

INSTRUCTIONS FOR CONTRIBUTORS

EDITORIAL POLICY

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. The journal demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. *Early Music History* gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is exceptionally broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

1. SUBMISSIONS

All contributions and editorial correspondence should be sent to: The Editor, Dr Iain Fenlon, *Early Music History*, King's College, Cambridge CB2 1ST, UK. The Editor can also be contacted via email at iaf1000@cus.cam.ac.uk.

Submission of an article is taken to imply that it has not previously been published, and has not been submitted for publication elsewhere. Upon acceptance of a paper, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press.

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2. MANUSCRIPT PREPARATION

All contributions should be in English and must be double spaced throughout, including footnotes, bibliographies, annotated lists of manuscripts, appendixes, tables and displayed quotations. In the event of the manuscript being accepted for publication the author will be asked to submit the text on computer disk (Apple Macintosh or IBM compatible PC) as well as in hard copy, giving details of the wordprocessing software used (Microsoft Word or WordPerfect). However, the publisher reserves the right to typeset material by conventional means if an author's disk proves unsatisfactory.

Typescripts submitted for consideration will not normally be returned unless specifically requested.

Artwork for graphs, diagrams and music examples should be, wherever possible, submitted in a form suitable for direct reproduction, bearing in mind the maximum dimensions of the printed version: 17.5×11 cm (7"×4.5"). Photographs should be in the form of glossy black and white prints, measuring about 20.3×15.2 cm (8"×6").

All illustrations should be on separate sheets from the text of the article and should be clearly identified with the contributor's name and the figure/example number. Their

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approximate position in the text should be indicated by a marginal note in the typescript. Captions should be separately typed, double spaced.

Tables should also be supplied in separate sheets, with the title typed above the body of the table.

3. TEXT CONVENTIONS

Spelling

English spelling, idiom and terminology should be used, e.g. bar (not measure), note (not tone), quaver (not eighth note). Where there is an option, '-ise' endings should be preferred to '-ize'.

Punctuation

English punctuation practice should be followed: (1) single quotation marks, except for 'a "quote" within a quote'; (2) punctuation outside quotation marks, unless a complete sentence is quoted; (3) no comma before 'and' in a series; (4) footnote indicators follow punctuation; (5) square brackets [] only for interpolation in quoted matter; (6) no stop after contractions that include the last letter of a word, e.g. Dr, St, edn (but vol. and vols.).

Bibliographical references

Authors' and editors' forenames should not be given, only initials: where possible, editors should be given for Festschriften, conference proceedings, symposia, etc. In titles, all important words in English should be capitalised; all other languages should follow prose-style capitalisation, except for journal and series titles which should follow English capitalisation. Titles of series should be included, in roman, where relevant. Journal and series volume numbers should be given in arabic, volumes of a set in roman ('vol.' will not be used). Places and dates of publication should be included. Dissertation titles should be given in roman and enclosed in quotation marks. Page numbers should be preceded by 'p.' or 'pp.' in all contexts. The first citation of bibliographical reference should include all details; subsequent citations may use the author's surname, short title and relevant page numbers only. *Ibid.* may be used, but not *op. cit.* or *loc. cit.*

Abbreviations

Abbreviations for manuscript citations, libraries, periodicals, series, etc. should not be used without explanation; after the first full citation an abbreviation may be used throughout text and notes. Standard abbreviations may be used without explanation. In the text, 'Example', 'Figure' and 'bars' should be used (not 'Ex.', 'Fig.', 'bb.'). In references to manuscripts, 'fols.' should be used (not 'ff.') and 'v' (verso) and 'r' (recto) should be typed superscript. The word for 'saint' should be spelled out or abbreviated according to language, e.g. San Andrea, S. Maria, SS. Pietro e Paolo, St Paul, St Agnes, St Denis, Ste Clothilde.

Note names

Flats, sharps and naturals should be indicated by the conventional signs, not words. Note names should be roman and capitalised where general, e.g. C major, but should be italic and follow the Helmholtz code where specific ($C_{,,}$, C , C , c , c' , c'' , c''' ; c' = middle C). A

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simpler system may be used in discussions of repertoires (e.g. chant) where different conventions are followed.

Quotations

A quotation of no more than 60 words of prose or one line of verse should be continuous within the text and enclosed in single quotation marks. Longer quotations should be displayed and quotation marks should not be used. For quotations from foreign languages, an English translation must be given in addition to the foreign-language original.

Numbers

Numbers below 100 should be spelled out, except page, bar, folio numbers etc., sums of money and specific quantities, e.g. 20 ducats, 45 mm. Pairs of numbers should be elided as follows: 190–1, 198–9, 198–201, 212–13. Dates should be given in the following forms: 10 January 1983, the 1980s, sixteenth century (16th century in tables and lists), sixteenth-century polyphony.

Capitalisation

Incipits in all languages (motets, songs, etc.), and titles except in English, should be capitalised as in running prose; titles in English should have all important words capitalised, e.g. *The Pavin of Delight*. Most offices should have a lower-case initial except in official titles, e.g. 'the Lord Chancellor entered the cathedral', 'the Bishop of Salford entered the cathedral' (but 'the bishop entered the cathedral'). Names of institutions should have full (not prose-style) capitalisation, e.g. Liceo Musicale.

Italics

Titles and incipits of musical works in italic, but not genre titles or sections of the Mass/English Service, e.g. Kyrie, Magnificat. Italics for foreign words should be kept to a minimum; in general they should be used only for unusual words or if a word might be mistaken for English if not italicised. Titles of manuscripts should be roman in quotes, e.g. 'Rules How to Compose'. Names of institutions should be roman.

4. PROOFS

Typographical or factual errors only may be changed at proof stage. The publisher reserves the right to charge authors for correction of non-typographical errors.

5. OFFPRINTS

Contributors of articles and review essays receive 25 free offprints and one copy of the volume. Extra copies may be purchased from the publisher if ordered at proof stage.

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