

Guidelines for Contributors

1. The journal publishes longer studies, short essays, documentary papers, and reviews in English, French, and German in the field of musicology in the broadest sense, with special respect to subjects connected with the history of Hungarian music and folk (traditional) music.

Please send books and editions for review to Péter Bozó, Institute of Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, Táncsics M. u. 7, Budapest, H-1014, Hungary; postal address: P.O. Box 9, H-1250 Budapest, Hungary; email: <studia@btk.mta.hu>.

2. Submissions should be sent electronically and prefaced by a covering page giving full title, name of the writer, affiliation (if any) and contact details (email and postal address). An English language abstract (not more than 200 words) and keywords (not more than five, also in English) should also be presented.

3. Paragraphs should be indicated with indentations rather than with empty lines, and these indentations should be made with tab stops, not by spacing. Notes should be produced with the footnote facility in your word-processing programme, not as regular text at the end of the article.

4. The desired location within the text for all exemplifying material should be indicated. Please spell out “Example,” “Plate,” and “Table” in full. Contributors should provide music examples prepared by note editor (.TIFF files with 600 dpi resolution).

5. Plates should state the source or edition from which they are derived. Contributors who wish to reproduce scanned images should provide high-quality scans (.TIFF, .JPG, .PNG, .GIF with at least 300 dpi resolution). Any inclusion of plates will be at the discretion of the editors. 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 file. The full address of the copyright holder should be provided.

6. Contributors writing in English should adopt either the British or the American spelling and style (including British/US versions of musical terms). Capitalization of English titles (of music or books) should be maximized; for titles in other languages this should follow the customary style of the language concerned. Numbering should also be maximized (for instance, “bars 25–26,” “measures 145–146”). Note also the following forms of reference: op. 24 no. 1, 1830s. Please avoid the use of special characters; use [flat] instead of \flat , [sharp] instead of \sharp , and [natural] instead of \natural ; use [2/4] instead of $\frac{2}{4}$, [C] instead of \mathbb{C} and so forth. When giving page references, “p.” and “pp.” should always be omitted. For precise identification of pitch, use this system:



Longer quotations should be set off, indented, left without quotation marks. Contributors adopting British spelling and style should use inverted commas (‘ ’) for quoted material, with double quotation marks (“ ”) reserved for quotations within quotations. Contributors adopting American spelling and style should use double quotation marks (“ ”) for quoted material, with single quotation marks (‘ ’) reserved for quotations within quotations.

7. Contributors writing in German should follow the new spelling rules (“dass” in place of “daß”, etc.); they should consult

Duden: Die neue Rechtschreibung, 22., völlig neu bearbeitete und erweiterte Auflage, hrsg. von der Dudenredaktion (Mannheim-Leipzig-Wien-Zürich: Dudenverlag, 2000).

Quoted material published before 1998 should reflect the old spelling, except for word division. Contributors writing German should use split-level inverted quotation marks („ , “), with inverted single quotation marks (‚ ‚) reserved for quotations within quotations. Other punctuation should be placed outside the closing quotation marks unless it belongs to the quoted matter. Longer quotations should be set off, indented left without quotation marks. When giving page references, “S.” should always be omitted.

8. Contributors writing in French should use spaces before colons, semicolons, question marks, and exclamation marks. They should use guillemets (« ») for quoted material, with double quotation marks (“ ”) reserved for quotations within quotations. Longer quotations should be set off, indented left without quotation marks. When giving page references, “p.” should always be omitted.

9. The standard book citation is as follows:

Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge University Press, 1998).

Contributors writing in French should use spaces before colons:

Jean-Claude Yon, *Jacques Offenbach* (Paris : Gallimard, 2000).

Contributors writing in German should avoid the use of place and date without publisher:

Carl Dahlhaus, *Die Idee der absoluten Musik* (Kassel: Bärenreiter, 1978).

It is not necessary and is often redundant to specify how many volumes are included in a multi-volume set. When all volumes of a multi-volume work or collection appeared simultaneously, the following style is used in *Studia Musicologica*:

Mémoires, Souvenirs et Journaux de la comtesse d'Agoult, éd. Charles F. Dupéchez (Paris : Mercure de France, 1990), vol. II, 219.

When the volumes appeared at different times, put place and date of publication after volume number. Give the volume number as a roman numeral preceded by the abbreviation “vol.” or “Bd.”:

Franz Liszt's Briefe, hrsg. von La Mara, Bd. 2 (Leipzig: Breitkopf und Härtel, 1893).

Articles from *The New Grove* should be cited as follows:

David Tunley and Frits Noske, “Mélodie,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), vol. 16, 357–358.

Contributors writing in French should use guillemets with spaces:

David Tunley et Frits Noske, « Mélodie », in *The New Grove Dictionary of Music and Musicians*, éd. Stanley Sadie (London : Macmillan, 2001), vol. 16, 357–358.

Contributors writing in German should use split-level inverted quotation marks; commas should be placed outside the closing quotation marks:

David Tunley und Frits Noske, „Mélodie“, in *The New Grove Dictionary of Music and Musicians*, hrsg. von Stanley Sadie (London: Macmillan, 2001), vol. 16, 357–358.

Articles from journals should be cited as follows:

Rena Charmin Mueller, “Reevaluating the Liszt Chronology: The Case of *Anfangs wollt ich fast verzagen*,” *19th-Century Music* 12/2 (Fall 1988), 132–147.

Contributors writing in French should use guillemets with spaces:

Rena Charmin Mueller, « Reevaluating the Liszt Chronology : The Case of *Anfangs wollt ich fast verzagen* », *19th-Century Music* 12/2 (Fall 1988), 132–147.

Contributors writing in German should use split-level inverted quotation marks; commas should be placed outside the closing quotation marks:

Rena Charmin Mueller, „Reevaluating the Liszt Chronology: The Case of *Anfangs wollt ich fast verzagen*“, *19th-Century Music* 12/2 (Fall 1988), 132–147.

After the complete citation has been given once, a frequently cited source may be abbreviated. We prefer this system to the use of the abbreviations “op.cit.” and “loc.cit.”:

1. Kramer, *Schubert*, 125.
2. Dahlhaus, *Die Idee*, 91.
3. Yon, *Offenbach*, 320.

Writers should consult recent issues of the journal for further guidance on issues of form and styles.

10. When a submission has been accepted for publication, the author should send a copy of the final version as an email attachment. This should include a short English language biographical note on the author (not more than five lines).