Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

Early Music History
is available online at:
http://journals.cambridge.org/emh

To subscribe contact
Customer Services
in Cambridge:
Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:
Phone +1 (845) 353 7500
Fax +1 (845) 353 4141
Email subscriptions_newyork@cambridge.org

Free email alerts
Keep up-to-date with new material – sign up at
journals.cambridge.org/register
Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c.1789–1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

All material submitted for consideration will receive open-minded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines.
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):

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.
OUTSTANDING OPERA TITLES from CAMBRIDGE UNIVERSITY PRESS!

The Cambridge Wagner Encyclopedia
Edited by Nicholas Vazsonyi

The Cambridge Verdi Encyclopedia
Edited by Roberta Montemorra Marvin

Music in Germany since 1968
Alastair Williams
Music Since 1900

The Invention of Beethoven and Rossini
Historiography, Analysis, Criticism
Edited by Nicholas Mathew and Benjamin Walton

Sentimental Opera
Questions of Genre in the Age of Bourgeois Drama
Stefano Castelvecchi

The Rival Sirens
Performance and Identity on Handel’s Operatic Stage
Suzanne Aspden

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

Wagner’s Melodies
Aesthetics and Materialism in German Musical Identity
David Trippett

The Politics of Opera in Handel’s Britain
Thomas McGear

Prices subject to change.

www.cambridge.org
@CambUP_Music

Cambridge Introductions to Literature
$24.99: Pb: 978-0-521-60622-6

The Cambridge Introduction to Theatre Directing
Christopher Innes and Maria Shevtsova
Cambridge Introductions to Literature
$24.99: Pb: 978-0-521-60622-6