



# JOURNAL OF SEVENTEENTH-CENTURY MUSIC

PUBLISHED BY THE SOCIETY FOR SEVENTEENTH-CENTURY MUSIC

[sscm-jscm.org](http://sscm-jscm.org)

## JSCM Style Sheet

Bruce Gustafson

version: October 2019

Lois Rosow, ed.

### Contents

Abbreviations .....	2
Preface.....	2
1. Spelling, Italicization, Capitalization, and Regularization of Words .....	3
2. Capitalization and Punctuation of Titles.....	8
3. Capitalization, Punctuation, and Style of Names.....	9
4. References.....	10
5. Abbreviations.....	13
6. Punctuation, Text Style, and Symbols.....	14
7. Formatting of Final Submission .....	16
8. Format for Headings of Reviews .....	17
9. JSCM Instrumenta .....	18

## Abbreviations

- CMOS/17* *The Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017); **online version available** by subscription at <http://www.chicagomanualofstyle.org/home.html>
- CMOS/16* *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010); **online version available** by subscription at <http://www.chicagomanualofstyle.org/16/contents.html>
- HTML HyperText Markup Language
- JSCM* *Journal of Seventeenth-Century Music*
- Grove* *Grove Music Online*, available by subscription at <http://www.oxfordmusiconline.com>

## Preface

*JSCM* adheres in most cases to the policies enunciated in *CMOS/17*; references to the previous edition (*CMOS/16*) are given for the convenience of readers who happen to have that edition at hand. The present *Style Sheet* lists policies that contradict those in *CMOS/17*, that specify a particular option offered by *CMOS/17*, or that are frequent issues of confusion for authors and editors of *JSCM*. This *Style Sheet* is occasionally revised, and authors should be sure that they are using the most recent version.

*CMOS/17* 7.1 (*CMOS/16* 7.1) recommends *Webster's Third New International Dictionary* or its principal abridged version, *Merriam-Webster's Collegiate Dictionary*, for American English spelling and common usage. For spelling and simple definitions, the convenient abridged version at <http://www.merriam-webster.com> often suffices. On good usage, see *CMOS/17* 5.250.

**Once an article has been accepted for publication, the author should submit a final text to the editor, formatted according to the instructions given in Section 7, below.**

## 1. Spelling, Italicization, Capitalization,<sup>1</sup> and Regularization of Words in an English Sentence<sup>2</sup>

17th century (not used in prose): 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 is placed 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; upper case letters can be introduced as needed, for instance to show refrains; the letters can be spaced apart if other symbols are to be introduced—in this example (*vt*) for *verso tronco*)

- abcaD efgeD

- a b(*vt*) a b(*vt*)

Act (use arabic numerals, but retain capital A when the word functions as a title, contrary to *CMOS/17* 8.184 [*CMOS/16* 8.182]); for abbreviated citation where meaning is clear from context, the words “Act” and “scene” may be omitted (compare *CMOS/17* 13.67 [*CMOS/16* 13.65])

- as is seen in Act 2, scene 4

- First she proclaims her love (2, 4), then she denounces him (2, 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)

- the sonatas in Book 4

- She never published a fourth book.

breve (prefer to double whole note; see semibreve)

*brevis, semibrevis, minima, semiminima, fusa*

---

<sup>1</sup> For capitalization of titles of works, their constituent parts, and of names, see Sections 2 and 3.

<sup>2</sup> For articles and reviews in languages other than English, the conventions of the primary musicological journal in that language will be followed, including the language’s style for quotation marks. For conventions such as abbreviations in references, captions, etc., see other sections of this *Style Sheet*.

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  
 canticle (as a generic word)  
 Canticles (the Song of Songs from the Bible)  
 cantor  
 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; canzonetta, canzonettas  
 capriccio, capriccios  
 Carnival  
 castrato, castrati (not italicized, but not castratos)  
 catalog (prefer to catalogue)  
 chaconne  
 choirbook  
 ciaccona  
 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  
 da capo aria

*divertissement* (in an article that uses the term frequently, anglicize as *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 (with number, whether or not a hypertext link); capitalized when referring to a specific example (contrary to *CMOS/17* 8.180 [*CMOS/16* 8.178]; see Section 2)

- An analysis of Example 3 shows

*falsobordone, falsobordoni*

fantasia, fantasias (prefer to other spellings as generic term)

Figure (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 3)

*grave* (Italian, French tempo marking)

GusC 59 (for Chambonnières's works: no periods, no space)

H 145 (for Charpentier's works: no period)

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)

Kapellmeister (not italicized)

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 *CMOS/17* 13.67 (*CMOS/16* 13.65) for citation of lines

*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)  
 maestro, maestro di cappella, maestri di cappella (not italicized); both maestros and maestri are acceptable, depending on context

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 makes it obvious)

*opéra comique*

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

opus, opuses

*ottava rima* (*ottave rime*)

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

- out-of-tune notes
- played out of tune

partbook

partita, partitas

partsong

passacaille

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)

Psalms (a specific item from the Book of Psalms; see also Section 5 on abbreviation)

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; see also Superscripts in Section 6)  
 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)  
 scherzo, scherzi (not italicized)  
 scordatura  
*scudi*  
 Seicento (if a noun; for an adjective, prefer “seventeenth-century” 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/17* 7.53 [*CMOS/16* 7.53])  
 siciliana (not siciliano; prefer to *sicilienne*; see comments under allemande)  
 solo, solos (but soli when paired with tutti)  
 staff, staves (not stave)  
 string names: see G string  
*style brisé*  
 SWV 81 (neither periods nor spaces between letters)  
 Table (treated the same as Example, q.v.)  
 tactus  
 Te Deum (religious text)  
*Te Deum*, or *Te Deum laudamus* (title of a musical piece)  
 theater (not theatre)  
 thoroughbass  
 time signature (not hyphenated)  
*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: see *CMOS/17* 13.7)  
 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

websites: prefer “on” for site (but “in” for publication) and “at” for URL

- recordings available on YouTube
- articles in *JSCM*, on the Journal’s website at <http://sscm-jscm.org>

Western society

## 2. Capitalization and Punctuation of Titles

(see *CMOS/17* 8.156–62, 8.193–96 [*CMOS/16* 8.154–59, 8.188–92])

### 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 are set in roman type and enclosed in quotation marks (but see below for textual incipits functioning as titles of independent pieces); textual incipits that serve as titles are given with sentence-style capitalization.

- the chorus “Cupid only throws the dart” from the opera *Dido and Aeneas*
- “Cupid’s Garden,” a country dance published by Playford

In the first example, “chorus” and “opera” are names of genres, not titles; “Cupid only throws the dart” is a textual incipit functioning as the non-generic title of an excerpt; *Dido and Aeneas* 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.

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 they 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”

Standard names for the movements of a mass are treated as generic titles and are always capitalized, by tradition.

- the Kyrie from the *Missa Sancta Maria de Victoria*



Textual incipits functioning as titles of independent pieces are given in italics, with sentence-style capitalization.<sup>3</sup>

- settings of *Ave maris stella* and *Laudate pueri Dominum*
- the anthem *Remember not, Lord, our offences*
- *Tornate, o cari baci* from the Seventh Book of Madrigals

Textual incipits used as titles of movements or of excerpts from larger works, including operatic arias, are in quotation marks (as in the first example above, the chorus “Cupid only throws the dart”).

Non-generic titles (in English) for masses, including imitation masses, honorific titles, and descriptive 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

### Literary Works

When the parts of a book, such as chapter, preface, and appendix, stand as titles of specific entities, they are capitalized in running text (contrary to *CMOS/17* 8.180 [*CMOS/16* 8.178]) but in lower case as elements in citations. When there is a number, it is an arabic numeral.

- may be found below in Chapter 2
- Hammond, chapter 17, exx. 17.2 and 17.3
- in the second chapter, “Modality and Tonality,”
- the complete text is in Appendix 2

Subtitles are separated from titles by colons, even in languages where periods would be preferred (unless the whole *JSCM* article is in that language). The first word of the subtitle is capitalized.

### Languages

(on non-English titles in general: *CMOS/17* 14.98 [*CMOS/16* 14.107])

English titles. Modern titles are normally given “headline style”: capitalize all words except coordinating conjunctions, articles, and prepositions (*CMOS/17* 8.159 [*CMOS/16* 8.157]). For long, sentence-like titles of works from before 1800, the capitalization can be sentence-style, retaining the original capitalization and punctuation (*CMOS/17* 14.97 [*CMOS/16* 14.106]).

French titles. Use sentence-style capitalization (*CMOS/17* 11.27; [*CMOS/16* 11.30]).

German titles. Capitalize first word and all nouns.

Italian, Latin, and Spanish titles. Capitalize only the first word and proper nouns (contrary to *CMOS/17* 11.54 [*CMOS/16* 11.59] for post-medieval titles in Latin).

## 3. 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

---

<sup>3</sup> An incipit is given in quotation marks when the poetic text is cited without reference to a musical setting.

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, or use 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/17* 11.26 [*CMOS/16* 11.29]), use lower case for articles.

- in The Hague
- in le Blanc-Mesnil

Proper names. Treatment of particles (e.g., “de,” “Da,” “von”) varies from language to language, and there are sometimes exceptions; consult *CMOS* (*CMOS/17* 8.7–11 [*CMOS/16* 8.7–11]). Capitalize an article (“La”).

- Élisabeth-Claude Jacquet de La Guerre
- Johann Wilhelm von Neuberg-Wittelsbach
- Anna Maria De Chiara

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/17* 7.17 [*CMOS/16* 7.16]).

- 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, usually 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

## 4. References

Nomenclature. *JSCM* uses “References” as the heading for endnotes (an artifact of the early history of the Journal, when the “references” included unlabeled appendices as well as notes); however, citations of notes, including those found in *JSCM*, use the abbreviation “n.”

Placement of endnote numbers. Normally, endnote numbers should appear after the punctuation that concludes a sentence or a clause (*CMOS/17* 14.26 [*CMOS/16* 14.21]). If logic dictates, the endnote number can come at any point in the text (e.g., if the endnote pertains to a specific word in a sentence), but only as exceptional cases.

Order of content. In an endnote containing a citation and a quotation, the citation normally comes first (contrary to *CMOS/17* 14.38 [*CMOS/16* 14.33]).

- Donati, *Ars Poetica*, 142–43: “Contra verò quia crudeles olim Caesares, ac reges, vnà cum fortissimis propugnatoribus religionem nondum adultam conabantur extinguere; in illos vehementer exardescimus.”

Books, journals. Citation style should follow *CMOS/17*. See especially *CMOS/17* 14.123 (*CMOS/16* 14.128), citation of a book in a series; *CMOS/17* 14.171 (*CMOS/16* 14.180), journal citation; and *CMOS/17* 9.61 (*CMOS/16* 9.60), truncation of inclusive page numbers. For journals that use continuous pagination for each volume, *JSCM* cites the number of the issue as well as the volume to facilitate searching online journals.

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* 14.129 [*CMOS/16* 14.135]).

If the citation is to specific pages of a specific volume of a book, no space follows the colon (see *CMOS/17* 14.152 [*CMOS/16* 14.159]).

On italicized terms within titles and titles within titles, see *CMOS/17* 8.173.

*JSCM* does not cite paid online subscription services.

- 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 (1978): 247–59.
- Bruce Gustafson, *French Harpsichord Music of the 17th Century* (Ann Arbor, MI: UMI Research Press, 1979), 3:264–66.
- Giles and Richard Farnaby, *Keyboard Music*, ed. Richard Marlow, rev. ed., *Musica Britannica* 24 (London: Stainer and Bell, 1974).

Dissertations. Titles of unpublished dissertations and theses are enclosed in quotation marks (*CMOS/17* 14.215 [*CMOS/16* 14.224]).

- “The Baroque Church Tones in Theory and Practice” (PhD diss., University of Rochester, 1999), 178–80.

Encyclopedias. The preferred format for well-known encyclopedias is *Encyclopedia Name*, edition number, s.v. “Article Name.” Usually standard encyclopedias are cited in *JSCM* only when there is an element of dispute; thus, the author(s) of the article must be cited. The *New Grove Dictionary of Music and Musicians*, 2nd ed., and *Grove Music Online* should be treated as different reference works; unless there is a specific reason to cite a specific printed edition of *Grove*, citation to *Grove Music Online* is preferred. The URL need not be included (contrary to *CMOS*), and no hyperlink is given to such sites since they are accessible only by paid institutional subscription and thus via the institution’s server. Similarly, *Die Musik in Geschichte und Gegenwart*, 2nd ed., and *MGG Online* are treated as different works. For continually updating online encyclopedias, a date is necessary; if a “last modified” date is given, it must be cited; otherwise, the posting date is preferable to the date of access.<sup>4</sup> *JSCM* does not follow the citation styles suggested by *Grove* and *MGG*; nor does it precisely follow *CMOS* (compare *CMOS/17* 14.232–34 [*CMOS/16* 14.247–48]).

- David Fuller, in *Grove Music Online*, s.v. “Suite,” published 2001, section 4.
- Herbert Schneider, in *Die Musik in Geschichte und Gegenwart*, 2nd ed., s.v. “Lully, Jean-Baptiste,” col. 587.

---

<sup>4</sup>*CMOS* recommends that citations of electronic sources include a date of access only if no date of publication or revision can be determined from the source (*CMOS/17* 14.12 [*CMOS/16* 14.7]).

- Herbert Schneider, in *MGG Online*, s.v. “Lully, Jean-Baptiste,” last modified November 2016. 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 following format: Place: Publisher, date; reprint, Place: Publisher, date. Do include the publisher of the original edition (see *CMOS/17* 14.114 [*CMOS/16* 14.119]).

- Paris: Ballard, 1626; reprint, Geneva: Minkoff, 1990.

Multivolume works subdivided into series. Inclusion of series name is optional, according to its importance.

- Jean-Baptiste Lully, *Thésée: Tragédie en musique*, ed. Pascal Denécheau, in *Œuvres complètes*, ser. 3, vol. 4 (Hildesheim: Olms, 2010), 12.
- Marc-Antoine Charpentier, *Josué*, in *Œuvres complètes*, ser. 1: Meslanges autographes, vol. 11 (Geneva: Minkoff, 1997), 8.

Physical documents reproduced on websites.<sup>5</sup> Date of posting or access is unnecessary. (See *CMOS/17* 14.235 on citing artworks, *CMOS/17* 14.263 on citing CDs.)

- Peter Paul Rubens, *The Fall of Phaethon*, oil sketch painted in 1636, Brussels, Musées Royaux des Beaux-Arts, available on WikiArt, <https://www.wikiart.org/en/peter-paul-rubens/fall-of-phaeton-1636>.
- Claudio Monteverdi, “Tempo la cetra,” in *Settimo libro de madrigali*, Ensemble “Concerto” and Cappella Mauriziana, directed by Roberto Gini, Tactus TC 56031103/4, 1989, compact disc; also available on YouTube, <https://www.youtube.com/watch?v=pqaxuHai4Tc>.

Electronic documents published on websites, and streaming media. Last modified, recording, and publication dates are preferred to date of access.

- Claudio Monteverdi, “Tempo la cetra” from *Concerto: Settimo libro de madrigali*, ed. Peter Rottländer, in the Choral Public Domain Library, last modified June 2014, <http://www2.cpd.org/wiki/images/2/21/Mont-tem.pdf>.
- Claudio Monteverdi, “Con che soavità” from *Concerto: Settimo libro de madrigali*, Jennifer Ellis Kampani, soprano, and the Voices of Music, video on YouTube [recorded at St. Mark’s Lutheran Church in San Francisco, March 2015], published by Voices of Music on March 30, 2015, <https://www.youtube.com/watch?v=H811lltfDCc>.

*Ibid.*, *idem*, *loc. cit.* (etc.). *JSCM* does not use these; use the author’s surname (and short title if necessary) on the second occurrence (see *CMOS/17* 14.29–30, 14.32–33 [*CMOS/16* 14.24–25, 14.27–28]); do not use the formula “hereafter cited as ...” in the initial citation unless a siglum has been created.

Page and folio numbers. For inclusive numbers, *JSCM* follows the style recommended by *CMOS* (*CMOS/17* 9.61 [*CMOS/16* 9.60]):

- Less than 100: use all digits
- 100 or multiples of 100: use all digits
- 101–109 (201–209, etc.): use changed part only
- 110–199: use two digits unless more are needed to show all changes

---

<sup>5</sup> The titles of websites without printed counterparts are given in roman (e.g., WikiArt). *JSCM* italicizes the titles of websites derived from printed works—e.g., *Grove Music Online*, *MGG Online*, *RISM: Online Catalogue of Musical Sources*. (Compare *CMOS/17* 8.191.) We identify *JSCM* and *JSCM Instrumenta* primarily as a journal and a series, and only secondarily as websites.

If another character intervenes, full numbers are given. Space between period and number(s).

pp. 81–82  
pp. 101–2  
pp. 241–43  
fols. 241r–243v (no superscripts)

## 5. Abbreviations

numbers (ordinal)	see Section 6
proper names	see Section 3
publications	see prefatory list
state names	see Section 6

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

c.	copyright (no space between period and year); copyright symbol may also be used, for instance in a caption
C1, C3, etc.	C clef on the first line, third line (etc.) of the staff
ca.	<i>circa</i> (space before year)
CD	compact disc (normally do not abbreviate)
died	(do not abbreviate in prose; dagger or d. may be used in tables, titles) <ul style="list-style-type: none"><li>• Cardinal Francesco (died 1679) served as archpriest of St. Peter's</li><li>• The Case of Prince Paolo Savelli (†1632)</li></ul>
diss.	dissertation (abbreviated in citations only)
ed.	editor, edited by, edition (not edn.)
e.g., et al.	<i>exempli gratia</i> (no space after first period, comma after the second) <i>et alia</i>
Ex.	Example (a specific one; space after period)
F3, F4	F clef on the third line, fourth line of the staff
ff.	<i>JSCM</i> does not use f. or ff. for following pages; cite specific inclusive pages
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 4
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., m., mm.	<i>id est</i> (no space after first period, comma after the second) 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; space before number[s])
no., nos.	number, numbers (not nr.); capitalize if used in the title of a piece <ul style="list-style-type: none"><li>• no. 12 in the collection, taken from his Cantata No. 3</li></ul>

p., pp.	page(s) (space before number[s]; see “page and folio numbers” in Section 4)
op., opp.	opus, opera (space before number)
(P)	copyright for sound recording; try to avoid
par.	paragraph(s)
PhD	(no periods)
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.	<i>quod vide</i> (no space after first period; used after the term being referenced)
reprint	(do not abbreviate)
sc.	scene
ser.	series
s.v.	<i>sub verbo</i> (no space after first period)
trans.	translator, translated by (used only in citations)
University	(do not abbreviate)
vol., vols.	volume, volumes

## 6. Punctuation, Text Style, and Symbols

**Boldface.** Do not use to differentiate headings in a Word document; HTML will specify the style via heading levels.

**Captions.** Sentence fragments typical of captions have no concluding period. If there is more than one element, separated by a period, the caption concludes with a period (see *CMOS/17* 3.21 [*CMOS/16* 3.21]).

**Carats over numbers.** See Schenkerian symbols.

**Clef designations.** See C, F, and G in Section 5.

**Colons.** Use lower case for the word following the colon unless it begins two or more complete sentences (*CMOS/17* 6.63 [*CMOS/16* 6.61]).

**Commas.** Do use serial commas (*CMOS/17* 6.19 [*CMOS/16* 6.18]).

- in allemandes, courantes, and sarabandes

**Dashes:**

- Em dash (—, not --) is not surrounded by spaces.
- En dash (–) means “to,” so is used to connect inclusive page numbers, dates, etc., without spaces. See also A–B–flat–C and I–V–I in Section 1. *JSCM* does not use en dashes in place of hyphens in compound formulations (contrary to *CMOS/17* 6.80 [*CMOS/16* 6.80]).
- Hyphen (-) is used as a meaningless visual marker (e.g., in an ISBN number) and a link in compound modifiers; see seventeenth century in Section 1. Compounds that use adverbs ending in “ly” are not normally hyphenated (*CMOS/17* 7.86 [*CMOS/16* 7.82]).

- The book—at least in the reviewer’s opinion—plagiarizes pages 240–43 of 0-8357-1069-6
- largely irrelevant footnotes [no hyphen]

**Dates.** Do not pair “from” with an en dash. In titles and headings, full dates are used.

- in the 1685–86 season
- from 1685 to 1686

- *The History of Music: 1600–1650*

Ellipsis. Use Word’s special character (using American keyboard layout, 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). Normally, ellipses are used to indicate only omitted text within a quoted passage; opening or closing ellipses should be used only when the grammar or poetic line of the original has been intentionally fractured (*CMOS/17* 13.55 [*CMOS/16* 13.53]).

- “... she concluded.... Then she said little ... about it.”

Headings. See Captions; see also Section 2 (for titles).

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 (see *CMOS/17* 6.4 and 6.2 [*CMOS/16* 6.4]); do not use underlining to indicate italics.

Keys. See Pitch nomenclature.

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

- *F-Pn VM7-1234*

Sigla are used in all citations, references, and captions, but not necessarily in prose in the main text. They are identified in *JSCM*’s separate page of “Library Abbreviations,” which is hyperlinked to the siglum in the text. It is also available from the *JSCM* home and “Guidelines for Contributors” pages. RISM’s sigla are available in a free online database at <http://www.rism.info/sigla.html>.

Line breaks. A poetic text may be presented using line breaks in an indented block quotation. If for some reason run-on notation is preferred, slashes (/) surrounded by spaces may be used to separate lines.

Musical symbols (within prose). Spell out “sharp,” “flat,” etc., 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 Journal’s technical director will be consulted regarding HTML possibilities.

- the cadence to E-flat major
- the *e-flat* is dissonant, as is the *g'-sharp*
- 6/8
- 4-3 suspension

Note names. See Pitch nomenclature.

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

Pitch nomenclature. Follow *Grove*; italicize pitch names; use Word’s prime symbol (in the “general punctuation” subset), not the straight apostrophe.<sup>6</sup>

- *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

---

<sup>6</sup> In *JSCM*’s current font, the italicized f and prime mark are best separated by a space: *f'*. Please note that our software will automatically convert straight apostrophes to curly ones—hence the requirement that we use the prime symbol instead.

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. In transcribing original texts, archaic punctuation marks (slash for comma or period, equal sign for hyphen) may be silently modernized.

Punctuation after italics. See Italics.

Quotation marks and apostrophes. Use curly quotes (the Word default), not straight quotes, in the prose text, but see Pitch nomenclature for primes. Commas and periods go inside quotation marks except for section names (see “A” section 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. A space separates adjacent quotation marks (*CMOS/17* 6.11 [*CMOS/16* 6.11]).

- “Introduction to Giovan Battista Giraldi Cinthio’s ‘Discourse or Letter on the Composition of Comedies and Tragedies,’ ”

RISM sigla. See Library abbreviations.

Schenkerian symbols. Use a carat before the numeral. The technical director will be consulted on HTML possibilities.

- ^4

Spaces. Use single spaces, not double, after periods; do not space before any punctuation marks (but see above regarding adjacent quotation 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 of multivolume books (e.g., 1:234).

State names. In prose, spell out; in bibliographic citations use postal abbreviations (for a list, see *CMOS/17* 10.27 [*CMOS/16* 10.28]).

Superscripts. Use only in automatic endnotes and in quotations and titles preserving old spelling.<sup>7</sup> Where relevant, follow institutional practices—for instance, RISM B/1, 1604|7 (as opposed to 1604<sup>7</sup>), one of the choices offered at <https://opac.rism.info>.

Suspension points. Use Word’s ellipsis character with no space before (see Ellipsis; contrary to *CMOS/17* 13.50 and 13.41 [*CMOS/16* 11.35]).

Underlining. Do not use; for special formatting needs, consult the editor.

## 7. Formatting of Final Submission

Once an article has been accepted for publication, the author should submit a final text to the editor in a Microsoft Word file (*not* converted to HTML) with any appendices,

---

<sup>7</sup> This guideline reflects current practicalities in HTML software. Superscripts may be used more freely in attached pdfs, so long as citations are handled consistently throughout the article.



tables, examples, figures, and a set of captions in separate files. Only minimal formatting should be done in Word:

- Line spacing: single, with double line breaks between paragraphs
- Spacing after punctuation: just one space after a colon or period
- Automatic endnotes
- Italics for titles and foreign words (see Section 1)
- Indented block quotations
- Automatic hyperlinks

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

Do not use boldface or underlining for emphasis; italics for emphasis may be used sparingly.

Do not use tabs to create columns; a two-column passage should be formatted as a table with invisible borders. With regard to horizontal alignment of the columns, keep in mind that soft line-wrap will depend on each reader's device and settings; use separate rows to align material.

A table in a separate linked file will be published as a pdf rather than in HTML; it should nonetheless be submitted as a Word file for editing.

Avoid superscripts in text to be converted to HTML, with the exception of automatic endnote numerals, and quotations and titles preserving old spelling.

Do not number the paragraphs (this will happen in the editing process).

Do not add brackets to the endnote numerals (this will happen as part of HTML conversion).

Examples in musical notation (made in programs such as Sibelius or Finale) should be submitted as individual high-resolution pdf files. Captions should be submitted as a list in a Word file (*not* included on the examples themselves).

Regarding audio and video examples, and documents to be reproduced as figures, see the "*JSCM* Guidelines for Contributors" at <https://sccm-jscm.org/contributing-to-jscm/>. For figures, high-resolution scans in formats such as png or tiff are ideal, but many jpegs are acceptable; if in doubt, consult the editor. Ideally, images should be at least 1200 pixels wide and at least 300 ppi (at bare minimum, 800 pixels wide and 150 ppi).

The author's biography should be short: approximately 100 words, maximum 150 words. Although it will appear as a footnote, it should not be formatted as one. It may be placed at the end of the typescript (above the endnotes), or it may be sent to the editor separately, for instance in the body of an email.

Authors are encouraged to divide their texts into titled sections ("chapters").

Acknowledgments are now placed at the end of the article, as an unnumbered chapter (for examples, consult articles starting with vol. 21.1).

## 8. 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 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. *JSCM* no longer gives list-prices.

## 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.]

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

## Critical Edition of Music

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

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

*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.]

Jacques Champion de Chambonnières. *The Collected Works*. Edited by Bruce Gustafson and Denis Herlin. 2 vols. Art of the Keyboard 12. New York: The Brode Trust, 2017. [xlviii, 206 pp.; xiv, 272 pp. ISBN 978-0-8450-7605-7.]

Heinrich Schütz. *Hochzeitsmusiken*. Edited by Joshua Rifkin, with the assistance of Hope Ehn, Eva Linfield, David St. George, and Jean Widaman. In *Neue Ausgabe sämtlicher Werke*, vol. 29. Kassel: Bärenreiter, 2016. [liii, 125 pp. ISBN 979-0006-49759-1.]

## 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.]

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

## 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.]

## 9. JSCM Instrumenta

The JSCM Instrumenta series comprises individual collections of data, prepared by their authors in “camera-ready” copy, each presented as a set of pdfs. At minimum each typically includes an introduction, a main body, and a bibliography; most include

other prefatory material and appendices. Authors submit the files for editing in MS Word; they then submit the edited files as pdfs. Authors should be aware that some browsers call attention to the file “title” (derived by default from the file name) as found on the pdf properties page; every effort should be made to maintain consistent, clear labeling.

Instrumenta are revised by their authors when new information is discovered; the date of the most recent revision is given on the contents page (i.e., the sidebar). The revision might involve the addition of entirely new files, or it might be limited to replacing existing files with new ones having the same file names. In order to avoid having to renumber items throughout the volume when revisions are made, each pdf contains its own pagination and footnote numbers, starting with “1.”

In general, JSCM Instrumenta follow *JSCM* style, including these formatting conventions:

- Line spacing: single, with double line breaks between paragraphs
- Spacing after punctuation: just one space after a colon or period
- Italics for titles and foreign words (see Section 1)
- Occasional italics for emphasis, used sparingly
- Indented block quotations

JSCM Instrumenta, however, have several distinct formatting conventions:<sup>8</sup>

- Automatic footnotes rather than endnotes
- Pagination in the upper righthand corner of each page
- No paragraph numbers since pagination is stable in pdfs
- Times New Roman font: normally 12-point for body of text (left justified), 11-point for footnotes, 14-point for title of each pdf (centered but not boldface), and 12-point for internal section headings (may be boldface; either centered or left justified according to the particular organization of the document)
- Superscripts where they are conventionally used since these files will not be converted to HTML<sup>9</sup>
- Embedded tabular material as needed, created using either tabs or MS Word’s table function; embedded illustrations as needed (see *CMOS 17*/chapter 3 [*CMOS 16*/chapter 3])
- Avoidance of external hyperlinks since pdf software will not permit opening them in a separate tab: authors should just give URLs for readers to copy and paste
- Footer on every page of all pdfs (10-point and centered; preceded by a blank line): author, *title*, JSCM Instrumenta [no.], URL
- Sidebar serving as title page and table of contents (see existing volumes for models)
- Indices linked to compiled pdfs as necessary: a simple alphabet might appear in the sidebar; a more complex index will appear as a linked index page, in HTML<sup>10</sup>

---

<sup>8</sup> Some of these are present throughout the series; others have been established starting with vol. 5 (2019).

<sup>9</sup> Library shelf numbers, RISM sigla, and the like may thus be given in their traditional forms, as developed for printed catalogs, or they may be given in the simplified formats created for online catalogs, so long as citations for any institution are handled consistently throughout the volume.

- Biographical note on the author (100–150 words) as an independent pdf (it should resemble a scholarly book-jacket blurb rather than a university faculty bio)

Authors are encouraged to consult the editor during the planning process, before they generate files, for a discussion of how they envision readers using the volume. Initial peer review can be based on material analogous to a book proposal, including a small number of representative files. Once the proposal has been accepted, authors should alert the editor as soon as possible to any special characters that might require customizing the search engine.

---

<sup>10</sup> An index page comprising file names of the pdfs in a particular folder can be created automatically by the technical director; it will then update automatically if new files are subsequently added.