

Cambridge Opera Journal

Editorial Policy

Cambridge Opera Journal has an established reputation for publishing the best opera scholarship. Carefully researched and often illustrated with music examples, articles range widely across the whole opera repertoire and a wide variety of disciplines from musicology to literature, theatre and history, avoiding narrowly musicological or philological modes of enquiry. As well as major articles, each issue generally includes a review article on a recent publication or publications of importance in the field.

1. Submissions

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:

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2. Text preparation

Articles should typically be between 8,000 and 12,000 words; authors proposing longer or shorter submissions should seek the advice of the editors.

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. If you request colour figures in the printed version, you will be contacted by CCC-Rightslink who are acting on our behalf to collect Author Charges. Please follow their instructions in order to avoid any delay in the publication of your article.

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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 quotations 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 Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets.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.

English Language Editing Services

Authors, particularly those whose first language is not English, may wish to have their English-language manuscripts checked by a native speaker before submission. This is optional, but may help to ensure that the academic content of the paper is fully understood by the editor and any reviewers. We list a number of third-party services specialising in language editing and / or translation, and suggest that authors contact as appropriate. Please see the Language Services page for more information. Please note that the use of any of these services is voluntary, and at the author's own expense. Use of these services does not guarantee that the manuscript will be accepted for publication, nor does it restrict the author to submitting to a Cambridge published journal.

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 (see n. 1), 57.

3. Proofs

Typographical or factual errors only may be changed at proof stage. The publisher reserves the right to charge authors for correction of non-typographical errors.

4. Offprints

Each author will receive a pdf offprint of their article. Print offprints may be purchased from the publisher if ordered at proof stage.

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