

GUIDELINES FOR CONTRIBUTORS

Contributions from North America should be sent as Word file attachments to:
Professor Steven Huebner, email: huebner@music.mcgill.ca

Contributions from Europe should be sent as Word file attachments to:
Dr Suzanne Aspden, email: suzanne.aspden@music.ox.ac.uk

Contributions from the rest of the world may be sent to either editor. Electronic submission of all material is preferred. If size of files is a concern at initial submission, contributors should consult with the editors. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript.

Books for review should be sent to:

Dr Benjamin Walton
Jesus College
Jesus Lane
Cambridge CB5 8BL
UK

Essays should normally be no more than about 16,000 words in length. 10,000 words is a normal lower limit, though exceptions can be considered if the subject matter warrants it.

Music examples and photographs should be scanned at 300dpi. Files should be double spaced throughout (including notes, etc.). Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. Music examples, figures, tables, etc. should be supplied in separate files. An abstract of about 8 lines should be written to start the paper. An author biography of about 6 lines must also be supplied.

Contributors who wish to reproduce photographs should provide good black and white prints, full details of the source and the full address of the copyright holder if this differs. Photographs will not normally be considered unless they are an intrinsic part of the contribution, and their inclusion will always be at the editors' discretion. Authors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in the paper. The full address of the copyright holder should be provided.

Punctuation should follow standard British practice. Single quotation marks should be used with double reserved for quotations within quotations. Punctuation that is not part of the quoted material should be outside closing quotation marks, as should footnote indicators. Longer quotation should be indented left without quotation marks and double spaced. Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets. Verse citations should be in the original language followed by a prose translation in square brackets.

Dates should be on the following model: c. 1740, 1840s, 5 February 1943. References should be to: Act I scene 2, op. 1 no. 2 in E major, Ex. 12 and Exx. 12–14, Fig. 3 and Figs. 6–9, motif(s) and leitmotif(s). For precise identification of pitch, use this system.



Sample footnotes (do not abbreviate journal titles):

¹ John Whenham, *Claudio Monteverdi: 'Orfeo'* Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44–6.

² Gerald Abraham, ed., *The Age of Beethoven, 1790–1830*, New Oxford History of Music, 8 (Oxford, 1982), 100–6.

³ Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.

⁴ Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137–46.

⁵ Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212–15.

⁶ Edgar Istel, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228–31.

⁷ K. T. Rohrer, "'The Energy of English Words': A Linguistic Approach to Henry Purcell's Method of Setting Texts", Ph.D. diss. (Princeton University, 1980), 33.

⁸ Rohrer, 249n3.

⁹ Whenham, *Monteverdi: 'Orfeo'*, 57.

First proofs may be read and corrected by contributors provided that they can be reached without delay and are able to return the corrected proofs, by airmail if necessary, within 3 days of receipt.

FANTASTIC TITLES FROM CAMBRIDGE!

Opera

Robert Cannon

Perfect for music students and opera-goers, this book investigates what opera is, how it works and how it has developed.

Cambridge Introductions to Music

\$95.00: Hardback: 978-0-521-76302-8: 450 pp.

\$29.99: Paperback: 978-0-521-74647-2

**Performing Operas for Mozart
Impresarios, Singers and Troupes**

Ian Woodfield

A study of the Prague Italian opera company and its role in performing Mozart's works in the late eighteenth-century.

\$99.00: Hardback: 978-1-107-01429-9: 290 pp.

**Engaging Haydn
Culture, Context, and Criticism**

Edited by Mary Hunter and Richard Will

Haydn is enjoying renewed appreciation: this book explores fresh approaches to his music and the cultural forces affecting it.

\$99.00: Hardback: 978-1-107-01514-2: 368 pp.

Peking Opera

Chengbei Xu

Peking Opera provides a comprehensive illustrated introduction to the origins and development of this unique performance art.

Introductions to Chinese Culture

\$19.99: Paperback: 978-0-521-18821-0: 138 pp.

Forthcoming August 2012

**Harrison Birtwistle's
Operas and Music Theatre**

David Beard

A definitive source study of the stage works of Harrison Birtwistle, one of Britain's foremost living composers.

Music in the Twentieth Century

\$110.00: Hardback: 978-0-521-89534-7: 472 pp.

Prices subject to change.

