

The Viola da Gamba Society Journal

Formatting and Style Sheet

It will be helpful if copy can be prepared using the following guide-lines; if in doubt refer to recent issues of the Journal. Please submit articles in Word *without pictures or music examples*; they should be submitted separately, to be added later. If possible, music examples should be in Sibelius files, saved in Sibelius 6.

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

Use –ise rather than -ize wherever an alternative exists.

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, Rev, 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’. For *circa* use *c* with no dot or space after.

Commas are not used in thousands (31423, etc). Elide pairs of numbers except where the last two digits of both are between 11 and 19 (230–6, 512–69, etc., but 112–18); in all cases (pages, bar numbers, years) en-dashes rather than hyphens should be used.

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 plays, operas and 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 refer to the Online Directory of RISM Library Sigla at:

<https://rism.info/new_at_rism/2021/06/17/new-online-directory-rism-library-sigla.html>.

For abbreviations (including periodicals) use those defined in the *New Grove* and *Grove online*, as well as those given in the prefatory material in recent issues of *The Viola da Gamba Society Journal*.

For musical works printed before 1800 include the RISM ID numbers (e.g. RISM A/I B3004).

For manuscripts it is helpful to include the RISM ID numbers where they exist in *RISM Catalog* <<https://opac.rism.info/>>.

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. 788–93.

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), 129–45.

Theses/Dissertations:

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

NB use 'thesis' or 'dissertation' according to the author's usage.

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