Musik in Bayern
Editorial Guidelines

Contributions for the upcoming issue of the yearbook are to be submitted until 30 April of the current year.

Articles and inquiries should be submitted in electronic form, as e-mail attachments to
Dr. Stefan Gasch (stefan.gasch@univie.ac.at) or
Dr. Rebecca Wolf (r.wolf@deutsches-museum.de)

Reviews, conference reports and other texts should be submitted in electronic form, as e-mail attachments to
Dr. Stephan Hörner (bayer.musikgesellschaft@lrz.badw-muenchen.de) or
Dr. Bernhold Schmid (b.schmid@musikhist.badw.de)

(1) Submitting a text
The preferred file-format is as a Microsoft Word document. 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 Sibelius or Finale files AND as .pdf files. Failing that, they may be submitted as .pdf or image files (.tiff or .jpeg, 1200 dpi).
- a short abstract (between 100 and 250 words)
- full contact information of the author
- brief biographical details (around 60 words)

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

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

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 *.

Single high quotation marks are used wherever possible. Double quotation marks should only be used inside quotations. Low quotation marks should never be used.

Citations: Every extended citation (60 words or more) should be in a paragraph of its own, indented (1 cm from left-hand margin), 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. Please do not use italics.

Letters used for musical notes should be in italics. Upper or lower case and numerals are used to indicate the octave, e.g. a; A. Exact pitches follow the modified Helmholz system: middle C = c1.

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.

When note-values are explained in words, the British system is followed: ‘crotchet’, not ‘quarter-
note’, etc.

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.).

Spaces: There should be a single space behind every punctuation mark, and no space in front.

In lists of more than two items, a comma should precede the final ‘and’.

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. 20–8 / bb. 100–3 / but bb. 110–
17; Gilles Binchois (c. 1400 –60). Long hyphens, and no spaces, should be used between the two
numbers of the pair.

Numbers up to one hundred should be spelt out in words. So too should century-designations,
e.g., ‘The music of the fifteenth century’.

Dates should observe the following format: ‘15 September 1523’.

Italics should be used for titles (treatises, prints, pieces, etc.).

With embedded clauses offset with a dash, an ‘en’ dash is used, with 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:

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.

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.
Captions should observe the following format: Example 3. Josquin des Prez, Nymphes des bois,
bb. 1–12.

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

b./bb.  bar / bars

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 no space before: 245f.)
fol./fols.  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
v verso (superscript)

(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.

**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**

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**
- Peter Wright, ‘Driffeld’, in Die Musik in Geschichte und Gegenwart, ed. Ludwig Finscher (Kassel etc., 2001), Personenteil 5, col. 1430.

c) References to thesis

d) References to online books and articles

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 (using RISM sigla) should be used for subsequent references, and mentioned alongside the full reference.
  o Example:
    First reference: Augsburg, Staats- und Stadtbibliothek, 2° Cod. 142a [D-As 2° Cod. 142a].
    Later reference: D-As 2° Cod. 142a
- 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.
  o Example:
    First reference: Johannes Ott, Novum et insigne opus musicum (Nuremberg: Hieronymus Formschneider, 1537) [RISM 1537].
    Later reference: RISM 1537.

f) References to recordings
- Examples:

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.