

Eighteenth-Century Music

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, and reviews and reports up to 1,500 words. Please consult the editors in cases where you wish to exceed these limits.

The journal also contains an essays section, which is devoted to short pieces of up to 6,000 words in length. These can take the form of short reports on discoveries, opinion pieces, intellectual kite-flying exercises, and there are many other possibilities. The editors would strongly encourage you to consider such a forum for your work.

2. Submissions should be made by sending an email attachment to <18cmusic@cambridge.org>. Books, editions and recordings for review should be sent to Alan Howard, 91 Castle Street, Thetford IP24 2DN, UK. Materials sent for review will not be returned.

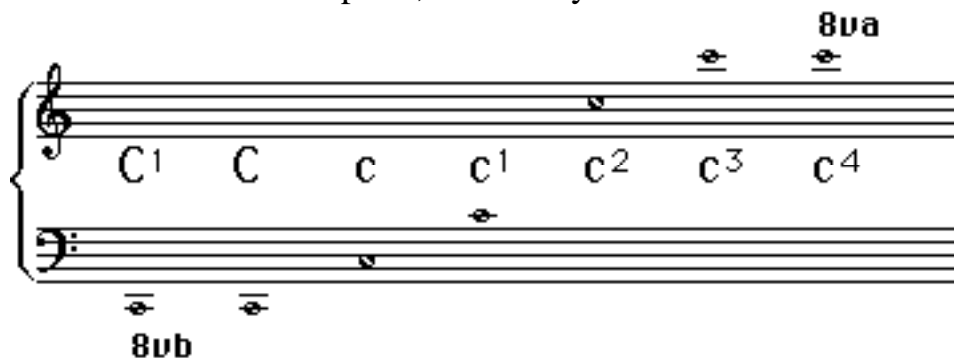
3. Submissions should include a separate covering file giving full title of the work, word count (including footnotes), details of the wordprocessing software used (Microsoft Word or Word Perfect), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email 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, 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 acknowledgments 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. For precise identification of pitch, use this system:



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.

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.

House Style

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.
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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>.
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Captions

1. Captions should offer a brief description of the item in question, along with a full citation that includes, as needed, shelfmarks, call numbers, bar numbers and page numbers (except in the case of musical editions).
2. Captions end without full stops.
3. <©> is not necessary in captions. <Used by permission> will indicate that the publisher holds the copyright in question and that permission has been granted, unless the granting institution mandates a specific form of acknowledgment. In this case, this form will replace <Used by permission>, and other adjustments may be necessary to other parts of the caption.

4. In cases where all examples are music by the same composer, there is no need to name that composer [though perhaps the name should be given in the first caption?].
 5. Catalogue indications such as <HXXVI:27> should be written without a gap after the colon.
 6. Samples:
 - a) Figure 1a Parallelogrammo figura della battuta eguale, from Pier Francesco Valentini, *Trattato della battuta musicale* (1643). Biblioteca Apostolica Vaticana (Vatican) Ms. Barb. Lat. 4417, 76. Used by permission
 - b) Figure 3a Johann Philipp Kirnberger, *Die Kunst des reinen Satzes in der Musik* (Berlin, 1771-1779; facsimile edition, Hildesheim: Olms, 1968), 115. Used by permission
 - c) Figure 5a Sample small form. Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition* (Leipzig: Böhme, 1782-1793; facsimile edition, Hildesheim: Olms, 1969), 226. Used by permission
 - (d) Example 1 *Moment musical* in A flat major, D780/2, bars 1-4 (all examples are taken from the *Neue Schubert-Ausgabe*, series 7, volume 2/5, ed. Christa Landon and Walther Dürr (Kassel: Bärenreiter, 1984)). Used by permission [in such a case, subsequent captions do not need to carry full details, and could take the form < Example 3 *Moment musical* in A flat major, D780/2, bars 18-23>].
 - (e) Example 8 Fugue, from *Fantasia and Fugue in A minor*, BWV904, ed. Georg von Dadelsen and Klaus Rönna (Munich: Henle, 1973) (a) bars 10-12 (b) bars 22-24. Used by permission
 - (f) Example 5a String Quartet in B flat major, Op. 76 No. 6/ii, bars 46-69 (*Joseph Haydn Werke*, series 12, volume 6, *Streichquartette 'Opus 76', 'Opus 77', und 'Opus 103'*, ed. Horst Walter (Munich: Henle, 2003)). Used by permission
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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>.
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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>.
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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*>.
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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.
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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 Hartz, '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>.]
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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.

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