



BRILL

## Stylesheet

*Word and Music Studies* basically follows the **MLA guidelines**.

For more detailed information and answers to the most common questions that pop up during the editing process, please consult the Brill author guide:

[http://www.brill.com/downloads/author-guide/Author\\_Guide.pdf](http://www.brill.com/downloads/author-guide/Author_Guide.pdf)

### Copy-editing and formatting in the Brill style

- Once you have submitted the manuscript, it will be professionally typeset and converted to the Brill Typographic Style.
- Please note that Brill usually asks you, as the author, to take care of copy-editing and to submit a draft that is as clean as possible. Please discuss this with your Brill contact.
- If you are not a native speaker, we encourage you to have your manuscript read by a native speaker before submitting it to Brill.
- When finalizing the manuscript, please pay attention to the following elements of copy-editing:
- **Clearly mark** (the level of) **headings**, **(block) quotations**, **paragraphs**, **insertion points** for illustrations and/or tables.
- Please supply a **running title** for each chapter (max. 60 characters including spaces and punctuation marks).
- The first line of a **paragraph** should be indented, except after a blank line, a (sub-)heading or a block quotation. Use a tab, not spaces, for indentation. Normally, paragraphs should not be separated by a blank line.
- Use **footnotes** rather than endnotes. Footnote numbering should restart in every chapter. In English-language texts, footnote numbers should follow any punctuation marks.
- **Larger sections of quoted text** (exceeding 3 lines) should be set off from the running text by a blank line before and after the quoted text, and the text should be indented on the left-hand side. No quotation marks should be used for these block quotes.
- Please supply a short **abstract** (max. 100 words) at the start of each chapter of a collected volume.
- If you use **section headings**, make sure these are recognizable as such. If you have more than one level, there should be a clear and consistently used distinction between them. Please avoid numerical levels, such as 1.1.1.3., for books in the humanities. Brill adheres to use of **title-casing in headings**.

### Additional requirements for the WMS series

#### Graphics

- **Graphic files** to be inserted into the manuscript have to take a certain form; they need to be image-files (like TIFF, JPG, or PNG) scanned at 300 dpi.

- Supply written **permission** to the publisher to use copy-right protected material.
- **Captions** take the following form, e. g.:  
 EXAMPLE 1      *Mozart, Ein musikalischer Spaß, K 522, second movement (Menuetto Maestoso), mm. 16–22*  
 or: FIGURE 2      *Variants of ‘intermusical reference’*  
 [i. e., italics, except for titles of independent publications; no title caps; no period at the end]  
 measures/bars = “*mm.*”
- **References** to examples/figures etc. in the text: “(see Example 1)”.
- **Clearly mark** in the text where each **illustration** needs to be inserted. This will be an approximate location as exact placement can only be determined at the time of typesetting.
- Make sure that the illustrations are **clearly numbered** and that the same number is used in the text and in a **List of Illustrations** (always provide a List of Illustrations with your manuscript).
- In monographs, illustrations need to be **numbered consecutively**; Figure 1, Figure 2, etc.; in edited volumes they should be numbered per chapter: Figure 1.1., Figure 1.2., etc. **Mark placement** (in bold) in the manuscript file (never as ‘comments’ in a PDF version) as follows (for ‘letter codes’, see below):  
 [PLACE ILLUSTRATION 1.1. (S) HERE]

### Text and references

- **Double quotation marks** are restricted to (a) direct (verbatim) citations from sources and (b) titles of articles, poems etc. (i. e., parts of books or journals).
- **Single quotation marks** should be used for your own meta-linguistic references, i. e., for anything you want to put in quotation marks that is not a direct citation from a source.
- **Quotation marks precede punctuation marks**, e. g.: “the enigmatic closing phrase, ‘Erlösung dem Erlöser’, redemption for the redeemer”; unless a full sentence is cited, e. g.: “Many have learned to question the notion of ‘absolute music’.”
- **Italics** are reserved for **titles of independent publications (books/journals/larger musical work)** and – if you cannot do without them – your **own emphases**.
- **No bold face or underlining** for emphasis in the text.
- Distinguish in **typing** 0 (zero) from O (capital letter); 1 (one) from I, l (letters).
- **References to sources which are directly cited** appear within the **text** and take the following form: “(Brown 1987: 124f.)”. Any of the reference details (author’s name, year, page numbers) should be omitted if they are mentioned clearly in the text.
- **Specific references to sources which are not literally cited** take the same form, with the addition of ‘cf.’, e. g.: “(cf. Brown 1987: 124–128)”.
- **General references to sources** take the following form: “(see Brown 1987)”.
  - **Immediately successive references** to the same source as in the previous reference use “*ibid.*”, or “*ibid.*: 15” (in case of a different page in the same source).
  - **Page references**: give numbers in full of first and last pages cited, e. g.: 124–128 (**not**: 124–28, and **never** ‘ff.’). Use dashes (124–128), **no hyphens** (not: 124-128). If two consecutive pages are cited use “124f.” (not: 124–125).
  - **References within your own text** (or the whole book) take the form “(see above 35)” or “(see below 104)”.
  - **Footnotes** are restricted to **annotations**; they are numbered through and placed at the **bottom of pages**. They take the following form: 9-point font, indented:
- In his introduction to the second edition of *Music and Literature*, Calvin Brown acknowledges that
  - “[m]uddle-headed amateurishness is [...] by no means as common in the study of musico-literary
  - relationships as it was forty years ago” (1987: xiv).

- **Citations** in a **language** other than English should be given in the original language in the text and in English translation in a footnote. (When languages rarely cited in English scholarship are used the positions may be reversed, i. e., English in the main text.)
- If the **translation** into English is your **own unpublished** one, it should be given in **single** quotation marks, with the following reference: “(My translation).”
- **Square brackets** should be used for all of your own changes (additions, omissions, text changes) within direct citations (e. g.: “[my emphasis]”; “[...]”).
- Do not use “straight” but “**curved**” (single or double) quotation marks.
- **Dashes** take the following form: “The text – or at least part of it – is highly ambiguous.” (no hyphens).
- **Consistent** American and consistent British **spelling** are equally acceptable.
- Notice the following spellings: “In the **1990s** critics began to question **Brahms’s** status as a composer of ‘absolute music’.”
- **Spaces**: no spaces between initials (J.S. Bach), yet spaces in abbreviations (i. e.).
- **Poems cited** in the running text: spaces before and after slashes for line separation (“... again / to see ...”).

### Bibliographical style

- Use **MLA style**.
- Insert a **bibliography at the end** of each chapter in a collected volume.
- Full references to sources used should be listed alphabetically. If more than one publication by an author is documented, the publications are listed chronologically. More than one publication per year by one author are distinguished by small letters: 2007a, 2007b.
- The bibliography should take the following form:

	[two blank lines from the end of paper]
<b>References</b>	[12-point font, bold, indented]
	▪ [one blank line]
<ul style="list-style-type: none"> <li>• Brown, Calvin S. (1948/1987). <i>Music and Literature: A Comparison of the Arts</i>. 2nd ed. Hanover, NH: Univ. Press of New England.</li> <li>• Brown, Calvin S. (1970). “Musico-literary Research in the Last Two Decades”. <i>Yearbook of Comparative and General Literature</i> 19: 5–27.</li> <li>• Brown, Calvin S. (1984). “Theoretische Grundlagen zum Studium der Wechselverhältnisse zwischen Literatur und Musik”. Steven Paul Scher, ed. <i>Literatur und Musik: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes</i>. Berlin: Erich Schmidt. 28–39.</li> <li>• Lagerroth, Ulla-Britta, Hans Lund, Erik Hedling, eds. (1997). <i>Interart Poetics: Essays on the Interrelations of the Arts and Media</i>. Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft 24. Amsterdam/New York, NY: Rodopi.</li> <li>• Joyce, James (1922/1986). <i>Ulysses</i>. The Corrected Text. Ed. Hans Walter Gabler. New York, NY: Random House.</li> <li>• Hopkins, Gerard Manley (2005 online). “Pied Beauty”.</li> <li>• <a href="http://rpo.library.utoronto.ca/poem/1047.html">http://rpo.library.utoronto.ca/poem/1047.html</a>. Representative Poetry Online. Univ. of Toronto.</li> <li>• 2005. [16/02/2006].</li> </ul>	

- Give double year reference for first and used editions: “(1948/1987)”.
- Abbreviate “Univ.” for University.
- Abbreviate “OUP” for Oxford University Press and “CUP” for Cambridge University Press.
- Add state initials to US and Australian place names: “Hanover, NH”; “Sydney, NSW”.

- Use “2nd” (not “2<sup>nd</sup>”).
- Use slashes for instalments of journal numbers: “*Cambridge Opera Journal* 4/2: 32.”
- For online publications add “online” to the date: “(2005 online)” and add the access date:
  - “[24/02/2016]”. Do not give the URL underlined in colour.
- Reprints: add reference in brackets: “... 213–225 (Reprint: ... 12–24).”