Musica Scotica Style Sheet
(Please send queries to graham@n-ism.org; gretamary@n-ism.org)

Musica Scotica volumes are prepared according to the author/date system with endnotes, if notes are necessary. Short references are given in the main text, e.g. (Jones 2002, 42), not in the Notes.

Contributors are asked to prepare introductions, chapters, articles etc. in the following way:
1. the entire text is unjustified, typed in one font size with no indented texts or paragraphs
2. paragraphs are separated by one blank line
3. quotations are enclosed in single’ quotation marks: quotes within quotes are in “double”
4. musical examples, illustrations, etc. are submitted separately in PDF format or in any standard graphic format, created by using Acrobat or any equivalent premium software. (We have had problems in the past where contributors have used cheaper PDF writers.)
5. captions for examples, etc., are given in the main text file with sources cited:
e.g.‘Example 6.’ for a musical example; ‘Figure 6.’ and for illustrations, etc.
permissions for copyright material are also acknowledged in the captions.

Bibliographical Citations: Author/date system, except for a work normally cited by title in which case the publication date appears in the imprint after the place and publisher, see page 2, below*. The following citations are models for bibliographical entries. A model bibliography, arranged in alphabetical order, is given under Models for Notes and Bibliography, pp.4–6, below.

Models for Citing Individual Books with Various Requirements
Simple entry: PRIMROSE, James (1913) Medieval Glasgow (Glasgow: Maclehose).


[NB: If citing a later edition of more than one volume, cite the edition number first, volume number(s) second.]


GOW, Neil (1784) A Collection of Strathspey Reels (Edinburgh: no publ.).

[If no place of publication: (no pl.); if no date (n.d.)]


*Works Normally Cited by Title*: Multi-Volume Series Title and Single-Volume Work

Reprint

Articles in Journals


Articles in Dictionaries and Articles and Chapters in Books


Theses
Newspaper Articles

Music Scores
Large works: e.g. operas, symphonies, oratorios, song cycles, etc. are cited in the same way as books with titles in italics, see pages 1–2, above.
Short works: e.g. piano pieces, single songs, etc., are cited in the same way as chapters in books with titles in regular font enclosed in single quotes, see page 2, above.

Plays and Epic and Long Poems are entered in the same way as books
Short Poems are entered in the same way as chapters in books.

Pamphlets are cited in the same way as books.

Letters
In Notes: Chappell to Lang, 17 August 1842, EUL, MS La. IV. 17, fol. 170.
In Bibliography: CHAPPELL, William, Letter to Lang, 17 August 1842, Edinburgh University Library (EUL), MS La. IV. 17, fol. 170.

Discography

OnLine References

Email Communications: Hair to Campbell, gretamary@n-ism.org [25 May 2012, 10.26]

Numbers
One up to one hundred, including ordinals, should be written in words when the context is not statistical.
Numbers at the beginning of sentences and approximate numbers should be expressed in words, as should ‘hundred’, ‘thousand’, ‘million’, billion’, etc, if they appear as whole numbers.
   Two hundred and forty-seven pages were written.
   The fire destroyed about a thousand books.
   She lived and wrote about a thousand years ago. (MHRA Style Guide 2002, 7.2)

Dates in Main Text and Notes: 1943–46; 8 February 1894
Dates in Bibliographies: 1942–1946
Dashes, not hyphens are used between dates and when used as parentheses.

Foreign Language Entries
German: First letter of the title and first letter of all nouns is capitalized
French: First letter of the title and of proper nouns is capitalized
Imprint details are in English
Dillon’s *L’évolution du vol*: An Evolution of Stylistics or a Flight from National Identity?

*Michael Spencer*

In his preview of the world premiere of James Dillon’s *Oceanos*, the concluding part of his *Nine Rivers* cycle at the 1996 Proms, Antony Bye attempted to contextualise Dillon’s work:

There’s nothing nationalistic or tweely picturesque about this music. *Nine Rivers* encapsulates our special relationship with land and seascape, along with Dillon’s desire to recapture some of music’s mediaeval magic […] and his need to distance himself from his Anglo-Scottish heritage. (Bye 1996, 77)

These observations, while rather general, focus on two elements that have arguably been important in Dillon’s output since 1976: his relationship with Scotland […].

**Model for the end of a section followed by a subheading for the following section.**

Paragraphs are NOT indented and are separated by one blank line.

N.B. Author/date/page references are given in the main text, not in endnotes, e.g. (Jones 2002, 37–45). (See fourth line from the bottom of the second paragraph quoted below.)

Although the picture is surreal and to a degree absurd, we do not perceive this image of time to be a parody, and for that reason I want to use it as a metaphor for some of the processes found in Davies’s music and particularly, to frame those which have traditionally been labelled as parody in his work.

**If not Parody, then What?**

Dali’s scenic background evokes, among other things, those backgrounds found in late Medieval and Renaissance paintings. In the same way Davies underpins sections, if not whole movements, with long-term structural components operating in the background, and related to early music models, as I will explore in due course. These form the musical substructure, the background, on which the other musical components operate. Nicholas Jones has examined some of these background elements as expressed through the harmonic elements of the third and sixth symphonies in his recent article, ‘Dominant Logic […] ’ (Jones 2002, 37–45), and the sketches for the third symphony show that the opening of the first movement, for example, is based on a long-term unfolding of two distinct middle-lying, thematic lines functioning as the background for this part of the movement.

**Models for Notes (as endnotes, if necessary) and Bibliography**

There is one space between the end of an article or chapter and the *Notes*, two spaces between the notes and *Bibliography*. Note the 3-em dash instead of a repeated author’s name for more than one work listed by the same author(s) as in the bibliography entry for Campbell and Lyle. See also the reference in note 7.

Note also the Campbell and Lyle bibliography entries (2000a) and (2000b) to distinguish works published in the same year.

Notes and bibliography entries both terminate with full stops.
Do not type note numbers in superscript nor place full stops after them. This is the typesetter's task.

Notes

1 The words published with the tune in the Museum (Johnson and Burns 1803, no. 543) are not the words Burns had in mind, but his note in the Laing MS locates it in The Caledonian Pocket Companion. The tune is given by Kinsley 1968, 1, 456. For further discussion of the song, see Campbell and Lyle 2000a.

2 EUL, MS La.II.2109.

3 See Campbell 1786, 1, 27 and Gow 1784, 1, 4. References are cited in Gore 1994. Dick 1903, 448 notes that ‘The King of France’ was also printed in Bremner 1757, under the title ‘Lady Doll Sinclair’s Reel’.

4 Gore’s tune listings for the nineteenth century do not include ‘The King of France’, see Gore 1994.

5 See Hogg 1819, 21–23 where two songs are given: song XII ‘There cam’ a fiddler out o’ fife’, and song XIII ‘Ne’er to Return’ to the tune of ‘There cam’ a Fiddler out o’ Fife’.


7 Kinsley 1968, 2, no. 583A; London, BL Add. MS 22307 (the Hastie MS) fol. 128. The tune is reproduced in Ericson-Roos 1977. For further discussion of Burns’s musical abilities, see Campbell and Lyle 2000b.

8 Dick 1903, no. 13. Verse 1 only is given.

9 Burns to ‘[George Thomson]’, 1794, see Roy 1985, 2, Letter 644. A ‘moudiewort’ is a mole.

10 Tune adapted from Johnson and Burns 1792, no. 355; text from the same publication.

Bibliography

Manuscripts

Edinburgh University Library (EUL), MS Laing.II.2109.

London, British Library (BL) Add. MS 22307 (the Hastie MS).

Books and Articles


CAMPBELL, Joshua (1786) A Collection of New Reels and Highland Strathspeys (Glasgow: no publ.).


— (2000b) Burns and Scottish Fiddle Tradition, CD and booklet, with Mairi Campbell on fiddle (Edinburgh: School of Scottish Studies, University of Edinburgh in Association with The Kirkpatrick MacAndrew Trust for Scotland).


GOW, Niel (1784) A Collection of Strathspey Reels (Edinburgh: no publ.).


OSWALD, James, ed. (1743–1759) The Caledonian Pocket Companion, 12 vols (London: no publ.).
Dive deep into Marshall Berman’s All That Is Solid Melts into Air with extended analysis, commentary, and discussion. Marshall Berman, who teaches at City College and City University of New York, has written an intriguing history of a dominant theme in Western thought—or, perhaps more accurately, a dominant Western attitude or mood: the ambivalence toward the idea of progress or development. In an analysis of the work of writers ranging from Johann Wolfgang von Goethe to Fyodor Dostoevski to Dylan Thomas, and with forays into architecture, Berman has discerned the nature of modernism to be the tension between the will toward social and physical change and the desire for social and physical stability. Berman, Marshall, 1940 All that is solid melts into air. Bibliography: p. Includes index. I. Civilization, Modern-20th century. A Preface To The Penguin Edition: The Broad and Open Way IN All That Is Solid Melts Into Air, I define modernism as any attempt by modern men and women to become subjects as well as objects of modernization, to get a grip on the modern world and make themselves at home in it. This is a broader and more inclusive idea of modernism than those generally found in scholarly books. It implies an open and expansive way of understanding culture; very different from the curatorial approach that breaks up human activity into fragments and locks the fragments into separate cases, labeled by time, place, Ia Synopsis. All That Is Sold Melts into Air is a dazzling exploration of modern consciousness. In this unparalleled book, Marshall Berman takes account of the social changes that swept millions of people into the capitalist world and the impact of modernism on art, literature and architecture. This new edition contains an updated preface addressing the critical role the onset of modernism played in popular democratic upheavals in the late 1920s.