JSCM Style Sheet

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Contents

Abbreviations

CMOS   *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003); online version available by subscription at <http:/www.chicagomanualofstyle.org/home.html>

HTML   HyperText Markup Language

JSCM   *Journal of Seventeenth-Century Music*

Grove   *Grove Music Online*

UIP   University of Illinois Press (which functions as the publisher of *JSCM*)

Preface

JSCM adheres in most cases to the policies enunciated in *CMOS*. The present *Style Sheet* lists policies that contradict those in *CMOS*, that specify a particular option offered by *CMOS*, or that are frequent issues of confusion for authors and editors of *JSCM*. This *Style Sheet* is frequently revised, and authors should be sure that they are using the most recent version.

Texts should be submitted as Microsoft Word files (*not* converted to HTML) with appendices and figures in separate files. Only minimal formatting should be done in Word:

     Double line breaks between paragraphs
     Italics for titles and foreign words (see Section 1, below)
     Automatic end notes

Do not use boldface or varying font sizes to indicate headings (this will be accomplished through heading styles in HTML).

Notation examples can be accepted in Sibelius (currently preferred) or Finale, with separate captions as Word files (*not* in the music-processing files).

1. Spelling, Italicization, Capitalization,[1] and Regularization of Words in an English Sentence[2]

17th century: see seventeenth century

A–B-flat–C motive (en dashes for a series of pitch names that signify motion from one to the next)

a cappella

"A" section; punctuation remains outside the quotation marks, primes within
- This is true in section "A´", but not in "B".
  but
- It is in ABA form.

a3, a4 (etc.)

abca (rhyme schemes; in Italian, use upper case for eleven-syllable lines)

Act (use roman numerals, with arabic numerals for scene numbers; use numerals alone when the meaning is obvious) (contrary to *CMOS* 8.194 and 17.262; see 11.76 for abbreviated citation of lines)
- as is seen in Act II, scene 4
- First she proclaims her love (II, 4), then she denouces him (II, 5).

air (English or French)

allemande (prefer as a generic name to *allemanda*, almain, almand, etc. except for specific titles, where a distinction is being drawn among types of the dance, or where the national or chronological category is being emphasized)

alternatim

arabic (numerals)

ballet de cour

bar (prefer measure)

Baroque (referring to the era and its style; noun or adjective)

basso continuo, continuo (prefer simply continuo; not *basse continue*)

basso seguente

Book 4, Fourth Book (capitalized when standing as the title of a specific book; prefer arabic numerals)
- the sonatas in Book 4
- She never published a fourth book.

breve (prefer to double whole note; see semibreve)

brevis, *semibrevis*, *minima*, *semiminima*, *fusa*

bourrée

BuxWV 196 (neither periods nor spaces between letters)

BWV 196 (neither periods nor spaces between letters)

canary (prefer to *canarie* or *cario*; see comments under allemande)

canceled, cancellation

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[1] For capitalization of titles of works, their constituent parts, and of names, see Sections 2 and 2a.

[2] For articles and reviews in languages other than English, the conventions of the primary musicological journal in that language will be followed. For conventions such as abbreviations in references, captions, etc., see other sections of this *Style Sheet*.

canticle (as a generic word)

Canticles (the Song of Songs from the Bible)

cantus, superius, altus, tenor, bassus, quintus (parts)

Cantus, Superius, Altus, Tenor, Bassus, Quintus (partbooks)

cantus firmus, cantus firmi ("cantus" is both singular and plural)

canzona, canzonas

castrato, castrati (not italicized, but not castratos)

catalogue (prefer to catalog)

chaconne (prefer to *ciaconna, chacona*; see comments under allemande)

choirbook

cibell

Classical (referring to the era and its style; prefer to Classic)

claveciniste (prefer harpsichordist)

clefs, C-clef, G-clef, etc. (if common names of clefs are used, include the identification
      by staff line number in parentheses)
- French violin clef (G1)
- treble clef (G2)
- soprano clef (C1)
- alto clef (C3)
- tenor clef (C4)
- baritone clef (F3)
- bass clef (F4)

comédie-ballet

concertato

concerto, concertos

concerto grosso, concerti grossi

consort song

Continent, continent
- the Continent
- the continent of Europe

continuo (see basso continuo)

contredanse (prefer "country dance" when appropriate)

copy (prefer "exemplar" when referring to a printed book)

countersubject

couplet (English and French)

courante (prefer to *corrente*, corant, coranto; see comments under allemande)

crotchet (prefer quarter note)

custos; plural: custodes (prefer direct[s])

da capo aria

divertissement

double (meaning a single variation in French music)

duret

en rondeau (the preceding dance name is in the French spelling and italicized)
- a *menuet en rondeau*

entrée (in an article that uses the term frequently, anglicize as entrée; may be capitalized
      as a generic title [see Section 2])

Ex. 2 (space after period); used in tables, citations, and the like; in prose, spell out

Example (hypertext link, with number); capitalized when referring to a specific example
       (contrary to *CMOS* 8.190; see Section 2)
    • (see <u>Example 2</u>)
    • An analysis of Example 3 shows
falsobordone, *falsobordoni*
fantasia, fantasias (prefer to other spellings as generic term)
<u>Figure</u> (hypertext link, with number); see Example
formula, formulas
G string (no hyphen)
galliard, galliards
gavotte (prefer to gavot, *gavotta*; see comments under allemande)
gigue (prefer to *giga*; see comments under allemande; see jig)
God (modern deity)
Gods (a specific group of characters, parallel to Amazons, etc.)
god, gods (ancient deities; see Section 2a)
grave (Italian, French tempo marking)
harmonic progressions: see I–V–I
harpsichordist (not *claveciniste*, etc.)
i/j (see u/v)
In Nomine
intermedio, *intermedi*
I–V–I (harmonic progressions, with en-dashes)
jig (only if referring to the Irish/anglo dance; see gigue)
key signature (not hyphenated)
Kyrie, Gloria, Credo, etc.
lacuna, lacunae
lauda, *laude*
libretto, librettos (for operas, including *tragédies en musique*); *livret* is reserved for the
       written words associated with ballets for which the "book" differs substantially
       from an opera libretto
lied, lieder; *Lied*, *Lieder*
lines (of a libretto: see Act)
livret: see libretto
LMC 196 (neither periods nor spaces between the letters; requires an initial full citation)
    • Meredith E. Little and Carol G. Marsh, *La Danse Noble: An Inventory of Dances and*
      Sources [LMC] (New York: Broude Bros, 1992)
Louisquatorzian (*JSCM* does not use this neologism)
LWV 19/6 (neither periods nor spaces between the letters)
Magnificat
major, minor
    • in E-flat major
    • in C minor
march (prefer to *marche*, *Marsch* or *marcia*; see comments under allemande)
mass (a musical genre)
Mass (a religious service; see also Section 2 on titles)
matins
Medieval (referring to the era and its style; adjective only)

menuet see minuet

minim (prefer half note; see semibreve)

minuet (prefer to *menuet, Menuett, minuetto, minuete*; see comments under allemande)

missa brevis

neoclassical

Nunc Dimittis

oeuvre (an anglicized word, no ligature)

œuvre (a French word, use ligature)

onstage (as an adjective)

op. 15 no. 22 (no comma; spaces after periods)

Opéra in Paris (informal name of the Académie Royale de Musique; prefer to Paris
      Opéra; omit "in Paris" when the context is obvious)

opéra comique

opera seria, opera buffa (*opere serie, opere buffe*)

opus, opuses

out-of-tune (adjective), out of tune (adverb)
- out-of-tune notes
- played out of tune

partbook

partita, partitas

partsong

passacaille (prefer passacaglia as a generic term)

passacaglia

passim

pavan, pavans

pitch series: see A–B-flat–C

prelude, unmeasured prelude (not *prélude non mesuré*)

premiere (noun only; meaning first performance, as an anglicized word)

psalm (a sacred literary genre)

Psalm (a specific item from the Book of Psalms)

quaver (prefer eighth note)

recte (no punctuation before corrected word)

Renaissance (referring to the era and its style; noun or adjective)

repertory (prefer to repertoire)

ricercar, ricercars

rigaudon (prefer to rigodon, rigadoon; see comments under allemande)

RISM (neither periods nor spaces between letters; series may be specified if it is not
      obvious in the context)

ritornello, ritornellos (not *ritornelli*)

ritournelle

roman (numerals, font)

Romanesca

Romantic (referring to the era and its style; adjective only)

rondeau

rondo

sarabande (prefer to saraband, *sarabanda*, or *zarabanda*; see comments under allemande)

scene (see Act)

scordatura

scudi

Seicento (if a noun; prefer "seventeenth-century" for an adjective, or "… of the
        Seicento")

semibreve (in general, prefer whole note; however, breve, semibreve, and minim can be
        used by authors as American translations of the Latin terms if they prefer)

semiquaver (prefer sixteenth note)

sesquialtera

seventeenth century (noun), seventeenth-century (adjective) (not 17th in prose)
- in late seventeenth-century style
- in sixteenth- and seventeenth-century France

[*sic*] (see *CMOS* 7.56)

siciliana (not siciliano; prefer to *sicilienne*; see comments under allemande)

solo, solos (but soli when paired with tutti)

ß (German esset) prefer ss except in literal transcriptions of documents

staff, staves (not stave)

string names: see G string

style brisé

SWV (neither periods nor spaces between letters)

<u>Table</u> (treated the same as <u>Example</u>, q.v.)

tactus

Te Deum

theater (not theatre)

thoroughbass

tragédie en musique (not *tragédie lyrique* in a seventeenth-century context)

toccata, toccatas

trio sonata

tutti

u/v (in transcribing original texts, the use of u and v, as well as i and j, can be silently
        regularized)

vespers (a religious service or musical genre; see also Section 2 on titles)

viola da braccio, *viole da braccio*

viola da gamba, violas da gamba

violoncello

violone

Western society

time signature (not hyphenated)

2. Capitalization and Punctuation of Titles
(see *CMOS* 8.164–7, 170, 201–5)

Musical Works (in the context of English prose, not lists). There are two basic issues
        involved in deciding how to treat names of musical works: 1) whether the words
        in question function as a title, and if so, 2) whether the title is generic. Titles that
        apply only to the music in question are non-generic. Non-generic titles of large

works are italicized. Such titles of small works or excerpts (e.g., arias for which textual incipits serve as titles), are set in roman type and enclosed in quotation marks.

- the chorus "Laissez calmer" from the opera *Persée*
    In this example, "chorus" and "opera" are names of genres, not titles; "Laissez calmer" is a textual incipit functioning as the non-generic title of an excerpt; *Persée* is the non-generic title of a large work.
- the "Prelude for the Witches" from *Dido and Aeneas*
    Even though "prelude" is a generic word, it is part of a title that is non-generic and identifies an excerpt.
- the Kyrie from the *Missa Sancta Maria de Victoria*
    Standard names for the movements of a mass are treated as generic titles, but are always capitalized, by tradition. Other textual incipits as titles are in quotation marks, parallel to the first example above.

    Non-generic titles (in English) for masses, including including imitation masses, honorific titles, and descriptitve titles are italicized. Mass titles that have essentially generic qualifiers, such as a number, or are well-known categories of mass are in roman.
- the *Pope Marcellus Mass*
- his Requiem Mass

    Names of genres are capitalized when they are intended to be understood as titles of specific pieces or sections of works; they are in roman type without quotation marks. (See Section 1 for policies on italicizing specific genre designations when they are not serving as titles.)
- a courante is a serious dance
- the second movement, the Courante, is in binary form
- this Concerto was composed *or* this concerto was composed
    The third example illustrates the issue of intended understanding. Capitalized, "concerto" is to be read as the title of the work; in lower case, "concerto" represents a genre, one example of which is under discussion. Both are acceptable in *JSCM*.

    Standard tempo markings are capitalized when they represent the titles of specific movements, or can be in quotation marks if they refer to how a composer marked a movement or passage.

- the Allegro follows directly
- this Minuet is marked "allegro"

Parts of Literary Works. The names of the parts of a book, such as chapter, preface, and appendix, are treated analogously to generic musical names: when they are standing as titles of specific entities they are capitalized (contrary to *CMOS* 8.190). When there is a number, it is an arabic numeral.
- in Chapter 2
- in the second chapter, "Modality and Tonality,"

• the complete text is in <u>appendix 2</u>

English Titles. Capitalize all words except coordinating conjunctions and prepositions
        (*CMOS* 8.167).
French Titles. Capitalize all words through the first substantive unless the first word is
        neither an article nor an adjective (cf *CMOS* 10.30); for titles of character pieces,
        see Section 2a.
German Titles. Capitalize first word and all nouns.
Italian, Latin, and Spanish Titles. Capitalize only the first word and proper nouns
        (contrary to *CMOS* 10.60 for Latin).

Sub-titles. A colon should be introduced to separate titles from sub-titles, even in
        languages where a period would be preferred (unless the whole *JSCM* article is in
        that language).

2a. Capitalization, Punctuation, and Style of Names

Character names that are not proper names (in theatrical works, titles of character pieces,
        etc.). Capitalize nouns that are the names of specific characters or specific groups
        of characters. Capitalize nouns that are metonyms for gods if the speaker is a
        character, but not if the voice is that of the modern author. In French, use lower
        case for articles in such names, but prefer the English translation in English prose.
• la Vertu
• then Virtue said
• the Gods of the Underworld enter
• she exclaimed "Help me, o Heavens"
• she asked for help from the heavens
• Couperin's "la Garnier"

Geographical entities. In English, capitalize articles; in French (*CMOS* 10.29), use lower
        case for articles.
• in The Hague
• in le Blanc-Mesnil

Proper names (*CMOS* 8.11–12). Use lower case for particles (e.g., "de" and "von")
        except for Dutch, for which the particle is capitalized when the first name is
        omitted (*CMOS* 8.13). Capitalize an article ("La").
• Élisabeth-Claude Jacquet de La Guerre
• Johann Wilhelm von Neuberg-Wittelsbach
    When initials replace first names, do not put a space between the initials, but do
    put a space before the surname.
• J.J. Froberger
    Possessives are formed by adding both an apostrophe and an "s" to the name
    regardless of its final letter (*CMOS* 7:18).
• Bruhns's
    At the first mention of a modern person, the first and last names are given. In
    subsequent references, just the last name is given, without titles such as Ms., Mr.,
    or Prof.

Institutions. In all languages, capitalize all words other than coordinating conjunctions, articles, and prepositions.
  • Bibliothèque Nationale de France
  • Staatsbibliothek Preussischer Kulturbesitz

3. References

Placement of reference numbers. Normally, reference numbers should appear after the punctuation that concludes a sentence or a clause (*CMOS* 16:30). If logic dictates, the reference number can come at any point in the text (e.g., if the reference pertains to a specific word in a sentence), but only as exceptional cases.

Books, journals. Citation style should follow *CMOS*. See especially 17.90 (citation of a book in a series), 17.162 (journal citation), and 9.65, alternative 2 (truncation of inclusive page numbers). For journals that use continuous pagination for each volume, *JSCM* now cites the number and month/season of the issue to facilitate searching on-line journals (contrary to *JSCM* 1–11 and contrary to *CMOS)*. Authors are cited with complete first name, not merely one or more initials. If more than one city is listed in the imprint, use only the first (*CMOS* 17.99). If the citation is to specific pages of a specific volume, no space follows the colon (see *CMOS* 17.134).
  • Josef Zuth, *Handbuch der Laute und Gitarre* (Vienna: Anton Goll, 1926), 219.
  • John Henry van der Meer, "A Contribution to the History of the Clavicytherium," *Early Music* 6, no. 2 (April 1978): 247–59.
  • Bruce Gustafson, *French Harpsichord Music of the 17th Century* (Ann Arbor: UMI Research Press, 1979), 3:264–6.
  • Giles and Richard Farnaby, *Keyboard Music*, rev. ed., ed. Richard Marlow, Musica Britannica 24 (London: Stainer and Bell, 1974).

Dissertations. Titles of unpublished dissertations and theses are enclosed in quotation marks (*CMOS* 17.214).
  • "The Baroque Church Tones in Theory and Practice" (Ph.D. diss., University of Rochester, 1999), 178–80.

Encyclopedias. The preferred format for well-known encyclopedias is *Encyclopedia Name*, edition number, s.v. "Article Name." The *New Grove Dictionary of Music and Musicians*, 2nd ed., and *Grove Music Online* should be treated as different reference works. As with most online works, citations to *Grove Music Online* should include the date of access (*CMOS* 17.239);[3] the URL need not be included in the citation (contrary to *CMOS)*. Usually such standard works are only cited in *JSCM* when there there is an element of dispute, in which case the author(s) of the article must be cited. There will not be a hyperlink to the site because it is accessible only by paid subscription. *JSCM* does not follow the citation style suggested by *Grove*.

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[3] *JSCM* itself is an exception to this rule; we consider the date of access to be optional when citing *JSCM* because the content of our articles is not updated; however, communications from readers are noted and linked at the ends of articles.

• David Fuller, *Grove Music Online*, s.v. "Suite," section 4 (accessed January 28, 2005)
> For less well-known encyclopedias, full publication details should be given, as for a book, but using "s.v.," with the article name, not volume/page numbers; the URL should be given for online encyclopedias in this category.

Editions other than the first. Use abbreviations
> • 2nd ed.

Facsimile editions. Use the format ; reprint, Place: Publisher, date; do include the publisher of the original edition (see *CMOS* 17.123)
> • Paris: Ballard, 1626; reprint, Geneva: Minkoff, 1990.

Footnotes, endnotes. These should be in Microsoft Word's automated endnote format. The first endnote, identifying the author, should use an asterisk, reserving "1" for the first note within the text. They are termed "references" in *JSCM*, not "notes." Acknowledgements are made in a separate titled section, before the References.

Ibid., idem, loc. cit. (etc.). *JSCM* does not use these; use the author's name (and short title if necessary) on the second occurrence (see *CMOS* 16.41–2, 44–5); do not use the formula "hereafter cited as '…'" in the initial citation unless a siglum has been created. Exceptions: ibid. and idem (*CMOS* 16.49) may be used if the full citation is within the same reference; they are not italiczed (*CMOS* 7.56).

Page and folio numbers. *JSCM* follows the simplified method for inclusive numbers in *CMOS* 9.65: only the digits that change are repeated. If another character intervenes, full numbers are given. Space between period and number(s). For folio numbers, superscript "r" or "v" are always used.
> pp. 101–2
> fols. 101^r–102^v

4. Abbreviations

numbers (ordinal)	see Section 5
proper names	see Section 2
publications	see Section 1
state names	see Section 5

Unless otherwise specified, use a space before the subsequent word or number.

c.	copyright (no space between period and year)
C1, C3, etc.	C clef on the first line, third line (etc.) of the staff
ca.	*circa* (no space between period and year)
CD	compact disc (normally do not abbreviate)
diss.	dissertation (abbreviated in citations only)
ed.	editor, edited by, edition (not edn.)
e.g.,	*exempli gratia* (no space after first period, comma after the second)

et al.	*et alia*
Ex.	Example (a specific one; space after period)
F3, F4	F clef on the third line, fourth line of the staff
ff.	and following pages (no space between page number and ff.)
fol., fols.	folio, folios; in lists, particularly when there is a mixture of pagination ("p." and "pp.") and foliation, "f." and "ff." may be used; see also "page and folio numbers" in Section 3
G1, G2	G clef on the first line, second line of the staff
G2-8ᵛᵃ	G clef on the second line of the staff, transposed an octave lower than treble clef ("octave treble clef")
i.e.,	*id est* (no space after first period, comma after the second)
m., mm.	measure(s) (space before number)
MS, MSS	manuscript(s) (including citations in all languages, except when part of a shelf number with words in another style, e.g. "Mus. Ms. 25")
n., nn.	note(s) (endnote, footnote; but see "ref."; space before number[s])
p., pp.	page(s) (space before number[s]; see "page and folio numbers" in Section 3)
op., opp.	opus, opera (space before number)
(P)	copyright for sound recording; try to avoid; see Section 8
par.	paragraph(s)
Ph.D.	(no space before D; see *CMOS*, 15.21)
Ps.	Psalm (for a specific one; can be followed by a colon and the number and verses without a space, e.g. "Ps. 100:1–4")
q.v.	*quod vide* (no space after first period; used after the term being referenced)
ref.	reference (i.e., a numbered reference in a *JSCM* article)
reprint	(do not abbreviate)
sc.	scene
ser.	series
s.v.	*sub verbo* (no space after first period)
trans.	translator, translated by (only used in citations)
University	(do not abbreviate)
vol., vols.	volume, volumes

5. Punctuation, Text Style, and Symbols

Bold face: do not use to differentiate headings in a Word document; HTML will specify the style via heading levels. Bold face can be used for other purposes in, for examples, tables.

Captions: no concluding period for sentence fragments typical of captions. If there is more than one element, separated by a period, the caption concludes with a period (see *CMOS* 12.32; note, for example, the exceptional closing period in this entry).

Carats over numbers (to indicate scale degrees in Schenkarian style): cannot normally be used; the carat should precede the number

Clef designations: see Section 4, s.v. "C," "F," and "G"

Colons: lower case for the word following the colon unless it begins a complete sentence

Commas: do use serial commas (*CMOS* 6.19)

in allemandes, courantes, and sarabandes

Dashes: — (em dash, not --) without spaces

– (en dash) where appropriate (en-dash means "to," so is used to connect inclusive page numbers, dates, etc., without spaces; *JSCM* does not use en dashes in place of hyphens in compound formulations (contrary to *CMOS* 6.85), but see "A–B-flat–C" and "I–V–I" in Section 1).

- (hyphen) used as a meaningless visual marker (e.g., in an ISBN number). Compounds that use adverbs ending in "ly" are not hyphenated (*CMOS* 7.87) unless clarity demands joining two of the words (see "seventeenth century, seventeenth-century" in Section 1).

• The book—at least in the reviewer's opinion—plagiarizes pages 240–3 of 0-8357-1069-6
• largely irrelevant footnotes

The actual codes have to be checked after the translation to HTML, but UIP can do this globally.

Dates: in prose and bibliographic citations, repeat only the digits that change; do not pair "from" with an en dash. In titles and headings, full dates are used.

• in the 2002–3 season
• from 2002 to 2003
• *The History of Music: 1600–1650*

Ellipsis: use Word's special character (Macintosh: option-semicolon; Windows: ctrl-alt-period). A space should separate the ellipsis from the text. If there is a period, it goes before the ellipsis, with no space (see "suspension points" and Section 8). Normally, ellipses are only used to indicate omitted text within a quoted passage; opening or closing ellipses should only be used when the grammar or poetic line of the original has been intentionally fractured (*CMOS* 11.59).

• "… she concluded.… Then she said little … about it."

Headings: see Captions and Section 2 (for titles, including titles of sections of a *JSCM* article)

Hypertext: indicated by underlining

Italics: if a word or phrase in italics is surrounded by text in roman, the punctuation is normally roman, including parentheses and brackets, unless the sense of the passage dictates otherwise (*CMOS* 6.3); do not use underlining to indicate italics

Keys: see Pitch nomenclature

Library abbreviations: RISM-syle sigla are in italic with a hyphen between country and library, without. punctuation before a shelf number.

• *F-Pn* Vm^7 1234

Sigla are used in all citations, references, and captions, but not prose in the main text. They are identified in a separate page of "Library Abbreviations," which is hyperlinked to the siglum in the text. It is also available from the home and "Guidelines for Contributors" pages. For identifications of most sigla, see *Grove*, "Browse … Abbreviations A–Z" on the home page, and more complete discussions of the most important collections, s.v. "Libraries," section 6. If an author wishes to use a siglum not already in the JSCM list, the full identification of the library should be provided to the Editor-in-Chief.

Line breaks: if a poetic text, title-page, or other text is presented where it is informative to show the original line breaks, use actual line breaks in an indented quotation (there is no need to crompress the text and make it less easily read). If for some reason a symbol is preferred, such as in a prose discussion where two brief lines are being quoted parenthetically, a vertical stroke (|) is visually less intrusive than an oblique slash (/) to indicate a line break.

Lists: in lists of captions with links (such as a list of figures at the end of an article), only the abbreviated caption is in hypertext

- <u>Figure 1</u>: Mona Lisa

  vs. hypertexting the full caption of the linked file:
- <u>Figure 1: Mona Lisa, detail of the left eyebrow. Reproduced by permission of nobody.</u>

Musical symbols (within prose): spell out "sharp," "flat," etc. (see Section 8), with a hyphen; roman face, upper case, for keys; italics, lower case, for notes (see Pitch nomenclature); use a slash for meters; when the symbol is part of a composite symbol such as a continuo figure, the codes in Section 8 can be used

- the cadence to E-flat major
- the *e-flat* is dissonant
- 6/8

Note names: see Pitch nomenclature

Numbers (ordinal): 1st, 2nd, 3rd, 4th (not 2d, 3d); do not use superscripts

Pitch nomenclature: follow *Grove*; italicize pitch names, including their primes and sub-scripts; use the HTML code ' (five characters) for the prime symbol (this prevents it from being mistaken for an apostrophe during global conversions of the text)

- *C'*   three octaves below middle C
- *C*   two octaves below middle C
- *c*   one octave below middle C
- *b*   one half step below middle C
- *c'*   middle C
- *e'-flat*   a minor third above middle C (prime follows note name)
- *c"*   one octave above middle C

  For notes for which the octave is not specified, keys, and mode letter names, use upper case, roman letters
- E-flat major
- F-sharp minor
- The passage returns to C.

Punctuation after italics: see Italics

Quotation marks and apostrophes: can be either straight or curly in Word (UIP will change them to curly quotes globally in HTML; but see "pitch nomenclature," above, for primes). Commas and periods go inside quotation marks except for section names (see "A" in Section 1).

- "… end of phrase," (*not* "… end of phrase",)
- "… end of sentence." (*not* "… end of sentence".)

  Question marks and exclamation points go either inside or outside quotation marks according to the sense of the passage (which could entail an exceptional period or comma after the mark). *JSCM* does not use British-style single quote marks; American style uses single quotes for quote-within-quote.

RISM sigla: see Library abbreviations

Schenkerian symbols: use a carat before the numeral, as we do not have a satisfactory way to put the carat above characters in HTML
- ^4

Spaces: use single spaces, not double, after periods; do not space before any punctuation marks; in abbreviations with a period in the middle (e.g., i.e.) no space follows the period; similarly, there is no space between a volume number and pages in citations (e.g., 1:234), nor between a page number and ff (e.g., 234ff.)

State names: in prose, spell out; in bibliographic citations use the traditional abbreviations, not postal abbreviations (see *CMOS* 15.29)

Suspension points: use Word's ellipsis character with no space before (see Ellipsis and *CMOS* 10.35)

Underlining: reserved for links; use italics for titles and, when absolutely necessary for clarity, emphasis. In figures or charts where more typographical styles are needed, underlining may be used for other explained purposes.

6. Tables

Material that is to appear in columns in *JSCM* should use Word's "table" option. In designing the table, keep in mind that it will later be translated (not by Word) into HTML. Do not use returns, spaces, tabs, and the like to position material because these will either disappear or become inappropriate when translated into an HTML table that does not have a fixed width. Start a new row each time there is material in more than one column that should remain on the same line. Such cell structure will translate without problem to HTML. Returns can, of course, be used to begin new paragraphs when there is no concern for beginning on the same line as text in another column.

7. Marking of Linked Texts
(see also section 8.3 for editors)

Because space is not an issue in web publication, authors are encouraged to include additional reference material, such as complete texts of archival documents, glossaries, biographical notes, etc., in one or more appendices to the article, to be linked to specific words or short phrases within the article or its notes. All such appendices should include a title and the source, if appropriate.

The words in the main text that are to become "hot" (that is, can be clicked on to go to the linked text) should be prefaced by the name of the filed to be linked, using the arbitrary symbols $$, %%, and == to facilitate automatic conversion
- This can be seen in the $$quote1%%original version== of the sentence.
 "quote1" is the name of the file to be linked, and will not appear in the HTML version of the text;
 "original version" are the words in the body of the article to be highlighted.
 The linked material should be supplied as a separate file named quote1

If the linked material is within the main file (e.g., a numbered section of an article), #
should be added after $$

Trills are further discussed below in $$#ch5%%Section 5== .

The end point of such links should be encoded with an "anchor" using @@ ==

• @@ch5==5. The Trill as Rhetorical Device

8. Concerns for Editors (not authors)

8.1 HTML Codes

UIP will globally convert straight quotes to curly quotes at the end of the editing process. The following codes are preferred for the HTML text:

'	&#145;
'	&#146;
"	&#147;
"	&#148;

Similarly, the Press will change the following codes imposed by Dreamweaver:

en dash: &#150; (not &#8211;)
em dash: &#151; (not &#8212;)

For ellipsis and suspension points, Word's code should translate correctly to HTML:

&#8230; …
&#133; … is a prefferable code

UIP is now using the following high codes, although old systems may not read them correctly:

&#8242; prime sign (formerly a straight apostrophe in HTML: &#39;)
&#8471; copyright sign for sound recordings
&#9837; flat sign (spell out in prose; do not use b)
&#9838; natural sign (spell out in prose)
&#9839; sharp sign (spell out in prose; do not use #)

For accented letters that don't properly convert automatically:

&#200;	È	&#233;	é	&#246;	ö
&#201;	É	&#234;	ê	&#249;	ù
&#224;	à	&#235;	ë	&#250;	ú
&#225;	á	&#236;	ì	&#251;	û
&#228;	ä	&#237;	í	&#252;	ü
&#230;	æ	&#238;	î	&#338;	Œ
&#231;	ç	&#242;	ò	&#339;	œ
&#232;	è	&#243;	ó	&#8364;	€

8.2 Format for Headings of Reviews

The headings are to be made by the Reviews Editor before sending the item out for review, based on the information sheet provided by the publisher. The format must be adapted to the peculiarities of each publication, but should adhere as closely as is reasonable to the models below.

When a price is not listed, it is taken from the most reliable source available, starting with the publisher's web site (if there is one). Prices not in US dollars or EU euros have a dollar equivalent added in parentheses. Following American practice for $, € precedes the figure, without a space. No price is given for CDs and DVDs because of the marketing system for these products.

Book

Music and Theatre in France 1600–1680. By John S. Powell. Oxford: Oxford University Press, 2000. [xii, 308 pp. ISBN 0-300-07383-6. $35.]

L'oratorio musicale italiano e i suoi contesti (secc. XVII–XVIII): Atti del convegno internazionale, Perugia, Sagra Musicale Umbra, 18–20 settembre 1997. Quaderni della Rivista Italiana di Musicologia 35. Edited by Paola Besutti. Florence: Leo S. Olschki, 2002. [xiv, 604 pp. ISBN 88-222-5153-9. €63.00.]

Critical Edition of Music

Melchior Franck. *Paradisus Musicus.* Edited by Martin Philip Setchell. Recent Researches in the Music of the Baroque Era, 106. Madison: A-R Editions, 2000. [xxx, 290 pp. ISBN 0-89579-464-0. $100.]

Seventeenth-Century Lutheran Church Music with Trombones. Edited by Charlotte A. Leonard. Recent Researches in the Music of the Baroque Era 131. Middleton, Wisc.: A-R Editions, 2003. [xxv, 114 pp. ISBN 0-89579-542-6. $64; individual parts available.]

Cesare Borgo: Primo libro di canzonette a tre voci; Giuseppe Caimo: Secondo libro di canzonette a quattro voci. Edited by Laura Mauri Vigevani. Collana Musica e Musicisti a Milano 1. Milan: Rugginenti Editore, 2003. [xl, 114 pp. ISBN 88-7665-480-1. €25.]

Facsimile Edition of Music

Pièces de clavecin ca 1670–1685: fac-similé du manuscrit, Bibliothèque du Conservatoire Royal/Koninklijk Conservatorium, Bruxelles, Ms 27220. Introduction by David Fuller. Geneva: Minkoff, 2003. [l, 212 pp. ISBN 2-8266-0964-5. €100.]

Jean Henry D'Anglebert, *Pièces de clavecin*. Introduction by Denis Herlin. Geneva: Minkoff, 2001. [xxxii, 134 pp. ISBN 2-8266-0986-6. €54.]

CD/DVD

Giles Farnaby. *Farnaby's Dreame, 20 Pieces from the Fitzwilliam Virginal Book*. Timothy Roberts, harpsichord. Les Productions early-music.com, 2003. [EMCCD-7756.]

Seaven Teares: Music of John Dowland. The King's Noyse. David Douglass, violin; Ellen Hargis, soprano; Paul O'Dette, lute. Harmonia mundi USA, 2002. [HMU 907275.]

8.3 Marking of Linked Texts

If the author has followed the recommendations in Section 7 for inserting markers for the future HTML links, it is still useful to extend the information by including the actual route that will be needed for each link

For an article in the same or another issue of *JSCM*, the address of the article within the JSCM site should be added.
- $$/v10/no1/rosow_libretto.html%%libretto==
The file name is "rosow_libretto.html," which is in vol. 10, no. 1 of *JSCM*; only the word "libretto" will be seen by the reader.

When the address of an article should be visible to the reader, as in a citation of the article in a reference, the full address is made "hot"; the permanent form of the *JSCM* address is used in the visible text, but not in link.
- $$/v10/no1/rosow_libretto.html%%$$http://www.sscm-jscm/v10/no1/rosow_libretto.html==

For a file on the *JSCM* site, but not part of a particular issue, such as the list of library sigla, the folder "jscm" is used.

• $$jscm/libraries.html%%*F-Pn*== Rés. Vm^7 674

This brings the reader to the list in which the particular library is identified, not to the specific line in that list.

For a site outside the *JSCM* site, the full address is given in both the link text and the visible text.

If the link is the author's email address in the first unnumbered reference, the link address becomes a command to go to the reader's default email program.

• $$mailto:jb.lully@heaven.edu%%jb.lully@heaven.edu==

When the link is to another section of the same article and the instructions in Section 7 have been been followed, nothing needs to be added.