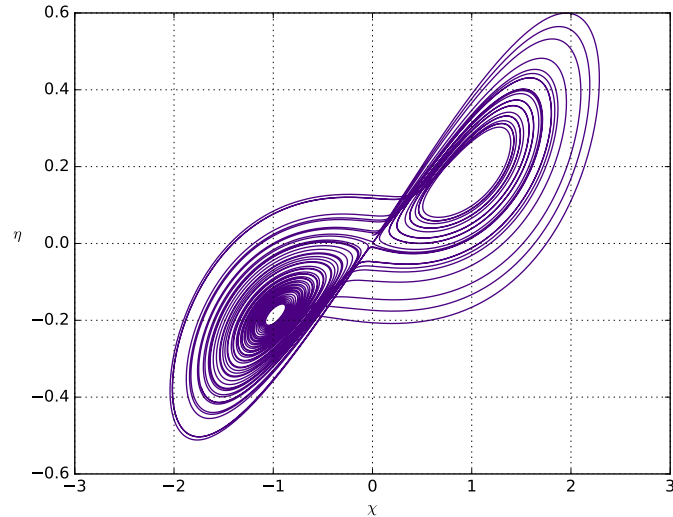
Look at Figure~\ref{f:graphicexample}!

Look at Figure 1! I also used the tilde, which makes sure there won’t be a line-break between the word and the number. You can also label sections, subsections etc the same way.

2.4.1: A note on subfigures

Subfigures are occasionally useful for collating a few small images or diagrams into a single figure, so long as they are very closely related. Otherwise separate figures are preferred, as they can be distributed more equitably and therefore typeset more beautifully.

Figure 2: A Lorenz attractor



To typeset subfigures, say `\usepackage{subcaption}` in the document preamble. This package replaces older packages with similar names which are now deprecated.

Figure 3 was generated like this:

```
\begin{figure}
  \begin{center}
    \begin{subfigure}[t]{0.45\textwidth}
      \subcaption{Some German}
      \label{subfig:de}
    ... content
    \end{subfigure}
  %
    \begin{subfigure}[t]{0.45\textwidth}
      \subcaption{Some French}
      \label{subfig:fr}
    ... content
    \end{subfigure}

  \vspace{2\baselineskip}

  \begin{subfigure}{0.45\textwidth}
  ... content
    \subcaption{Some English}
    \label{subfig:en}
  \end{subfigure}

```

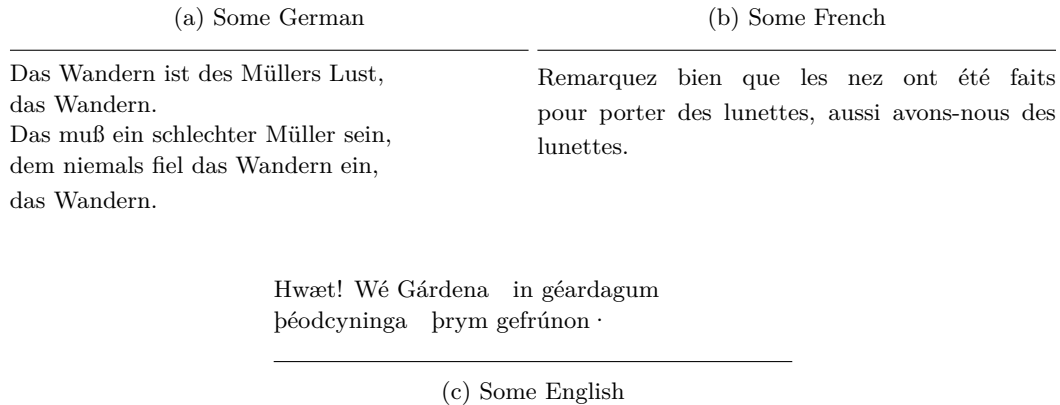


Figure 3: This figure has three subfigures!

```

\end{center}
\caption{This figure has three subfigures!}
\label{fig:subfigs}
\end{figure}

```

The optional argument in the `\begin{subfigure}` command indicates that subfigures on that line should be top-aligned. Note the use of the % (comment) character to surpress a new line between the first two subfigures, and the new paragraph (preceding the third subfigure) with some additional space.

In the SMR, it may be desirable to split a figure with its subfigures across many pages, for example in the case of several related but substantial musical extracts. This is achieved by making several different figures and starting each one with `\ContinuedFloat` before the first `subfigure`.

Referencing subfigures works as expected, so in the above example, `Figure~\ref{subfig:en}` yields “Figure 3c”

2.4.2: Non-floating Figures

In documents published for printing, figures are “floated” to the “nearest convenient place”. But SMR authors may very occasionally find it absolutely necessary to place a diagram in-line with the text so that it forms part of the narrative flow while also giving it a (for example) figure number. In these rare circumstances, one might use the following formula:

```

\noindent
\begin{center} % to keep image and caption on one page
...content
\captionof{figure}{The Figure Caption}
\label{fig:nonfloatingfigure}
\end{center}

```

Finally, To avoid floats moving too far or breaking into for example the bibliography or notes, consider placin a barrier in the text with the `\FloatBarrier` command provided by the `placeins` package. This is preferable to the use of non-floating figures.

2.5: Citations

Everybody either uses $\text{BIB}_{\text{T}}\text{E}_{\text{X}}$ citations or can export them, so we shall not describe that process here. To obtain the canonical form of a reference in $\text{BIB}_{\text{T}}\text{E}_{\text{X}}$ format, one might look it up on Google Scholar which permits the $\text{BIB}_{\text{T}}\text{E}_{\text{X}}$ form to be copied to your computer's clipboard.

The SMR class defines the typesetting of the citations and the bibliography using the `natbib` package, so if the `.bib` file contains

```
@book{1965smith_numerical_solution,
title={Numerical Solution of Partial Differential Equations},
author={Smith, G D},
year={1965},
publisher={Oxford University Press},
address={London/New York}
}
```

the preferred form of citation can be obtained using `\citep` (parenthesised citation) like this:

PDEs can be fun~`\citep{1965smith_numerical_solution}`.

and saying `\bibliography{your_bib_file}` at the place where the bibliography should appear.

PDEs can be fun (Smith 1965).

If you want the author name to be printed and not parenthesised, like “Smith (1965) liked PDEs” use `\cite`, for example:

`\cite{1965smith_numerical_solution}` liked PDEs.

You can put text before and after the main citation inside option brackets: this is use for adding page references following the year:

PDEs can be fun~`\citep[Some chap called][at the end]{1965smith_numerical_solution}`.

PDEs can be fun (Some chap called Smith 1965:at the end).

If you use a $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$ -aware editor (Kile, Textstudio etc) it's very likely you can configure it to do all the above at a single click of the mouse, but there are too many such applications to consider them all here. RTFM.

You can click the link to jump to the entry, and the “Cited on page...” information page lets you navigate back easily. See Section 5 for a list of supported entry types.

3: Heavy-duty usage

3.1: Direct inclusion of musical scores with LilypondBook


Direct input of music fragments is possible with the use of the lilypond book pre-processor. Conentionally, the $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$ 2 ϵ file containing the lilypond snippets is saved with the file extension `.lytex`. Running `lilypond-book` and directing its output to be written into a subdirectory results in the generation of a `.tex` file there which may be then be processed in the normal way.

Simple in-line fragments might be interoduced with the `\lilypond` command:

```

\lilypond[fragment,relative=1,staffsize=16]{
  \key f\major
  \autoBeamOff
  \partial 8 c8
  f8. f16 f8 a
  g8. f16 g8 r16 a
  f16 f8. a8 c
  d4.
}

```

which produces  and Lilypond experts will find it possible to engrave a huge range of different notations, such as the following piece of baroque lute tablature due to Johann Michael Kühnel (ca.1665-after 1730), taken from the [Lilypond Snippet Repository](#).

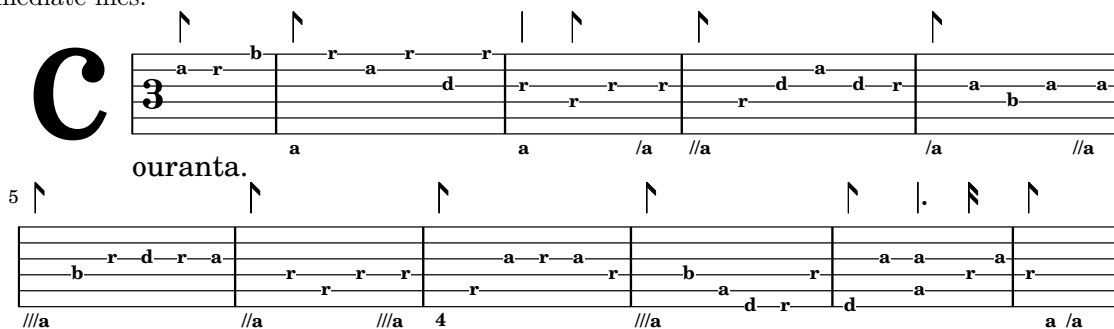
Because running `lilypond-book` produces very many small files, we choose to use a directory `Article` to contain the intermediate results and issue the following commands:

```

$ lilypond-book --pdf --output=Article SMR_Article.lytex
$ ( cd Article/ ; xelatex SMR_Article.tex )
$ ( cd Article/ ; bibtex SMR_Article )
$ ( cd Article/ ; xelatex SMR_Article.tex )
$ ( cd Article/ ; xelatex SMR_Article.tex )

```

The PDF file will appear in the `Article` directory along with all the L^AT_EX and `lilypond` intermediate files.



3.2: (Possibly multilingual) Side-by-Side Translations

After saying `\usepackage{parallel}` at the top of your document, these can be achieved as follows:

```

\begin{parallel}[<environment_options>]{<left-width>}{<right-width>}
\ParallelLText{<left-text>}
\ParallelRText{<right-text>}
\ParallelPar
\ParallelLText{<left-text>}
...

```



```
% The following <text> goes after the side-by-side text
% and before any footnotes...
\renewcommand{\ParallelAtEnd}{<text>}
\end{parallel}
```

For example:

Ἡροδότου Ἁλικαρνησέος ἱστορίας ἀπόδεξις ἦδε, ὡς μήτε τὰ γενόμενα ἐξ ἀνθρώπων τῷ χρόνῳ ἐξίτηλα γένηται, μήτε ἔργα μεγάλα τε καὶ θωμαστά, τὰ μὲν Ἕλλησι τὰ δὲ βαρβάροισι ἀποδεχθέντα, ἀκλεᾶ γένηται, τὰ τε ἄλλα καὶ δι' ἣν αἰτίην ἐπολέμησαν ἀλλήλοισι.

This is the Showing forth of the Inquiry of Herodotus of Halicarnassos, to the end that neither the deeds of men may be forgotten by lapse of time, nor the works great and marvellous, which have been produced some by Hellenes and some by Barbarians, may lose their renown; and especially that the causes may be remembered for which these waged war with one another.¹

Περσέων μὲν νυν οἱ λόγιοι Φοίνικας αἰτίους φασὶ γενέσθαι τῆς διαφορῆς.

Those of the Persians who have knowledge of history declare that the Phenicians first began the quarrel.

With thanks to <http://www.sacred-texts.com/cla/hh/hh1000.htm>

¹ Typeset using <https://www.ctan.org/pkg/parallel?lang=en>

3.3: Multilingual text

Papers which make much use of languages other than (British) English might want to include the [polyglossia](#) package. The Greek in this example was typeset using

```
\setotherlanguage{greek}
\newfontfamily\greekfont[Script=Greek,Ligatures=TeX]{Linux Libertine O}
```

and enclosing the greek text within a `\begin{greek} ... \end{greek}` environment. Shorter spans of text can be set with `\textLANGUAGE{...}`.

Multiple languages and typesetting directions can be accommodated so long as the appropriate fonts and language packages are available on your system.

Psalms 130 : 1
א שִׁיר הַמַּעֲלוֹת
מִמַּעַמְמִקִּים קָרָאתִיךָ יְהוָה.

3.4: Music glyphs

This style requires the `lilyglyphs` package (spelt *lilyglyphs*) which enables the use of Lilyponds Emmentaler font in the text. The full documentation is available on [CTAN](#). Glyphs are included through their names, and most are guessable, but a necessarily abbreviated crib sheet follows.

For a comprehensive list of other symbols, refer to [The fontawesome package cheatsheet](#) (fontawesome is required by the SMR class) or to [The Comprehensive L^AT_EX Symbol List](#).

















































	<code>\semibreve</code> – <code>\wholeNote</code>	
	<code>\semibreveDotted</code> – <code>\wholeNoteDotted</code>	
	<code>\minim</code> – <code>\halfNote</code>	
	<code>\minimDown</code> – <code>\halfNoteDown</code>	
	<code>\minimDotted</code> – <code>\halfNoteDotted</code>	
	<code>\minimDottedDown</code> – <code>\halfNoteDottedDown</code>	
	<code>\minimDottedDouble</code> – <code>\halfNoteDottedDouble</code>	
	<code>\minimDottedDoubleDown</code> – <code>\halfNoteDottedDoubleDown</code>	
	<code>\crotchet</code> – <code>\quarterNote</code>	
	<code>\crotchetDown</code> – <code>\quarterNoteDown</code>	etc...
	<code>\quaver</code> – <code>\eighthNote</code>	
	<code>\quaverDown</code> – <code>\eighthNoteDown</code>	etc...
	<code>\semiquaver</code> – <code>\sixteenthNote</code>	
	<code>\semiquaverDown</code> – <code>\sixteenthNoteDown</code>	
	<code>\demisemiquaver</code> – <code>\thirtysecondNote</code>	
	<code>\demisemiquaverDown</code> – <code>\thirtysecondNoteDown</code>	
	<code>\threeBeamedQuavers</code>	Three beamed quavers
	<code>\threeBeamedQuaversI</code>	Second dotted
	<code>\threeBeamedQuaversII</code>	First dotted
	<code>\threeBeamedQuaversIII</code>	Second dotted, first short
	<code>\clefG</code> , <code>\clefGInline</code>	clefs.G
	<code>\clefF</code> , <code>\clefFInline</code>	clefs.F
	<code>\clefC</code> , <code>\clefCInline</code>	clefs.C
	<code>\lilyTimeC</code>	timesig.C44
	<code>\lilyTimeCHalf</code>	timesig.C22
	<code>\lilyTimeSignature{7}{8}</code>	
	<code>\lilyTimeSignature{3 + 4}{4 + 8}</code>	
	<code>\natural</code>	accidentals.natural
	<code>\sharp</code>	accidentals.sharp
	<code>\flat</code>	accidentals.flat
	<code>\flatflat</code>	accidentals.flatflat
	<code>\wholeNoteRest</code>	Whole Note Rest
	<code>\wholeNoteRestDotted</code>	Dotted Whole Note Rest
	<code>\halfNoteRest</code>	Half Note Rest
	<code>\halfNoteRestDotted</code>	Dotted Half Note Rest
	<code>\halfNoteRestDotted\lilyPrintMoreDots</code>	Example of Double Dotted Rest
	<code>\crotchetRest</code>	Crotchet Rest
	<code>\crotchetRestDotted</code>	Dotted Crotchet Rest
	<code>\quaverRest</code>	Quaver Rest
	<code>\quaverRestDotted</code>	Dotted Quaver Rest
	<code>\semiquaverRest</code>	Semiquaver Rest
	<code>\semiquaverRestDotted</code>	Dotted Semiquaver Rest
	<code>\lilyDynamics{f}</code>	forte
	<code>\lilyDynamics{p}</code>	piano
	<code>\lilyDynamics{m}</code>	mezzo-
	<code>\lilyDynamics{r}</code>	rin-
	<code>\lilyDynamics{s}</code>	s-
	<code>\lilyDynamics{z}</code>	-z




Table 1: Get-you-started-quick crib sheet for music glyphs in the body text

4: Linked Multimedia Inclusions

Links to audio and video files can be accommodated in a way which produces a clickable icon when read on-line, but which becomes invisible when printed (at least, on a standard-conforming client). The following utility command is provided: `\screenOnly{This won't print}`.

Multimedia files are specified by their URL, and can be linked to the SMR document using `\audioLink`. `\audioLink` takes one mandatory and one optional variable. If the media file is in the same directory as the PDF file:

```
\audioLink[Send Mail]{arrow2.webm}
```

produces:  [Send Mail](#). `\videoLink` behaves similarly, but uses the symbol  instead of .

Although the above example uses a relative URI for the media source for brevity, it's usually better to use a fully qualified URL with an http protocol. Using relative URIs currently appears to produce different behaviour depending on the combination of the reader's platform, browser, and installed media rendering libraries (as of September 2016). We prefer to store both audio and video media in `webm` containers. HTML5-compliant web browsers are required to support them.

5: Bibliographic Entry Types

The following bibliography shows examples of all the entry types supported by the SMR bibliographic style. The fields contain capitalised words mid-sentence to demonstrate the behaviour with respect to case alteration. Historically, the normal behaviour for the `title` field is that it is converted to lower case except for the first character, which is capitalised. We have retained this default as it is so universally adopted elsewhere. To retain the capitalisation typed in the `.bib` file, enclose the text in `{}`; it will then not be modified.

5.1: Changes from the Default Style

We have added an optional `translator` field to the **Book**, **InCollection** and **InBook** types. It is rarely appropriate to use the **InBook** type, however: see the annotation in the bibliography for details.

Note that some types have mutual exclusivity for some fields, which we retain. Usually, either an author or editor are to be supplied but not both. It is also sometimes not allowed to specify both the volume and number. Again, refer to the bibliographic examples at the end of the document.

5.2: Commercially Released Recordings

To support the citation of commercially released recordings, we have made available the new **Recording** type. The `author` field should be used for the composer in the case of classical works, and for the the primary performer or writer as desired in the case of jazz and “popular” music. A separate composer may be specified additionally. The year is mandatory, as it forms the basis of Author-Year citations, but an additional `recorded` field can be used to supply the date the recording was made. `medium` provides a way of differentiating between DVD, CD, LP, Compact Cassette, 8-track cartridge and so forth. The bibliographic entry was rendered from the following:

```
@Recording{recording,  
  author = {The Author},  
  title = {The Title},  
  composer = {Optional Composer},
```

```
artist = {Optional Artists},
conductor = {Optional Conductor},
medium = {Optional Release Medium},
release = {Catalogue Number etc.},
year = {2016},
recorded = {Optionally When Recorded},
publisher = {Optional Publisher},
address = {Optional Publisher's Address},
note = {Use \textbf{Recording} to Cite a Commercially Released Recording.}
}
```

5.3: Articles in a Newspaper

We provide a **NewspaperArticle** type to permit the easy citation of articles in a newspaper. Newspapers are the only citation which requires a (numerical) date of publication, so `year`, `month` and `day` are all required fields. `author`, `title` and `newspaper` are the only other fields which will normally be required to cite a newspaper article, maybe with the helpful with the addition of `pages`.

```
@NewspaperArticle{newspaper,
author = {Author, First},
title = {The Title},
newspaper = {The Newspaper},
year = {Year},
month = {Month},
day = {Day},
key = {Optional Key},
pages = {Optional Page -- End Page},
publisher = {Optional Publisher},
editor = {Optional Editor},
volume = {Optional Volume},
number = {Optional Number},
type = {Optional Type of Chapter},
chapter = {Optional Numeric Chapter},
address = {Optional Publisher's Address},
edition = {Optional Edition},
note = {Use \textbf{NewspaperArticle} for an article printed in a newspaper.
        Since it's a newspaper, \texttt{month} and \texttt{day} must be given
        as well as \texttt{year}.},
annotate = {Optional Annotation},
url = {Optional URL},
urldate = {Optional Date URL Created},
lastchecked = {Optional Date URL was Last Checked},
doi = {Optional DOI Number},
isbn = {Optional ISBN Number},
issn = {Optional ISSN Number},
localfile = {Optional Local File},
```

```
abstract = {Optional Abstract Text},  
keywords = {Keyword1,Keyword2,Keyword3}  
}
```

References

AUTHOR, First (2016a). *The title*. Optional type, The School, Optional Address. **MastersThesis** can be used to cite a Masters Thesis. [Not cited].

——— (Optional — 2016), translated by Optional Translator. “The title”, in *The book title*, ed. Optional Editor, vol. Optional Volume of *Optional Series*, optional edition ed. (Optional Publisher’s Address: Optional Publisher), optional type of chapter Optional Numeric Chapter, Optional Page – End Page. Use **InCollection** for a Titled Chapter in a Book. It’s normally the one you want (rather than @InBook). [Not cited].

——— (Year). “The title”, *The newspaper*, Month Day, optional edition ed., Optional Volume/Optional Number:Optional Page – End Page. (Optional Publisher’s Address: Optional Publisher). Use **NewspaperArticle** for an article printed in a newspaper. Since it’s a newspaper, **month** and **day** must be given as well as **year**. [Not cited].

AUTHOR, First, Second Author and Third Author (2016a), translated by Optional Translator. *Book title*, vol. Optional Volume of *Optional Series*, optional type of inclusion Numerical Chapter, Optional Start Page – End Page. Optional edition ed. (Optional Publisher’s Address: The Publisher). Use **InBook** for chapters or pages in a book. *However, with the SMR style, you almost certainly want to use the \cite family’s optional arguments for page ranges etc in the citation, and used Book in the .bib file instead.* [Not cited].

——— (2016b). “The title”, *The Journal* Optional Volume(Optional Number):Optional Start Page – End Page. Use the **Article** type for an Article in a Journal. [Not cited].

——— (2016c), translated by Optional Book Translator. *The title*, vol. The Volume of *The Series*. The edition ed. (Publisher’s Address: The Volume). Use the **Book** type to cite a book by *either* Author *or* Editor. [Not cited].

——— (2016d). *The title*. Optional type, The School, Optional Address. **PhDThesis** is used to cite PhD Dissertations. [Not cited].

——— (2016e). *The title*. Optional Type Optional Number, The Institution, Optional Address. **TechReport** can be used to Create Bibliography Entries for Technical Reports. [Not cited].

——— (Optional — 2016a). *The title*. Optional How Published, Optional Publisher’s Address. Use **Booklet** for This Variation on the Book layout. [Not cited].

——— (Optional — 2016b). “The title”, in *The book title*, ed. Optional Editor, vol. Optional Volume of *Optional Series*. Optional Organization, (Optional Publisher’s Address: Optional Publisher). Optional Start Page – End Page. **InProceedings** is the one to use for an Article in a Conference Proceedings. **Conference** is a synonym for InProceedings. [Not cited].

——— (Optional Year). *The title*. **Unpublished** can be used where a Bibliographic Entry is Incomplete because it is Not Yet (or Won’t Be) Published. [Not cited].

AUTHOR, Optional (Optional! — 2016). *Optional title*. Optional How Published. **Misc** can be used for “Everything Else”. Every Single Field is Optional. [Not cited].

——— (Optional Year). *The title*. Optional Organization, Optional Publisher’s Address, optional edition ed. **Manual** is used for citing Technical Manuals. [Not cited].

AUTHOR, The (2016, Recorded Optionally When Recorded). *The title* (Optional Composer). Optional Artists. Conductor: Optional Conductor. Optional Release Medium. Catalogue Number etc., (Optional Publisher’s Address: Optional Publisher). Use **Recording** to Cite a Commercially Released Recording. [Not cited].

EDITOR, Optional, ed. (2016). *The title*, vol. Optional Volume of *Optional Series*. Optional Organization, (Optional Address: Optional Publisher). **Proceedings** is used to cite Conference Proceedings as a Whole. [Not cited].

SMITH, G D (1965). *Numerical solution of partial differential equations*. (London/New York: Oxford University Press). This is the example entry for the section on citations. [Cited on page 7].