

Style Sheet

This page describes the main elements of the ‘house style’ of the *Journal of the Royal Musical Association*.

- Spelling, Punctuation, Quotations
- Numbers, Dates
- Titles, Capitals, Musical Conventions
- Footnotes and Endnotes

Spelling, Punctuation, Quotations

Follow British usage: colour, theatre, catalogue, programme, etc.

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

acknowledgement, connection, judgment, learnt, medieval, role.

Avoid hyphens wherever possible: partbook, folksong, cooperate, double bass. Use the hyphen for adjectival combinations (e.g. eighteenth-century music = music written in the eighteenth 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, or with a full stop at the end of a complete sentence. Long quotations (over about 60 words) should be indented without quotation marks. Use square brackets for editorial interpolations in quoted matter.

Three dots (. . .) for a cut, four if the cut includes a full stop.

Footnote numbers should come after the punctuation mark. Do not enclose them in brackets.

Numbers, Dates

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

Use commas in thousands (1,600 etc.), except for page numbers. Elide pairs of numbers except where the last two digits of both are between 11 and 19 (230–6, 512–69, but 112–18).

Opus numbers: op. 20 no. 2.

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

Chords: 6–3, etc.

Acts, scenes: Act 2, scene iv.

Biblical references: 2 *Corinthians* ii, *Luke* iv. 5.

Dates: 26 January 1964, 1950s (not 1950’s), fifties (not ’50s).

Titles, Capitals, Musical Conventions

Real titles (of opera, oratorios, songs, collections, etc.) in italics: *Dido and Aeneas*, *Das Lied von der Erde*, *Das Veilchen*, *Il trionfo di Dori*, *La mer*.

Titles which are just genre names or tempo marks should be roman: Symphony no. 5 (or Fifth Symphony), Adagio and Fugue. Likewise the canticles and sections of the mass: Te deum, Nunc dimittis, Kyrie, Agnus dei.

Other titles which are first lines or incipits should be roman, in single quotes: ‘Occhi dolci e soavi’, ‘Veni sponsa Christi’, ‘Super flumina Babylonis’, ‘Il est bel et bon’, ‘I saw my lady weep’.

Nicknames in quotes: ‘Emperor’ Quartet, etc.

Masses: Mass in D, *Missa Papae Marcelli*, Mass ‘Gloria tibi trinitas’.

Words like scherzo, minuet, finale, etc. should have an initial capital only if used as a movement title.

Capitalize the main words in English-language titles. Follow standard practice in foreign languages: French and Italian, first words capitalized, then lower case except names; German, adjectives lower case. Examples: *La demoiselle élue*, *Le nozze di Figaro*, *Die glückliche Hand*.

Use capitals for kings, etc. only when giving a title (e.g. King George); otherwise lower case (‘the king and queen went hunting’). Periods/styles: Baroque, Classical, etc.; seasons: summer, winter, etc.

Music examples, drawings, etc.: use capitals and do not abbreviate, either in captions or cross-references: Example 1, Figure 1, etc.

Music forms: *ABA* (capital italic).

Notes: For pitch classes, etc. use roman capitals: C, E \exists , F#, etc.. For precise identification of pitch use italics in conjunction with the system that represents middle C as *c*’, with the next C up being *c*’’, the next *c*’’, and so on; the C below middle C is *c*, the one below that C, and the one below that C’.

Footnotes and Endnotes

Notes will be printed as footnotes (at the bottom of the page). Acknowledgements etc. will be presented in an unnumbered footnote at the foot of the first page of the article (above note 1 if it appears on that page).

Bibliographical references

The following examples show the forms to be used. Do not use ‘vol.’ or ‘p.’ before volume and page numbers unless necessary to avoid some ambiguity.

Books:

- Margaret Bent, *Dunstaple* (London, 1981), 6.
- William Chappell, *Popular Music of the Olden Time* (London, 1859; repr. New York, 1965), ii, 439–40.
- Edward J. Dent, *Mozart’s Operas* (3rd edn, London, 1955), 40.
- Friedrich Gennrich, *Bibliographie der ältesten französischen und lateinischen Motetten*, *Summa musica medii aevi*, 2 (Darmstadt, 1958), 82, 91–108.
- *The Keyboard Music of William Byrd*, ed. Alan Brown, *Musica Britannica*, 27 (London, 1969; 2nd edn, 1976), no. 26.

Periodicals:

- Gareth R. K. Curtis, ‘Jean Pullois and the Cyclic Mass – or a Case of Mistaken Identity?’, *Music and Letters*, 62 (1981), 41–59.

Festschriften (titles full enough to include dedicatee’s name; include name of general editor):

- Gilbert Reaney, 'The Performance of Medieval Music', *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan LaRue (New York, 1966), 704–22.

Anthologies (include name of general editor):

- Milton Babbitt, 'Three Essays on Schoenberg', *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone (Princeton, 1968), 47–60.

Encyclopedias and Dictionaries:

- Brian Trowell, 'Faburden', *The New Grove Dictionary of Music and Musicians* (London, 1980), vi, 350–4.

Dissertations:

- Anthony F. Carver, 'The Development of Sacred Polychoral Music to 1580' (Ph.D. dissertation, University of Birmingham, 1980), i, 64–5.

Second and subsequent references to books, articles, etc. already cited in full should include only the author's surname and a short title (e.g. Bent, *Dunstaple*; Curtis, 'Jean Pullois').

Alternatively, it may be convenient to use an abbreviation explained in the first citation:

Georg Friedrich Händels Werke: Ausgabe der Deutschen Händelgesellschaft, ed. Friedrich Chrysander, 96 vols. (Leipzig and Gerbedorf bei Hamburg, 1858–94) plus supplement, 6 vols. (Leipzig, 1888–1902); henceforth *HG*.

Abbreviations

Use a superscript v for 'verso', e.g. f.63^v. Use a superscript r (for 'recto') only if it is necessary to avoid some ambiguity.

Use full stops after standard abbreviations (anon., cf., no., etc.), but not after contractions (Mr, Dr, St, etc.).