

EARLY MUSIC HISTORY

9

Studies in
medieval and
early modern
music

Edited by Iain Fenlon

EARLY MUSIC HISTORY 9

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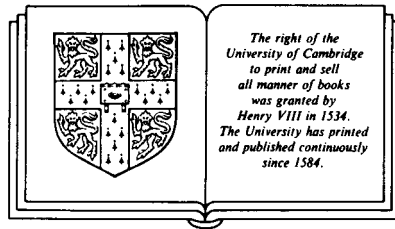
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STUDIES IN MEDIEVAL AND EARLY MODERN MUSIC

Edited by

IAIN FENLON

Fellow of King's College, Cambridge



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NOTES FOR CONTRIBUTORS

PRESENTATION

Contributors should write in English, or be willing to have their articles translated. All typescripts must be double spaced with margins of at least 2.5 cm (1"). Footnotes, bibliographies, appendixes, tables and displayed quotations must also be double spaced. The 'top' (ribbon) copy of the typescript must be supplied. Scripts submitted for consideration will not normally be returned unless specifically requested.

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English punctuation practice should be followed: (1) single quotation marks, except for 'a "quote" within a quote'; (2) punctuation outside quotation marks, unless a complete sentence is quoted; (3) no comma before 'and' in a series; (4) footnote indicators follow punctuation; (5) square brackets [] only for interpolation in quoted matter; (6) no stop after abbreviations that include the last letter of a word, e.g. Dr, St (but Prof.).

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Numbers below 100 should be spelled out, except page, bar, folio numbers etc., sums of money and specific quantities, e.g. 20 ducats, 45 mm. Pairs of numbers should be elided as follows: 190–1, 198–9, 198–201, 212–13. Dates should be given in the following forms: 10 January 1983, the 1980s, sixteenth century (16th century in tables and lists), sixteenth-century polyphony.

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Titles and incipits of musical works in italic, but not genre titles or sections of the Mass/English Service, e.g. Kyrie, Magnificat. 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.

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NOTE NAMES

Flats, sharps and naturals should be indicated by the conventional signs, not words. Note names should be roman and capitalised where general, e.g. C major, but should be italic and follow the Helmholtz code where specific (*C*, *C*, *C c c' c'' c'''*; *c'* = middle C). A simpler system may be used in discussions of repertories (e.g. chant) where different conventions are followed.

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