

Taylor & Francis Style Sheet

non-standard

Journal title and acronym	Journal of the Royal Musical Association
Trim size	B5
Catchline	<i>Journal of the Royal Musical Association</i> , XXX no. X X–XX
Footline	ISSN 1471-6933 print/ISSN 0269-0403 online © The Royal Musical Association DOI: 10.1080/XXXXXXXXXXXXXXXXXXXX
Running heads	(verso) JAMES SMITH or JAMES SMITH AND DEBORAH WRIGHT or JAMES SMITH ET AL. if 3 or more authors, position right. (recto) shortened title, all caps, position left.
Logo	Routledge (position top right)
Article type (when needed)	Not needed
Title	Not bold, first word and main words caps only. Centred. E.g. John Knox Bokwe, Colonial Composer: Tales about Race and Music
Authors	All caps, centred. AN AUTHOR AND ANOTHER AUTHOR
Affiliation	None.
Received dates	Not required.
Abstract	Appears at end of article, text smaller. ABSTRACT This article intervenes in debates on the status of ‘race’ in ethno/musicological writings. It does so through an examination of the compositional discourse of colonial black South African choral music, particularly detailed ...
Keywords	Not required.
Correspondence details	Appear in the Contributors section at the end of the journal.
Heading	A. Not bold, larger font, first word and main words caps only, left align. B. All italics, typesize as main text, first word and proper nouns cap only, left align.
Paragraphs	Indented, except at start of article or of new section, and where following quoted or illustrative matter that forms part of the paragraph.
Tables	Table 1 or (Table 1) in text. TABLE 1 (Title, small caps, centred above table) IL CANTO SOSPEO, NO. 9: DURATION FACTOR SERIES
Figures	Figure 1 or (Figure 1) in text Figure 1. Caption initial cap only. (ranged left under figure)
Example (Music examples)	Example 1 or (Example 1) in text. Example 1. Caption initial cap only. Full reference to piece of music. E.g. Example 1. Vocal part of John Knox Bokwe’s <i>The Heavenly Guide (A Duet)</i> . Autograph manuscript (c.1894). Rhodes University, Cory Library for Historical Research, MSS 11082–3.
Quotations	For short quotations, run on in main text. Quotation marks should be single: double ones should be used only for quotations within quotations. At the end of a quotation the punctuation should normally be outside the quotes, except where the quotation concludes with a question mark, or with a full stop at the end of a

	complete sentence. Long quotations (over about 60 words) should be indented without quotation marks (except where the displayed quotation includes quoted matter, which should be in single quotation marks). Use square brackets for editorial interpolations (including ellipses) in quoted matter.
Lists	Indented.
Equations	Not required.
Acknowledgements	See Notes below.
Notes	Notes will be printed as footnotes (at the bottom of the page). Acknowledgements etc. will be presented in a preliminary unnumbered footnote at the foot of the first page (above note 1 if it appears on that page). The remaining notes to the main text will be numbered in a single sequence (1–). Notes to each table will be lettered in separate alphabetical sequences (a–).
Notes on contributors (required)	Required as a separate section at the end of the journal. Contributors Author name (email address) notes on contributor... Line space Another author (email address) notes on contributor...
Appendix	Appendix 1 or (Appendix 1) in text. APPENDIX 1 (Title, small caps, centred above table) HYLTON'S FRENCH REPERTORY (SELECTIVE LIST)
Spelling preferences	Follow British usage: colour, theatre, catalogue, programme, etc. -ize rather than -ise wherever an alternative exists: extemporize, realize (but surprise, comprise, analyse, advise, improvise). acknowledgement, connection, judgment, learnt, medieval, role. Titles, Capitals, Musical Conventions Real titles (of opera, oratorios, songs, extended vocal works, collections, etc.) in italics: <i>Dido and Aeneas</i> , <i>Das Lied von der Erde</i> , <i>Das Veilchen</i> , <i>Il trionfo di Dori</i> , <i>La mer</i> , <i>Super flumina Babylonis</i> . Titles which are just genre names or tempo marks should be roman: Symphony no. 5 (or Fifth Symphony), Adagio and Fugue. Likewise the canticles and sections of the mass: Te Deum, Nunc dimittis, Kyrie, Agnus Dei. Titles of single songs which are first lines or incipits should be roman, in single quotes: 'Occhi dolci e soavi', 'Il est bel et bon', 'I saw my lady weep'. (Some flexibility may be required in order to achieve consistency.) Nicknames in quotes: 'Emperor' Quartet, etc. Masses: Mass in D, <i>Missa Papae Marcelli</i> , Mass 'Gloria tibi trinitas'. Words like scherzo, minuet, finale, etc. should have an initial capital only if used as a movement title. Capitalize the main words in English-language titles. Follow standard practice in foreign languages: French and Italian, first words capitalized, then lower case except names; German, adjectives lower case. Examples: <i>La demoiselle élue</i> , <i>Le nozze di</i>

	<p><i>Figaro, Die glückliche Hand.</i></p> <p>Use capitals for kings, etc. only when giving a title (e.g. King George); otherwise lower case ('the king and queen went hunting').</p> <p>Periods/styles: Baroque, Classical, etc.; seasons: summer, winter, etc.</p> <p>Music examples, drawings, etc.: use capitals and do not abbreviate, either in captions or cross-references: Example 1, Figure 1, etc.</p> <p>Music forms: <i>ABA</i> (capital italic).</p> <p>Notes: For pitch classes, etc. use roman capitals: C, Eb, F#, etc. For precise identification of pitch use italics in conjunction with the system that represents middle C as <i>c'</i>, with the next C up being <i>c''</i>, the next <i>c'''</i>, and so on; the C below middle C is <i>c</i>, the one below that <i>C</i>, and the one below that <i>C'</i>.</p>
Punctuation	<p>Three dots (...) for a cut, four if the cut includes a full stop.</p> <p>Footnote numbers should come after the punctuation mark. Do not enclose them in brackets.</p>
Dashes	<p>Avoid hyphens wherever possible: partbook, folksong, cooperate, double bass. Use the hyphen for adjectival combinations (e.g. eighteenth-century music = music written in the eighteenth century).</p>
Numbers and units	<p>In general, spell out numbers from one to ten (except in lists), but use numerals from 11 onwards. But 'sixteenth century' rather than '16th century'.</p> <p>Use commas in thousands (1,600 etc.), except for page numbers.</p> <p>Elide pairs of numbers except where the last two digits of both are between 11 and 19 (230–6, 512–69, but 112–18).</p> <p>Opus numbers: op. 20 no. 2.</p> <p>Time signatures: 4/4, 6/8, etc.</p> <p>Chords: 6–3, etc.</p> <p>Acts, scenes: Act 2, scene iv.</p> <p>Biblical references: <i>2 Corinthians ii, Luke iv. 5.</i></p>
Abbreviations	<p>Use a superscript 'r' and 'v' for recto and verso respectively (e.g. fol. 63^v).</p> <p>Use full stops after standard abbreviations (anon., cf., no., etc.), but not after contractions (Mr, Dr, St, edn, etc.).</p>
Dates	<p>Dates: 26 January 1964, 1950s (not 1950's), fifties (not '50s).</p>
Music Conventions	<p>Music forms: <i>ABA</i> (italic capitals)</p> <p>Notes: For pitch classes, etc. use roman capitals: C, Eb, F# etc. For precise identification of pitch use italics in conjunction with the system that represents middle C as <i>c'</i>, the next C up as <i>c''</i>, the next as <i>c'''</i>, etc.; the C below middle C is <i>c</i>, the one below that <i>C</i>, the one below that <i>C'</i>, and so on.</p>
Other article types	<p>Review Articles</p> <p>Text and footnotes smaller by 1 point, but but A heads and displayed quotations as for main articles.</p>

Reference Style	<p>NB Please provide given names for all authors and editors, and full page numbers for all articles etc.</p> <p>Books: Margaret Bent, <i>Dunstaple</i> (London, 1981), 6.</p> <p>William Chappell, <i>Popular Music of the Olden Time</i> (London, 1859; repr. New York, 1965), ii, 439–40.</p> <p>Edward J. Dent, <i>Mozart's Operas</i> (3rd edn, London, 1955), 40.</p> <p>Friedrich Gennrich, <i>Bibliographie der ältesten französischen und lateinischen Motetten</i>, <i>Summa musica medii aevi</i>, 2 (Darmstadt, 1958), 82, 91–108.</p> <p><i>The Keyboard Music of William Byrd</i>, ed. Alan Brown, <i>Musica Britannica</i>, 27 (London, 1969; 2nd edn, 1976), no. 26.</p> <p>Journals: Gareth R. K. Curtis, 'Jean Pullois and the Cyclic Mass – or a Case of Mistaken Identity?', <i>Music and Letters</i>, 62 (1981), 41–59.</p> <p>Festschriften: (titles full enough to include dedicatee's name; include name of general editor): Gilbert Reaney, 'The Performance of Medieval Music', <i>Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese</i>, ed. Jan LaRue (New York, 1966), 704–22.</p> <p>Anthologies: (include name of general editor): Milton Babbitt, 'Three Essays on Schoenberg', <i>Perspectives on Schoenberg and Stravinsky</i>, ed. Benjamin Boretz and Edward T. Cone (Princeton 1968), 47–60.,</p> <p>Encyclopedias and Dictionaries: Brian Trowell, 'Faburden', <i>The New Grove Dictionary of Music and Musicians</i> (London, 1980), vi, 350–4.</p> <p>Dissertations: Anthony F. Carver, 'The Development of Sacred Polychoral Music to 1580' (Ph.D. dissertation, University of Birmingham, 1980), i, 64–5.</p> <p>Second and subsequent references to books, articles, etc. already cited in full should include only the author's surname and a short title (e.g. Bent, <i>Dunstaple</i>; Curtis, 'Jean Pullois'). Alternatively, it may be convenient to use an abbreviations explained in the first citation: <i>Georg Friedrich Händels Werke: Ausgabe der Deutschen Händelgesellschaft</i>, ed. Friedrich Chrysander, 96 vols. (Leipzig and Gerbedorf bei Hamburg, 1858–94) plus supplement, 6 vols. (Leipzig, 1888–1902); henceforth <i>HG</i>.</p> <p>Do not use 'vol.' or 'p.' unless necessary to avoid some ambiguity.</p>
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