

# Nineteenth-Century Music Review

## Instructions for Contributors

### Editorial Policy

Published twice a year, *Nineteenth-Century Music Review* welcomes submissions locating music within all aspects of culture in the long nineteenth century (1780s to 1920s). Covering the widest possible range of methods, topics and concepts, the journal especially welcomes interdisciplinary scholarship and work with fine visual content. All material submitted for consideration will receive open-minded editorial attention, and articles, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it).

The General Editor also encourages proposals from individuals with ideas for themed issues, involving the commissioning of up to six main articles per issue, as well as one or more review articles for coverage of books, CDs, DVDs and scores. Those applying to the journal for this purpose should initially provide the General Editor with a statement of no more than 500 words, outlining the thematic nature of the proposed issue, the names of contributing authors along with a working title for their papers, and a timetable for submission of work. Proposers of themed issues work alongside the General Editor, and are designated Guest Editors. They are responsible for commissioning, organizing and preparing articles for publication, as well as working closely with review editors to locate suitable material and authors for relevant sections of the journal.

Review sections of themed issues are not exclusively thematicized, and tend towards a balance of half themed, and half general material. Articles commissioned for themed issues follow the same process of peer review as general issues. No guarantee of publication can be given to specially commissioned authors.

### 1. Submissions

Full-length articles should normally be between 6,000 and 9,000 words long, excluding footnotes, and reviews and reports up to 1,500 words long. Please consult the General Editor in cases where you wish to exceed these limits.

Submissions should be made in the following way:

#### 1. General Articles

Submissions should be sent on paper (three copies) and disk (one copy). Paper copies should be typewritten on one side only and double-spaced throughout. Pages, including those containing illustrative material should be numbered sequentially. One copy of the

submission's title page should feature the author's name, full contact details and date of submission; the other two copies should be presented without this information so that they may be circulated for peer review.

A separate document (one copy) should also provide the following information:

- (a) full title of the work
- (b) word count (including footnotes)
- (c) details of the word processing software used (Microsoft Word or Word Perfect)
- (d) name of the author
- (e) affiliation (if any)
- (f) full contact details (email and postal address, phone number); and
- (g) an abstract (roughly 250 words), along with four separately identifying keywords

Submissions should be sent to:

Professor Bennett Zon  
Durham University  
School of Music  
Palace Green  
Durham DH1 3RL  
UK

## 2. Books

Submissions should be sent to:

Dr. James William Sobaskie  
Music Building B, Room 11  
Mississippi State University  
Starkville MS 39762 USA  
[jsobaskie@colled.msstate.edu](mailto:jsobaskie@colled.msstate.edu)

## 3. CDs or DVDs

Submissions should be sent to:

Prof. Blake Howe  
CD/DVD Reviews Editor  
Nineteenth-Century Music Review  
274 M&DA Building  
Louisiana State University  
Baton Rouge, LA 70803-2504, USA  
[bhowe@lsu.edu](mailto:bhowe@lsu.edu)

or to: Professor Dr Manuela Schwartz  
CD/DVD Reviews Editor  
Nineteenth-Century Music Review  
Hochschule Magdeburg-Stendal (FH)  
FB Sozial- und Gesundheitswesen, Postfach 3680  
39011 Magdeburg, Germany  
[manuela.schwartz@hs-magdeburg.de](mailto:manuela.schwartz@hs-magdeburg.de)

#### 4. Scores

Submissions should be sent to:

Prof R. Larry Todd  
081 Mary Duke Biddle  
Duke University  
Department of Music  
Box 90665  
Durham, NC 27708-0665

Submitted materials will not be returned.

## 2. Manuscript preparation

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. 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.

Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file, 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 General Editor. 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.

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 accompanied by a translation in parallel text.

Writers should consult recent issues of the journal for guidance on matters of form and style. More detailed information on the style of submissions may be found in the House Style section below.

We welcome and encourage submissions from non-native speakers of English. However, every effort should be made by non-native speakers of English to have their final draft checked by a colleague who is a native speaker of English. Manuscripts may be sent back to the author(s) if serious language deficiencies remain in the text.

When a submission has been accepted for publication, after any revisions asked for by the General Editor has been satisfactorily completed, the author should send a copy of the final version as an email attachment, on paper (one copy) and on disk (one copy). 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.

### **3. Proofs**

First proofs in Pdf format only will be sent to the author who will be expected to return them to the production department within three days. Authors should note that no substantive alterations or additions can be made to first proofs, and should ensure that their final submissions must be thoroughly checked for accuracy.

### **4. Offprints**

Each author will receive a Pdf file of his or her published article.

### **5. Text conventions**

#### **Abbreviations**

1. Use <bar/bars> rather than abbreviated forms.
2. Write out all ordinals (thirds, fourth, eighteenth).
3. Avoid such common abbreviations as <e.g.>, <i.e.>, <etc.>, <viz.>. In general, they can be substituted by literal expansions (<for example>, <and so forth>), although recasting of the phrase may be preferable.
4. Spell out <page/pages> when they occur in main text.
5. Circa to be used thus: <c1738> [italics, no gap to following numeral]
6. For catalogue numbers use form <K32>, <RV189>, <HXV:5> [small caps, no gaps, no dots].
7. Write out <born> and <died> with dates: <died 1763>, <born 1688>.
8. Write out all instrumental and vocal designations in conjunction with music examples: <Viola>, <Tenor>, <Bassoon>.
9. Internal contractions are not followed by stops: <Dr>, <Jr>, <Nos>, <vs>, <St>, <Eds>.

10. Accidentals need only be spelt out in connection with key signatures (<F sharp major>); otherwise they should take their musical form.

### **Capitalization**

1. Capitalization of English titles (of music and books) should be maximized [capitalize all words except articles, prepositions and coordinating conjunctions]. For other languages this should follow the customary style of the language concerned. In French, Italian and Spanish, capitalize the first word only and any proper nouns; in German same as English except do not capitalize proper adjectives [therefore indefinite adjectives such as <andere> remain small].

2. All style-period designations and –isms lower case: <baroque>, <gothic>, <romantic>, <classical>, <neoclassicism>, <impressionism>. This does not apply when the terms are used as substantives: <the Baroque>, <the Renaissance>, <the Romantics>.

3. <E major> and <E minor> [not normally <E> or <e>, and never <e minor>].

4. Capitalize generic names when they act as proper nouns: <Schubert's Fourth Symphony>, but <Schubert wrote nine symphonies>; <the Op. 64 string quartets>, but <the String Quartet Op. 64 No. 5>.

5. Similarly, capitalize tempo designations when they make specific reference rather than acting as generic designations: <the Allegro maestoso first movement>, but <as an allegro finale>.

### **Hyphenation**

1. Hyphens for compound adjectives, <twelve-bar phrase>, <eighteenth-century wickedness>, but not with keys: <in E flat major>, <this E minor section>, <the D major tonality>.

2. Hyphenate other compounds that modify a following noun. For instance, <voice leading> only hyphenated when used adjectivally: <the voice-leading continuity>. Similarly, <the movement is in sonata form> but <the sonata-form typology>. Note also <double stopping> but <a double-stopped dyad>.

3. Hyphenate compounds ending in a preposition: <copying-out>, <rounding-up>, <build-up>.

4. The following are single words: <semiquaver>, <subdominant>, <stepwise>, <subtext>, <website>, <ongoing>, <countersubject>, <upbow>, <downbow>, <barline>.

### **Numbers**

1. Maximal numbers in all cases, for page/bar numbers and years: <54-55>, <102-109>, <237-264>, <1717-1723>.

2. Write out numbers except with reference to bars: <five bars long>, but <bar 5>. This applies up to three figures, when they can be expressed as numerals, except for round hundreds: <twenty-five>, <eighty-nine>, <one hundred>, <146>, <five hundred>, <662>. Numbers over three figures take commas: <22, 569>, <1, 017>.

3. Note the following forms of reference: <13 August 1960>, <Op. 17 No. 4>, <Act 2 Scene 3>, <1720s>.

### **Orthography**

1. Use <ize> rather than <ise> where these are alternatives.

2. Anglicize plurals of naturalized words: <concertos>, <tempos>, <prima donnas>.

3. <Dickens's>, <Brahms's>, <Socrates's>.

4. Italicize all foreign-language terms except proper nouns and similar words. But assimilated or naturalized words should be roman. Some should lose their accents: <role>, <debut>, <premiere>, <debacle>, <regime>. Examples of words that need no italics: <a priori>, <ad hoc>, <bona fide>, <in toto>, <laissez faire>, <per cent>, <per se>, <pro rata>, <recto>, <topos>, <verso>, <vice versa>, <vis-à-vis>.

5. Similarly, many familiar musical terms may be given in roman: <accompagnato>, <cantabile>, <da capo>, <dal segno>, <galant>, <obbligato>, <opera buffa>, <opera seria>, <prima donna> [and <prima donnas>], <ripieno>, <secco>, <sinfonia>.

6. All instrumental names, even the less common, should be in roman: <viola d'amore>, <flugelhorn>. This applies to music examples as well as main text.

7. Distinguish between titles given by the composer and acquired names; the former should be italicized, while the latter should have inverted commas. Thus <'Eroica'>, not <Eroica>.

### **Punctuation**

1. No serial (or Oxford) comma: <Rameau, Couperin and Royer>, <four, five or six>.

2. Internal contractions are not followed by stops: <Dr>, <Jr>, <Nos>, <vs>, <St>, <Eds>.

3. Titles of parts of larger works in quotation marks: 'Dove sono' from *Le nozze di Figaro*. However, italicize titles of freestanding works, including songs, regardless of their dimensions.

4. Acronyms have no stops: <ISECS>, <RMA>, <USA>. Note also <PhD>, <BMus>.

5. Punctuation before indented quotations: if text 'runs into' sense of quotation, then no punctuation required; otherwise use colon.
6. Three ellipsis points within quoted material with space either side.
7. All footnotes finish with full stops.
8. Use round brackets within round brackets; but square brackets are used within quoted matter.

### **Illustrations and figures**

1. All figures should be supplied as separate TIFF or EPS files. It is essential that JPEG files are greater than 320 dpi.
2. All figures must be cited in the manuscript and each file clearly named. Figures **must not** be 'pasted' into the word file.
3. Line artwork should be supplied in black and white mode at a resolution of 1200 dpi; combination artwork (line/tone) at a resolution of 800dpi; black and white halftone artwork should be saved in 'greyscale' mode at a resolution of 300dpi; colour halftone artwork should be saved in 'CMYK' mode for printing purposes and 'RGB' mode for web only files at a resolution of 400 dpi.
4. Musical examples should be computer-processed wherever possible, but will be reset by the publishers if necessary.

### **References**

1. Always give issue as well as volume numbers with periodicals (although some only appear once a year). But note the form: <The Musical Times 127 (June 1986), 355>.
2. Avoid use of <op. cit.>, <idem>, <ibid.>, <et passim>, <s.v.>. Short titles and other equivalents should be used.
3. Avoid using <Inc.>, <Co.>, <Publishing>, <Verlag>, <Press>, <and Sons> when giving publishers, except in case of university presses.
4. Use definite articles with journal titles where these exist: <The Musical Times>, <The Musical Quarterly>.
5. For publications where publisher or other information unknown, use such forms as <(Prague, 1815)> (no colon).
6. Aside from <ed.> and <trans.>, terms are written in full: <chapter>, <edition>,

<especially>, <footnote>, <note>, <reprinted>, <revised>, <volume>. Note also <second edition>, <volume 6>.

7. When giving page references, 'p.' and 'pp.' should always be omitted. Page references should be exact, avoiding the custom of giving total pagination before the page numbers relevant to the quoted material.

8. Use <dissertation> rather than <thesis>.

9. Use a colon before the subtitle of a book, chapter or article rather than a stop.

10. Note these forms: <74n>, <56r>, <22v>. Use <f.> for folio.

11. Samples:

(a) Michael Talbot, 'Vivaldi and the English Viol', *Early Music* 30/3 (2002), 381-394.

(b) David Wyn Jones, ed., *Oxford Composer Companions: Haydn* (New York: Oxford University Press, 2002), 68.

(c) Emilia Fadini, 'La grafia dei manoscritti scarlattiani: problemi e osservazioni', in *Domenico Scarlatti e il suo tempo* (Florence: Olschki, 1990).

(d) Barbara Zuber, 'Wilde Blumen am Zaun der Klassik: das spanische Idiom in Domenico Scarlattis Klaviermusik', in *Domenico Scarlatti (Musik-Konzepte 47)*, ed. Heinz-Klaus Metzger and Rainer Riehn (Munich: edition text + kritik, 1986), 30.

(e) Rebecca Kan, 'The Concerto Adagios of Antonio Vivaldi' (PhD dissertation, University of Liverpool, 2002).

(f) Daniel Hertz, 'Galant', revised Bruce Alan Brown, in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2002), volume 9, 430-432. [Subsequent short title for this publication should be <The New Grove, second edition>.]

### **Style**

1. Gaps after all abbreviating dots: <Op. 17>, not <Op.17>; <C. P. E. Bach>, not <C.P.E. Bach>.

2. Figured bass symbols use super- and subscripts; for metres use form <6/4>, <3/8>.

3. <King Felipe V>, not <King Felipe the Fifth>.

4. Where an original-language version of a quotation is deemed necessary, and it is



of appropriate length, this should be given in parallel text with the translation rather than in a footnote. The translation should generally follow the original version.

5. Conference reports should include full university or other affiliations of speakers and other significant individuals, using the form of the name found in the language concerned. Where there is no institutional affiliation, place of residence should be given.

6. Avoid numbering of subsections of articles unless there is a clear reason for it.

7. Use the form <Symphony No. 45/i> and <Wq13/iv> when referring to a particular movement in the text. Style for captions: <Symphony No. 45 i> [no comma].

8. Avoid such forms as <‘[t]he’>; it is now generally accepted that there is no need for such precise disclosure.

9. Conference reports and reviews contain no footnotes.

10. In Contributors section, job titles should be capitalized. Any publications mentioned should have full bibliographical details. Unpublished book titles should be in inverted commas, not italics.

11. Authors submitting revisions of material for publication should not include formatting markings, such as crossings-out and colours, to indicate changes.

12. Any acknowledgments at the start of an article or essay should take the form of an initial unnumbered footnote.

*(06<sup>th</sup> February 2013)*