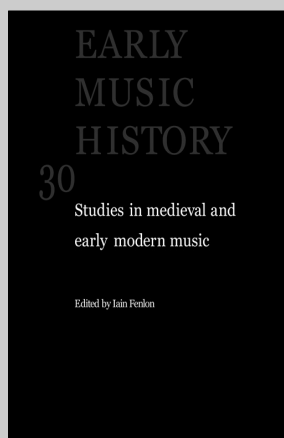


Early Music History

Editor

Iain Fenlon, *King's College, Cambridge, UK*

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

**Early Music History**

is available online at:
<http://journals.cambridge.org/emh>

**To subscribe contact
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500
Fax +1 (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/emh>



CAMBRIDGE
UNIVERSITY PRESS

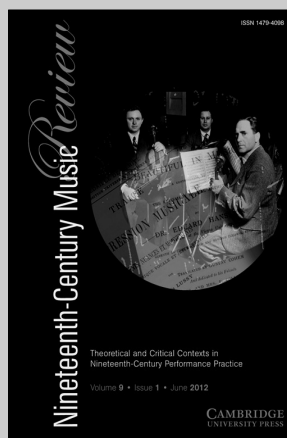
Nineteenth-Century Music Review

Editor

Bennett Zon, *Durham University, UK*

Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c. 1789–1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

All material submitted for consideration will receive open-minded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines.



Nineteenth-Century Music Review
is available online at:
<http://journals.cambridge.org/ncm>

**To subscribe contact
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500
Fax +1 (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/ncm>



CAMBRIDGE
UNIVERSITY PRESS

GUIDELINES FOR CONTRIBUTORS

From January 1, 2014, incoming editors Ben Walton and Stefanie Tcharos are receiving submissions to the journal. Please send submissions as Word file attachments to them at coj.editorial@cambridge.org.

If size of files is a concern at initial submission, contributors should consult with the editors by emailing them at coj.editorial@cambridge.org.

Books for review should be sent to:

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.

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. An abstract of about 8 lines should be written to start the paper. An author biography of about 6 lines must also be supplied.

Music examples and photographs should be scanned at 300dpi, and supplied in separate files.

IMPORTANT NOTE: 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. Full details of the source and the full address of the copyright holder, if this differs, 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.

CAMBRIDGE

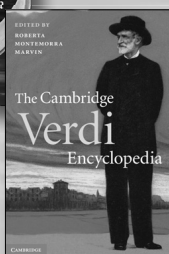
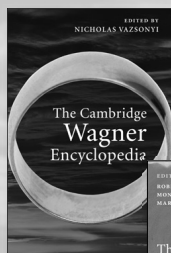
E-books
Available
for most
titles!

OUTSTANDING OPERA TITLES *from* CAMBRIDGE UNIVERSITY PRESS!

The Cambridge Wagner Encyclopedia

Edited by Nicholas Vazsonyi

\$180.00: Hb: 978-1-107-00425-2: 897 pp.



The Cambridge Verdi Encyclopedia

Edited by

Roberta Montemorra Marvin

\$160.00: Hb: 978-0-521-51962-5: 624 pp.

Music in Germany since 1968

Alastair Williams

Music Since 1900

\$99.00: Hb: 978-0-521-87759-6: 290 pp.

The Invention of Beethoven and Rossini Historiography, Analysis, Criticism

Edited by Nicholas Mathew
and Benjamin Walton

\$115.00: Hb: 978-0-521-76805-4: 396 pp.

Cambridge Studies in Opera

Sentimental Opera Questions of Genre in the Age of Bourgeois Drama Stefano Castelvocchi

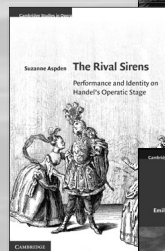
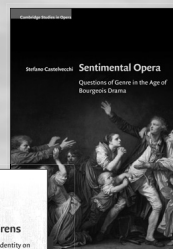
\$99.00: Hb: 978-0-521-63214-0:
294 pp.

The Rival Sirens Performance and Identity on Handel's Operatic Stage Suzanne Aspden

\$99.00: Hb: 978-1-107-03337-5:
304 pp.

The Sounds of Paris in Verdi's *La traviata* Emilio Sala

\$95.00: Hb: 978-1-107-00901-1:
219 pp.



Dramatic Expression in Rameau's *Tragédie en Musique* Between Tradition and Enlightenment Cynthia Verba

\$99.00: Hb: 978-1-107-02156-3: 338 pp.

Wagner's Melodies Aesthetics and Materialism in German Musical Identity David Trippett

\$110.00: Hb: 978-1-107-01430-5: 460 pp.

The Cambridge Introduction to Theatre Directing

Christopher Innes
and Maria Shevtsova

*Cambridge Introductions to
Literature*

\$75.00: Hb: 978-0-521-84449-9: 298 pp.
\$24.99: Pb: 978-0-521-60622-6

The Politics of Opera in Handel's Britain

Thomas McGeary

\$99.00: Hb: 978-1-107-00988-2: 418 pp.

Prices subject to change.

www.cambridge.org
@CambUP_Music



CAMBRIDGE
UNIVERSITY PRESS

Cambridge Journals Online

For further information about this journal please
go to the journal website at:

<http://www.journals.cambridge.org/opr>



MIX
Paper from
responsible sources
FSC® C013436

CAMBRIDGE
UNIVERSITY PRESS