

VIOLA DA GAMBA SOCIETY JOURNAL

Formatting and Style Sheet

It will be helpful if copy can be prepared using the following guide-lines. Please submit articles in Word without pictures (which can be added later).

Formatting

page set-up: margins for A4 paper: top and bottom 3 cm; left and right 4 cm.

font: Garamond.

title (centred): 18 pt.

author (in capitals): 12 pt with 18 pt gap before and after.

main text 12 pt; all paragraphs begin without indent, but with 6 pt gap between paragraphs.

longer quotations: 11 pt and indented 1.5 cm left and right; no quotation marks. 12 pt gap before and after.

footnotes (not endnotes): 10 pt, first line indented .5 cm.

page numbers: 12 pt, centred, bottom of page.

Use one space (not two) between sentences.

Style

Spelling, Punctuation, Quotations:

English spelling, idiom and terminology should be used

-ize rather than -ise wherever an alternative exists: extemporize, realize (but surprise, comprise, analyse, advise, improvise).

Avoid hyphens wherever possible: partbook, folksong. Use the hyphen for adjectival combinations (e.g. seventeenth-century music = music written in the seventeenth century).

Quotation marks should be single: double ones should be used only for quotations within quotations. At the end of a quotation the punctuation should normally be outside the quotes, except where the quotation concludes with a question mark. For quotations from foreign languages, an English translation should be given in addition to the original. Use square brackets for editorial interpolations in quoted matter. Use three dots (...) for a cut, four if the cut includes a full stop.

A comma should be placed before 'and' in a series.

Footnote indicators should follow punctuation.

No stop should be used after contractions, e.g. Dr, St, edn, vols, Figs, but should be used for abbreviations, e.g. vol., Fig.

Numbers, Dates, etc.:

In general spell out numbers from one to ten (except in lists), but use numerals from 11 onwards. Use 'sixteenth century' rather than '16th century'.

Use commas in thousands (31,423, etc). Give pairs of numbers in full: 100-121, not 100-21.

Opus numbers: Op. 5, no. 1 (small n for no.).

Time signatures: 4/4, 6/8, etc.

Dates: 27 October 1678, 1660s (not 1660's), fifties (not '50s).

Score references: bar numbers should be referred to in the form: b. 1, bb. 5-10.

Note names: flats, sharps and naturals should be indicated by the conventional signs, not words.

Note names should be roman capitals where general: e.g. C major, but use italic and follow the Helmholtz code for specific pitches: (*C c c' c''* etc.; *c'* = middle C)

Italics, Titles, Capitals:

Italics for foreign words should be kept to a minimum; in general they should be used only for unusual words or if a word might be mistaken for English if not italicised.

Titles of manuscripts should be roman in quotes, e.g. 'Rules how to Compose'.

Names of institutions should be Roman with full capitalisation: Royal Academy of Music.

Titles which are first lines or incipits should be within single quotes: 'Fuggendo mi strugge', 'Cease now, vaine thoughts'.

Titles of large-scale vocal works to be in italics: e.g. *The Triumph of Peace*; all others to be normal roman: e.g. Fantasia in D minor (no quotation marks).

Use capitals for kings etc. only when giving a title (e.g. King Charles); otherwise lower case (e.g. 'the king's reign').

Refer to musical examples, drawings, etc. in full: Example 1; Figure 1; Table 1.

Bibliographical references:

Use a full bibliographical reference on first citation in footnotes and a short form thereafter. The following examples show the forms to be used. Use initials rather than full first names.

Capitalise the main words in titles, even if this means altering the original form.

Do not use 'vol.' or 'p.' before volume and page numbers unless these are necessary to avoid some ambiguity.

For library sigla please check the current RISM code at http://rism.ub.uni-frankfurt.de/bibliothekssigel/BIBVERZ_2008_10.pdf since this is subject to change.

For abbreviations (including periodicals) use those defined in the *New Grove* and *Grove on-line*.

For printed musical works use/include the RISM identification numbers.

Books:

E. Meyer, *English Chamber Music* (London, 1946), 113.

J. Hawkins, *A General History of the Science and Practice of Music* (London, 1776; repr. 1853 and 1963), ii. 788-793.

Roger North on Music, ed. J. Wilson (London, 1959), 301.

J. Ward, *Consort Music of Five and Six Parts*, ed. I. Payne, *Musica Britannica*, 67 (London, 1995).

Periodicals:

R. Charteris, 'The Huntingdon Library Part Books, Ellesmere MSS El 25 A 46-51', *Huntingdon Library Quarterly*, 50 (1987), 50-84.

Andrew Ashbee, 'Instrumental Music from the Library of John Browne (1608-91), Clerk of the Parliaments', *ML*, 58 (1977), 43-59.

Anthologies:

P. Willetts, 'Benjamin Cosyn: Sources and Circumstances', *Sundry Sorts of Music Books*, ed. C. Banks, A. Searle, and M. Turner (London, 1993), 129-145.

Dissertations:

M. Robertson, 'The Consort Suite in the German-Speaking Lands 1660-1705', Ph.D. thesis (University of Leeds, 2004), i. 37-68.

NB for English use 'thesis'; for American use 'dissertation'.

Websites:

British Library Integrated Catalogue <<http://catalogue.bl.uk>> (accessed 20 June 2008).

Use the following: *GMO* = Grove Music On-line; *ODNB* = Oxford Dictionary of National Biography.

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