

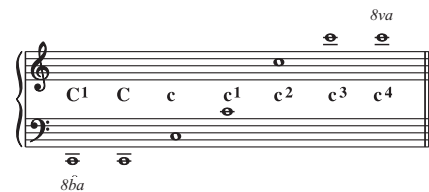
GUIDELINES FOR CONTRIBUTORS

- 1 The journal has a broad remit and welcomes submissions featuring any materials and methods relating to music of the long eighteenth century (c1660–1830). Full-length articles should normally be between 6,000 and 10,000 words long, short articles (essays) up to 3,000 words and reviews and reports up to 1,500 words. Please consult the editors in cases where you wish to exceed these limits.
- 2 Submissions should be made by sending an email attachment to <18cmusic@cambridge.org>. Books, editions and recordings for review should be sent to David R. M. Irving, Christ's College, Cambridge CB2 3BU, England, UK.
- 3 Submissions should include a separate covering file giving full title of the work, word count (including footnotes), details of the wordprocessing software used (Microsoft Word or Word Perfect), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email and postal address, phone number), while the main document itself should not identify the author in any way. (This also means deleting author information by going to File-Properties.) This allows for anonymous review of the material by readers, where the editors wish to seek further opinion. In the case of a full-length article, an abstract should also be presented within the submission itself, preceding the main text.
- 4 Please present double-spaced copy, allowing ample margins and avoiding justification of right-hand margins and automatic hyphenation. Paragraphs should be indicated with indentations rather than empty lines, and these indentations should be made with tab stops, not by spacing. Endnotes should be produced with the endnote facility in your word-processing programme, not as regular text at the end of the article. Endnotes, captions, music examples, figures and tables should be numbered consecutively and given separately at the end, in that order. The desired location within the text for all exemplifying material should be indicated, normally as an entry within square brackets on a separate line following the end of a paragraph. Please spell out 'Example', 'Figure' and 'Table' in full. Music examples should in all cases give full details of the source or edition from which they are derived.
- 5 Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file (preferably in tiff format), full details of the source and the full address of the copyright holder if this differs from the latter. Any inclusion of such material will be at the discretion of the editors. For reviewing purposes, image examples for submissions should be compressed to no larger than 500KB each. If the submission is accepted,

full-resolution images will be requested at that time.

Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in the typescript. The full address of the copyright holder should be provided.

- 6 Writers should adopt British spelling and style, including all British versions of musical terms. Single inverted commas should be used for quoted material, with double quotation marks reserved for quotations within quotations. Punctuation that is not part of the quoted material should occur outside closing inverted commas. Longer quotations should be set off, indented left without quotation marks. Prose citations should be in English unless the original is of particular interest, unpublished or inaccessible, in which case the original should be followed by a translation in parallel text. Capitalization of English titles (of music or books) should be maximized; for titles in other languages this should follow the customary style of the language concerned. Numbering should also be maximized (for instance, 'bars 45–46', 'pages 121–128'). Note also the following forms of reference: 13 August 1960, Op. 17 No. 4, Act 2 Scene 3, 1720s. Accidentals need only be spelt out in connection with key signatures ('F sharp major'); otherwise they should take their musical form. When giving page references, 'p.' and 'pp.' should always be omitted. For precise identification of pitch, use this system:



Writers should consult recent issues of the journal for further guidance on issues of form and style. More detailed information on the style of submissions may be found at the journal's website:

<www.journals.cambridge.org/ecm>.

- 7 When a submission has been accepted for publication, after any revisions asked for by the editors have been satisfactorily completed, the author should send a copy of the final version as an email attachment. Pdf files should not be supplied for the main text. Any illustrative material should preferably be given in tiff rather than jpeg format. The publisher reserves the right to typeset material by conventional means if an author's final version proves unsatisfactory.

Eighteenth-century *music*

VOLUME 7 · NUMBER 2 · SEPTEMBER 2010 · ISSN 1478-5706

CONTENTS

193 Notes on Contributors

195 Editorial

ARTICLES

199 Hermeneutics and the New *Formenlehre*: An Interpretation of Haydn's 'Oxford' Symphony, First Movement
Matthew Riley

221 'Hee-Haw . . . llelujah': Handel among the Vauxhall Asses (1732)
Ilias Chrissochoidis

ESSAY

263 Is the Sublime a Musical Topos?
†Wye J. Allanbrook

REVIEWS

281 Books

295 Editions

305 Recordings

COMMUNICATIONS

317 Reports

320 Conference Reports

Cambridge Journals Online

For further information about this journal
please go to the journal website at:
journals.cambridge.org/ecm



Mixed Sources

Product group from well-managed
forests and other controlled sources
www.fsc.org Cert no. SA-COC-1527
© 1996 Forest Stewardship Council

CAMBRIDGE
UNIVERSITY PRESS