

Studia Musicologica

Preparation of the Manuscript

SUBJECT

This journal publishes longer studies, short essays, editions of documents with commentary, and reviews in English in the field of musicology in the broadest sense, with special respect to subjects connected with the history of Hungarian and Central European music as well as traditional/folk music of the region.

SUBMISSION

Authors and publishers who would like to send books or editions for review should email the Review Editor, **Lynn Hooker** lhooker@purdue.edu. Submissions should be sent electronically to the Editorial Board's email address studia@btk.mta.hu.

PREPARATION OF MANUSCRIPT

TITLE PAGE

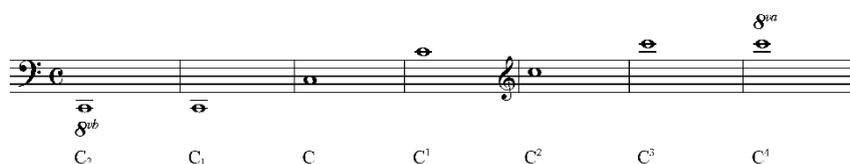
Submissions should be accompanied by a *separate word file* providing *full title* and *name* of the writer, *affiliation* (if any) and *contact details* (email and postal address).

ABSTRACT, KEYWORDS & BIOGRAPHICAL NOTE

An *English-language abstract* (of no more than 200 words), the most important *keywords* (no more than five, also in English), and a short *English-language biographical note* regarding the author (of no more than five lines) should also be presented.

MUSICAL TERMS

Contributors should adopt either British or American spelling and style (including British/US versions of musical terms). Capitalization of English titles (of music or books) should be maximized. 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; names of musical notes should be written as follows: *G-flat*, *F-sharp*, *B-natural*, and time signatures should be presented thus: *2/4*, *6/8*. When citing page numbers, "p." and "pp." should always be omitted. For precise identification of pitch, please use the system indicated below:



PARAGRAPHS

Paragraphs should be indicated with indentations rather than with empty lines.

QUOTATIONS

Longer quotations should be presented as blocks (set off), indented, and without quotation marks. Contributors (even those adopting British spelling and style) should use double quotation marks (" ") for quoted material, with inverted commas (‘ ’) reserved for quotations within quotations.

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NOTES

Notes should be produced with the footnote facility in your word-processing programme, not as regular text at the end of the article.

EXEMPLIFYING MATERIAL

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 musical examples prepared by note editor (.TIFF files with 600 dpi resolution). 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). 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.

REFERENCES

The standard **BOOK** citation is as follows:

John SPITZER and Neal ZASLAW, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford: Oxford University Press, 2005), 37.

Jean-Claude YON, *Jacques Offenbach* (Paris: Gallimard, 2/2010 [1/2000]), 115–116.

CHAPTERS of books, **LEXICON ENTRIES** and articles published in **MULTI-AUTHOR VOLUMES** should be cited thus:

Harry WHITE, “Affordances of the Piano: A Cinematic Representation of the Victorian Salon,” in *Musical Salon Culture in the Long Nineteenth Century*, ed. by Anja BUNZEL and Natasha LOGES (Woodbridge: The Boydell Press, 2019), 153–163.

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

Articles published in **PERIODICALS** should be cited as follows:

David J. BUCH, “*Die Zauberflöte*, Masonic Opera, and Other Fairy Tales,” *Acta Musicologica* 76/2 (2004), 193–219.

Denis HERLIN, “Claude Debussy, Géza Vilmos Zágón’s *Pierrot lunaire*, and the Question of Prosodic Accent,” *Studia Musicologica* 59/3–4 (December 2018), 231–273.

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

1. SPITZER and ZASLAW, *The Birth of the Orchestra*, 37.
2. YON, *Jacques Offenbach*, 115–116.
3. WHITE, “Affordances of the Piano,” 159–160.
4. TUNLEY and NOSKE, “Mélodie,” 357–358.
5. BUCH, “*Die Zauberflöte*,” 195–196.
6. HERLIN, “Claude Debussy,” 237–238.

Writers are encouraged to consult recent issues of the journal for further guidance relating to of form and style.