

# 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

Contributions from North America should be sent as Word file attachments to:  
Professor Steven Huebner, email: [huebner@music.mcgill.ca](mailto:huebner@music.mcgill.ca)

Contributions from Europe should be sent as Word file attachments to:  
Dr. Suzanne Aspden, email: [suzanne.aspden@music.ox.ac.uk](mailto:suzanne.aspden@music.ox.ac.uk)

Contributions from the rest of the world may be sent to either editor. Electronic submission of all material is preferred. If size of files is a concern at initial submission, contributors should consult with the editors. 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.

Books for review should be sent to:

Dr Marina Frolova-Walker  
Faculty of Music  
11 West Road  
Cambridge CB3 9DP  
UK

## 2. Text preparation

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.

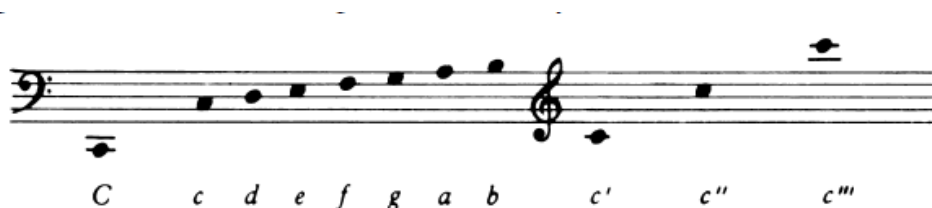
Music examples and photographs should be scanned at 300dpi. Files should be double spaced throughout (including notes, etc.). Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. Music examples, figures, tables, etc. should be supplied in separate files. An abstract of about 8 lines should be written to start the paper. An author biography of about 6 lines must also be supplied.

Contributors who wish to reproduce photographs should provide good black and white prints, full details of the source and the full address of the copyright holder if this differs. Photographs will not normally be considered unless they are an intrinsic part of the contribution, and their inclusion will always be at the editors' discretion. Authors are responsible for obtaining permission to reproduce any material in which

they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the paper. The full address of the copyright holder 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 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.

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):

<sup>1</sup> John Whenham, *Claudio Monteverdi: 'Orfeo'*, Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44-6.

<sup>2</sup> Gerald Abraham, ed., *The Age of Beethoven, 1790-1830*, New Oxford History of Music, 8 (Oxford, 1982), 100-6.

<sup>3</sup> Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.

<sup>4</sup> Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137-46.

<sup>5</sup> Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212-15.

<sup>6</sup> Edgar Istel, 'Beethoven's Leonora and Fidelio', *Musical Quarterly*, 7 (1921), 228-31.

<sup>7</sup> 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.

<sup>8</sup> Rohrer, 249n3.

<sup>9</sup> 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 and a copy of the issue will be supplied free to the first named author. Print offprints may be purchased from the publisher if ordered at proof stage.

*(Last updated 16/02/2010)*