

Notes for Contributors

(1) **Submitting** manuscripts

Articles may be submitted at any time to:

Journal of the Alamire Foundation

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Submitted articles are subject to peer-review. If you wish this to be done anonymously, then please indicate this in a message along with the submission. Otherwise, no attempt will be made to conceal author's names from reviewers. The *Journal* does not consider articles that have been published elsewhere or those that are currently under consideration by another journal.

The standard article length is 5,000-10,000 words, including footnotes and other supplementary materials such as tables, etc. However, both longer and shorter articles will be considered.

Articles should preferably be submitted in electronic form, as e-mail attachments. The preferred file-format is as a Microsoft Word document. If electronic submission is not possible, then please send a paper version to the address above. Submissions should include:

- The text of the submission.
- Figures, tables, and musical examples as separate documents; each should be provided with a clear caption. For tables, please use Table formatting in Word. If possible, music-examples should be submitted as Music .xml files AND as .pdf files. Failing that, they may be submitted as .pdf or image files (.tiff or .jpeg, 1200 dpi).
- A short abstract in English (between 100 and 250 words).
- Full contact information of the author.
- Brief biographical details in English (around 60 words).

The authors (and not the editors) are responsible for obtaining copyright permission of the documents they are using.

All submissions will be acknowledged within five working days. If you do not receive such an acknowledgement, then please contact us, as it may mean that your article has not reached us correctly.

The principal language of the *Journal* is English. However, contributions will be considered in any commonly understood scholarly language. The text must be free of language errors when submitted.

(2) The **format** of the submitted articles should conform to the following rules:

- a. The **title** should be in normal type, beginning all important words with a capital letter (subheadings within the article should also observe this format). The **author's name** should be on a separate line under the title (unless anonymous review is requested, in which case the author's name should be omitted).

- b. **Footnote numbers** should follow punctuation signs (without a space) and should not be put in brackets. An initial acknowledgement note should be unnumbered, and marked with *.
 - c. Single high **quotation marks** are used wherever possible. Double quotation marks should only be used inside quotations. Low quotation marks should never be used.
 - d. **Citations:** Every extended citation (60 words or more) should be in a paragraph of its own, indented, and preceded and followed by a blank line. Omissions within citations should be indicated with three dots, thus: ‘...’. Citations shorter than 60 words should be embedded within the text, and enclosed in single quotes.
 - e. Letters used for **musical notes** should be in italics. Upper or lower case and accents are used to indicate the octave, e.g. *a'*; *A*. Exact pitches follow the modified Helmholtz system: middle C = *c'*.
 - f. Indicate **musical symbols** according to the codes listed at the end of this style-sheet. Should a symbol be required which is not included in the list, then place as complete an explanation of the sign as necessary between curly brackets.
 - g. When **note-values** are explained in words, the British system is followed: ‘crotchet’, not ‘quarter-note’, etc.
 - h. **Spelling:** British spelling is used: ‘centre’, not ‘center’, etc.; ‘-ize’ is preferred to ‘-ise’, except in cases where only the latter is possible (revise, surprise, etc.).
 - i. **Spaces:** There should be a single space behind every punctuation mark, and no space in front.
 - j. In lists of more than two items, a **comma** should precede the final ‘and’.
 - k. **Pairs of numbers** (bars, pages, years, etc.) should observe the following format (i.e., two digits in the second number of the pair, omitting unnecessary zeroes): bb. 20-28 / bb. 100-3 / bb. 110-17 Gilles Binchois (c. 1400-60) **Short hyphens**, and no spaces, should be used between the two numbers of the pair.
 - l. **Numbers** up to one hundred should be spelt out in words. So too should century-designations, e.g., ‘The music of the fifteenth century’.
 - m. **Dates** should observe the following format: ‘15 September 1523’.
 - n. Italics should be used for **titles** (treatises, prints, pieces, etc.).
 - o. With embedded clauses offset with a dash, an ‘em’ dash is used, with no spaces either side: ‘Josquin’s mass for Duke Ercole—the *Missa Hercules Dux Ferrariae*—was copied into the source in 1523’.
- (3) **Non-running-text parts** of articles are governed by the rules below:
- a. **Naming:** Only musical examples in modern notation should be called ‘Example’. All other illustrative material, such as photographic reproductions, line drawings, and stemmata are called ‘Figure’. Text that is formatted in at least two rows and two columns is called ‘Table’. Tables may include some non-text elements. Footnotes in tables should use letters rather than numbers.
 - b. All non-running-text parts of an article should have a **caption**, except short musical examples and small

figures that may be considered part of a sentence.

Captions should not have footnotes.

- c. Captions should observe the following format:
Example 3. Josquin des Prez, *Nymphes des bois*, bb. 1-12
- d. **References** to non-running-text parts should include the category in full (with initial capital), followed by the number. Please indicate where the example should be inserted.

(4) Abbreviations

The following abbreviations may be used (this list is not exhaustive):

| | |
|--------------|---|
| b./bb. | bar(s) |
| c. | circa |
| ed. | edidit |
| e.g. | exempli gratia (follow with a comma) |
| et al. | et alia, -i, -ae |
| etc. | et cetera |
| fasc. | fascicle(s) |
| f. | and following (with a space before: 245 ff.) |
| ff. | and following (many) |
| fol./folios. | folio / folios |
| i.e. | id est (follow with a comma) |
| n. | footnote |
| No. | Numero |
| r | recto (superscript) |
| St. | Saint |
| s.d. | sine dato |
| s.l. | sine loco |

trans.

translated by

v

verso (superscript)

vol./vols.

volume/volumes

(5) **Bibliographical entries** should follow the guidelines below.

A full reference should be given the first time a work is cited. An abbreviated form, consisting of surname and short-form title, should be used thereafter. Please do not use ‘ibid.’, ‘loc. cit.’, or other potentially confusing and ambiguous terms.

Capitalization:

English: All important words should be capitalized, including the first word after a colon.

German: capitalize as in prose, including the first word after a colon.

Italian and Spanish: capitalize only the first word and the first word after a colon.

French: capitalize the first substantive and any preceding adjectives and the first word after a colon.

a. **References to books and music-editions**

Examples:

Willem Elders, *Symbolic Scores* (Leiden etc., 1994), 33-35.

Rob C. Wegman, *Born for the Muses: The Life and Masses of Jacob Obrecht* (Oxford, 1994), 156-64.

Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, 1983), 338.

Peter Bloom (ed.), *The Cambridge Companion to Berlioz* (Cambridge, 2000).

Edmond Vander Straeten, *La musique aux Pays-Bas avant le XIX^e siècle*, 8 vols. (Brussels, 1867-88), vol. 4, 167-69.

Adrian Willaert, *Liber quinque missarum IV vocum 1536*, ed. Helga Meier, *Corpus Mensurabilis Musicae* 3/9 (s.l., 1987).

Der Mensuralkodex des Nikolaus Apel (Ms. 1494 der Universitätsbibliothek Leipzig), ed. Rudolf Gerber, *Das Erbe deutscher Musik* 32-34 (Kassel, 1956-75).

When two places of publication must be mentioned, hyphenate, e.g.: ‘Oxford-New York’. With more than two, mention only the principal place, and ‘etc.’ (see first example, above).

No comma is used when referring to footnotes: 267 n. 33.

b. **References to articles in journals and collected volumes**

Examples:

Keith Polk, ‘Instrumental Music in the Low Countries in the Fifteenth Century’, in *From Ciconia to Sweelinck: Donum Natalicium Willem Elders*, ed. Albert Clement and Eric Jas (Amsterdam etc., 1994), 13-29 at 27.

Bonnie J. Blackburn, ‘Obrecht’s *Missa Je ne demande* and Busnoys’s *Chanson*: An Essay in Reconstructing Lost Canons’, in *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 45 (1995), 18-32.

Howard Mayer Brown, ‘Clemens and Claudin’, in *Liber Amicorum Chris Maas*, ed. Rob C. Wegman and Eddie Vetter (Amsterdam, 1987), 248.

Bonnie J. Blackburn, ‘Lorenzo de’Medici, a Lost Isaac Autograph and the Venetian Ambassador’, in *Musica Franca: Essays in Honor of Frank d’Accone*, ed. Irene Alm, Alyson McLamore, and Colleen Reardon (New York, 1996), 19-44, esp. 33-36.

Peter Wright, ‘Driffelde’, in *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher (Kassel etc., ²2001), Personenteil 5, col. 1430.

Stanley Boorman and Donald W. Krummel, ‘Printing and Publishing of Music’, in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell (London, ²2001), vol. 20, 326-81.

c. **References to theses**

Example:

Murray Steib, ‘Imitation and Elaboration: The Use of Borrowed Material in Masses from the Late Fifteenth Century’ (Ph.D. diss., University of Chicago, 1992), 267-328.

d. **References to online books and articles**

See 5.a and 5.b followed by web address and date of consultation between parentheses, e.g.:
Ross W. Duffin, 'Just Intonation in Renaissance Theory and Practice', in *Music Theory Online* 12 (2006), <<http://mto.societymusictheory.org/>> (accessed 11 April 2009).

e. **References to manuscripts and prints**

Manuscripts: Names of repositories and collections should be given in full when first occurring, along with shelfmark; an abbreviated form (if possible, following the *Census-Catalogue*) should be used for subsequent references, and mentioned alongside the full reference.

Example:

First reference: Augsburg, Staats- und Stadtbibliothek, Ms. Tonkunst Schletterer 7 [AugsS 7], fols. 8^v-10^r.
Later reference: AugsS 7

Prints: A full reference, giving composer or editor, title in italics, and place and date in parentheses, should be given first. RISM sigla may be used thereafter, and should be mentioned alongside the first, full reference.

Example:

First reference: Johannes Ott, *Novum et insigne opus musicum* (Nuremberg, 1537) [RISM 1537¹].
Later reference: RISM 1537¹.

f. **References to recordings**

Examples:

Jacobus de Kerle, *Da pacem Domine: Messes & motets*, Huelgas Ensemble dir. by Paul Van Nevel (CD, Harmonia Mundi, HMC 901866, 2005).

Claudio Merulo, 'Donna, se l'occhio mio', *Greghesche: A Musical Treasure of the Venetian Renaissance*, Zefiro Torna (CD, Et'cetera, KTC 4028, 2008), track 12.

g. **MP3s**

Tracks or albums downloaded from the internet as MP3s or similar should be referenced as above unless they are only available via a website, in which case the URL of the host website should be provided in addition to the normal artist/composer/title details. Note: This should not be the URL of the download itself, only of the website that hosts the download.

Key Cap Chart for Mensuration (Mac OS X, UK keyboard) **zero width**

| Key | Plain | Shift | Option | Shift-Option | Key | Plain | Shift | Option | Shift-Option |
|--|-------|-------|--------|--------------|-------|-------|---------|--------|--------------|
|  A | α | α | | | Y | | 7 | | |
| B | ♭ | ♭ | | | Z | | | | |
| C | © | © | © | © | , | | | | |
| D | ♯ | ♯ | | | 1 | 1 | 1 | | 1 |
| E | ♪ | ♪ | | | 2 | 2 | 2 | 2 | 2 |
| F | 𝄋 | 𝄋 | ☺ | | 3 | 3 | 3 | # | 3 |
| G | Γ | Γ | | | 4 | 4 | 4 | 4 | 4 |
| H | ♩ | ♩ | | | 5 | 5 | 5 | | 5 |
| I | - | ˘ | 6 | ⌌ | 6 | 6 | 6 | | 6 |
| J | | | | | 7 | 7 | 7 | | 7 |
| K | | | | | 8 | 8 | 8 | 8 | 8 |
| L | ┌ | ┌ | ┌ | | 9 | 9 | 9 | | 9 |
| M | | | | | 0 | ⊙ | 12 8 | | |
| N | ♯ | ♯ | | | - | = | | | |
| O | ○ | ⊖ | ⊙ | ⊖ | = | = | | | |
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| S | ∫ | | | | ; | ◇ | ◇ | | |
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| W | ◦ | | | | / | ⌌ | ⌌ | | |
| X | ⌌ | | | | space | | | | |