

Theatre Survey

Published for the American Society for Theatre Research

Editor

Esther Kim Lee, *University of Maryland, USA*

Theatre Survey is chartered by the American Society for Theatre Research as a theatre history journal. Published three times a year, *Theatre Survey* provides rigorous historical and theoretical studies of performance across all periods, cultures, and methodologies; letters to the Editor; book reviews; lists of books received; and essays on new theatrical resources and exhibits. Recent issues have included position-pieces on theatre history and historiography in the New Millennium; and the subjects of other articles have ranged from postmodern Shakespearean production (on stage and in film) to the Kabuki theatre; from medieval performance to the New Orleans Mardi Gras; and from issues of race, class, and colonialism in performance to studies of John Rich's Covent Garden account books.



Theatre Survey

is available online at:

<http://journals.cambridge.org/tsy>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/tsy>



CAMBRIDGE
UNIVERSITY PRESS

GUIDELINES FOR CONTRIBUTORS

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:

Benjamin Walton
Jesus College
Jesus Lane
Cambridge CB5 8BL
UK

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.

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.

IMPORTANT NOTE: 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. Full details of the source and the full address of the copyright holder, if this differs, 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 quotation 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):

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, *Monteverdi: 'Orfeo'*, 57.

First proofs may be read and corrected by contributors provided that they can be reached without delay and are able to return the corrected proofs, by airmail if necessary, within 3 days of receipt.

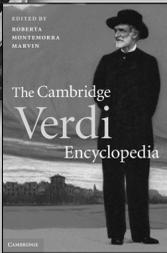
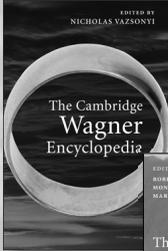
CAMBRIDGE

E-books Available for most titles!

OUTSTANDING OPERA TITLES from CAMBRIDGE UNIVERSITY PRESS!

The Cambridge Wagner Encyclopedia

Edited by Nicholas Vazsonyi \$180.00: Hb: 978-1-107-00425-2: 897 pp.



The Cambridge Verdi Encyclopedia

Edited by Roberta Montemorra Marvin \$160.00: Hb: 978-0-521-51962-5: 624 pp.

Music in Germany since 1968

Alastair Williams Music Since 1900 \$99.00: Hb: 978-0-521-87759-6: 290 pp.

The Invention of Beethoven and Rossini Historiography, Analysis, Criticism

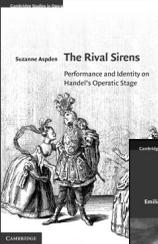
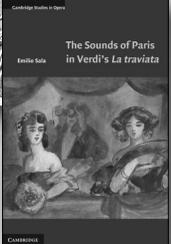
Edited by Nicholas Mathew and Benjamin Walton \$115.00: Hb: 978-0-521-76805-4: 396 pp.

Cambridge Studies in Opera

Sentimental Opera
Questions of Genre in the Age of Bourgeois Drama
Stefano Castelvocchi
\$99.00: Hb: 978-0-521-63214-0: 294 pp.

The Rival Sirens
Performance and Identity on Handel's Operatic Stage
Suzanne Aspden
\$99.00: Hb: 978-1-107-03337-5: 304 pp.

The Sounds of Paris in Verdi's La traviata
Emilio Sala
\$95.00: Hb: 978-1-107-00901-1: 219 pp.

Dramatic Expression in Rameau's Tragédie en Musique Between Tradition and Enlightenment Cynthia Verba \$99.00: Hb: 978-1-107-02156-3: 338 pp.

Wagner's Melodies Aesthetics and Materialism in German Musical Identity David Trippett \$110.00: Hb: 978-1-107-01430-5: 460 pp.

The Cambridge Introduction to Theatre Directing Christopher Innes and Maria Shevtsova Cambridge Introductions to Literature \$75.00: Hb: 978-0-521-84449-9: 298 pp. \$24.99: Pb: 978-0-521-60622-6

The Politics of Opera in Handel's Britain Thomas McGeary \$99.00: Hb: 978-1-107-00988-2: 418 pp.

Prices subject to change.

www.cambridge.org @CambUP_Music



CAMBRIDGE UNIVERSITY PRESS

Cambridge Journals Online For further information about this journal please go to the journal website at: http://www.journals.cambridge.org/opr



MIX Paper from responsible sources FSC® C013436

CAMBRIDGE UNIVERSITY PRESS