

Musica Scotica Style Sheet

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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.' 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.4–5, below.

Models for Citing Individual Books with Various Requirements

Simple entry: PRIMROSE, James (1913) *Medieval Glasgow* (Glasgow: Maclehorse).

Title + Subtitle: BERMAN, Marshall (1983) *All that is Solid Melts into Air: The Experience of Modernity* (London: Verso).

Edition: JOHNSON, David (2003) *Music and Society in Lowland Scotland in the Eighteenth Century*, 2nd edn (Edinburgh: Mercat Press).

Volume Nos: BREMNER, Robert (1757) *A Collection of Scots Reels or Country Dances*, 2 vols (London: Bremner).

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

Place + State: LOMAX, Alan (1978) *Folk Song Style and Culture* (New Brunswick, N.J.: Transaction Books).

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

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

Joint Authors: ELLIOTT, Kenneth and Frederick RIMMER (1973) *A History of Scottish Music* (London: BBC).

Editor: ELLIOTT, Kenneth, ed. (2008) *Fifty Seventeenth-Century Scots Songs for Solo Voice and Continuo*, Musica Scotica V (Glasgow: The Musica Scotica Trust).

Author + Editor: MACDIARMID, Hugh (1987) *A Drunk Man Looks at the Thistle*, ed. by Kenneth Buthlay (Edinburgh: Scottish Academic Press).

Series Title: BLUNT, Henry John (1873) *Myroure of oure Layde*, Early English Text Society 19 (London: Trübner).

***Works Normally Cited by Title:** Multi-Volume Series Title and Single-Volume Work ANALECTA HYMNICA (AH), ed. by Clemens Blume and Guido M. Dreves, 55 vols, *Liturgische Reimofficien des Mittelalters* (Leipzig: O.R. Reisland, 1886–1922) vol. 45.

Antiphonale Sarisburiense (AS), ed. by Walter H. Frere, 6 vols (London: Plainsong and Medieval Music Society, 1904–1924; repr. Farnborough: Gregg Press, 1966).

Articles in Journals

BOYLE, Alexander (1981) ‘Notes on Scottish Saints’, *Innes Review* 32(2), 59–82.

JONES, Nicholas (2002) ‘Dominant Logic: Peter Maxwell Davies’s Basic Unifying Hypothesis’, *The Musical Times* 43 (Spring), 37–45.

Articles in Dictionaries and Articles and Chapters in Books

CALDWELL, John and Joseph DYER (2001) ‘Benedicite’, in *New Grove Dictionary of Music and Musicians*, 2nd edn, 29 vols (London: Macmillan) 3, 239–240.

MACQUARRIE, Alan (1997) ‘St Kentigern of Glasgow’, in *The Saints of Scotland: Essays in Scottish Church History AD 450–1093*, ed. by Alan Macquarrie (Edinburgh: John Donald) 117–144.

DUNCAN, Archibald A.M. (1997) ‘St Kentigern at Glasgow Cathedral in the Twelfth Century’, in *Medieval Art and Architecture in the Diocese of Glasgow*, ed. by Richard Fawcett, British Archaeological Association Conference Transactions 23, Historic Scotland (Edinburgh: British Archaeological Association) 9–24.

BIELER, Ludwig (1979) ‘Notes on the Text Tradition and Latinity of St Columban’s Writings’, in *Sancti Columban Opera*, ed. by G.S.M. Walker, *Scriptores Latini Hiberniae* 2 (Dublin: Dublin Institute for Advanced Studies) lxxiii–lxxxii.

More than Three Authors/Editors: MOOHAN, Elaine (2005) ‘The Sacred Music Institution in Glasgow 1796–1805’, in ‘*Notis Musycall*’: *Essays on Music and Scottish Culture in Honour of Kenneth Elliott*, ed. by Gordon Munro, Stuart Campbell, Greta-Mary Hair, and others (Glasgow: The Musica Scotica Trust) 231–250.

Theses

ROBERTS, David (1985) ‘Techniques of Composition in the Music of Peter Maxwell Davies’, PhD thesis, Birmingham University.

Newspaper Articles

CLARK, Elizabeth (1994) ‘In Excellent Voice’, *The Herald* [Glasgow] Arts/Music, 14 June, 8.

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

Felix Femina: Thirteenth-Century Scottish Polyphony from the Saint Andrews Music Book, Canty [vocal ensemble], directed by Rebecca Tavener with William Taylor (clarsach & symphonie). Notes in the accompanying CD booklet by Rebecca Tavener, music edition and translations by Edward Roesner, CD Gau 360, 2006.

OnLine References

Dali, Salvador, *The Persistence of Memory*, Museum of Modern Art, New York:

www.3d-dali.com/Tour/persistencia.html [accessed 17 June 2005].

Email Communications: Hair to Campbell, gretemary.hair@virgin.net [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

Model for the First Page of an Article: title, author’s name and quotation are typed in separate paragraphs with reference. (Quotes of three or more lines *will be indented and the font size changed by the editor* for the final, ‘camera ready’ copy.) Quotes of less than three lines are written within the main text enclosed in single quotation marks with the author date and page

number reference in parentheses, e.g. (Bye 1996, 77). Quotes within single quotes are enclosed in double quotation marks.

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 tweeely 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

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’.
- 6 See ‘Burns’s Notes on Scottish Song’, in Johnson and Burns 1991, Appendix, 40.
- 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

- BREMNER, Robert (1757) *A Collection of Scots Reels or Country Dances*, 2 vols (London: Bremner).
- CAMPBELL, Joshua (1786) *A Collection of New Reels and Highland Strathspeys* (Glasgow: no publ.).
- CAMPBELL, Katherine and Emily LYLE (2000a) ‘The Traditional Sources of Two of Robert Burns’s Songs: “There Was a Lass and She Was Fair” and “Robin Shure in Hairst”’ (Edinburgh: School of Scottish Studies Occasional Papers Series).
- (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).
- DAICHES, David, ed. (1965) *Robert Burns’s Commonplace Book 1783–1785* (London: Centaur Press).
- DICK, James C. (1903) *The Songs of Robert Burns* (London: Henry Frowde).
- ERICSON-ROOS, Catarina (1977) *The Songs of Robert Burns* (Stockholm: Almqvist & Wiksell).
- GORE, Charles, ed. (1994) *The Scottish Fiddle Music Index* (Musselburgh: Amaising Publishing House).
- GOW, Niel (1784) *A Collection of Strathspey Reels* (Edinburgh: no publ.).
- GRAHAM, George Farquhar (1852) *The Songs of Scotland*, 3 vols (Edinburgh: Wood) vol. 2.
- HOGG, James (1819–1821) *The Jacobite Relics of Scotland*, 2 vols (Edinburgh: Blackwood).
- JOHNSON, James and Robert BURNS (1991) *The Scots Musical Museum: 1787–1803*, facsimile of the 1853 edn, ed. by Donald Low [originally issued in 6 vols between 1787 and 1803] (Aldershot: Scolar Press, 1991).
- KINSLEY, James (1968) *The Poems and Songs of Robert Burns*, 3 vols (Oxford: Clarendon Press).
- KIRBY-SMITH, H.T. (1999) *The Celestial Twins: Poetry and Music Through the Ages* (Amherst: University of Massachusetts Press).
- OSWALD, James, ed. (1743–1759) *The Caledonian Pocket Companion*, 12 vols (London: no publ.).
- ROY, G. Ross, ed. (1985) *The Letters of Robert Burns*, 2 vols (Oxford: Clarendon Press).

STEWART-ROBERTSON, James (1883) *The Athole Collection of the Dance Music of Scotland* (Edinburgh: Maclachlan & Stewart; London: J.B. Cramer).