

Nineteenth-Century Music Review

Instructions for Contributors

Editorial Policy

Published three times a year, *Nineteenth-Century Music Review* welcomes submissions locating music within all aspects of culture in the long nineteenth century (1780s to 1920s). Covering the widest possible range of methods, topics and concepts, the journal especially welcomes interdisciplinary scholarship and work with fine visual content. All material submitted for consideration will receive open-minded editorial attention, and articles, once accepted for peer review, will proceed anonymously to two or more readers. Reviews of books, CDs and DVDs, scores and electronic resources are commissioned directly through review editors. Please contact the respective editors for information on writing reviews

Book Reviews

Submissions should be sent **by email** to:

Dr James William Sobaskie
jamessobaskie@gmail.com

Book Reviews Editor, *Nineteenth-Century Music Review*
Department of Music
Mississippi State University
P.O. Box 6240
Mississippi State
MS 39762
USA

CD or DVD Reviews

Submissions should be sent **by email** to:

Prof Blake Howe
bhowe@lsu.edu

Nineteenth-Century Music Review
274 M&DA Building
Louisiana State University
Baton Rouge
LA 70803-2504
USA

Score Reviews

Submissions should be sent **by email** to:

Prof Benjamin M. Korstvedt
bkorstvedt@clarku.edu

Department of Visual and Performing Arts
Clark University
950 Main St
Worcester MA 01610-1477
USA

Digital Reviews

Submissions should be sent **by email** to:

Prof Heather Platt
hplatt@bsu.edu

School of Music
Ball State University
Muncie IN 47306
USA

Individual Article Submission

Full-length articles should normally be between 8,000 and 12,000 words long, excluding footnotes, and reviews and reports up to 1,500 words long. Please consult the General Editor (Prof Bennett Zon, bennett.zon@durham.ac.uk) in cases where you wish to exceed or fall short of these limits. Submitted articles should be entirely double-spaced and the pages sequentially numbered.

Articles should be submitted via the journal's online submission system (<https://mc.manuscriptcentral.com/ncm>).

General queries and any correspondence about a submission should be sent to the General Editor (Prof Bennett Zon, bennett.zon@durham.ac.uk). Enquiries directly concerning the use of ScholarOne should be addressed to the Editorial Assistant, Sue Allerton, ncmreditorial@gmail.com

Themed Issues

The General Editor encourages proposals from individuals with ideas for themed issues, involving the commissioning of up to five main articles per issue, as well as one or more review articles for coverage of books, CDs, DVDs, scores and digital resources.

Themed issues usually include between four and five articles. Proposers of themed issues work alongside the General Editor, and are designated Guest Editors. Guest Editors are responsible for commissioning, organizing and preparing articles for publication, as well as working closely with review editors to locate suitable material and authors for relevant

sections of the journal. Review sections of themed issues are not exclusively thematicized, and tend towards a balance of half themed, and half general material. Articles commissioned for themed issues follow exactly the same process of peer review as general issues, and no guarantee of publication can or should be given to specially commissioned authors.

Those proposing to guest edit a themed issue should initially email the General Editor (Prof Bennett Zon, bennett.zon@durham.ac.uk) with

- (1) a statement of 500 words, outlining the thematic nature of the proposed issue, the names (and if available the academic affiliation) of contributing authors along with a working title for their papers and a timetable for submission of work
- (2) abstracts of 300 words for each article, including name of contributor and title

Open Access Policies

For full details about Cambridge University Press Open Access policies, go to <https://www.cambridge.org/core/services/open-access-policies>. You will be able to find information on our open access policies, compliance with major funding bodies, and guidelines on depositing your manuscript in an institutional repository.

Manuscript preparation

Please present double-spaced copy, allowing ample margins and avoiding justification of right-hand margins and automatic hyphenation. Paragraphs should be indicated with indentations rather than empty lines, and these indentations should be made with tab stops, not by spacing. Captions, music examples, figures and tables should be numbered consecutively and given separately at the end, in that order. The desired location within the text for all exemplifying material should be indicated, normally as an entry within square brackets on a separate line following the end of a paragraph. Please spell out 'Example', 'Figure' and 'Table' in full. Music examples should in all cases give full details of the source or edition from which they are derived.

Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file, full details of the source and the full address of the copyright holder if this differs from the latter. Any inclusion of such material will be at the discretion of the General Editor. For reviewing purposes, image examples for submissions should be compressed to no larger than 500KB each. If the submission is accepted, full-resolution images will be requested at that time. If you request colour figures in the printed version, you will be contacted by CCC-Rightslink who are acting on our behalf to collect Author Charges. Please follow their instructions in order to avoid any delay in the publication of your article. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in the typescript. The full address of the copyright holder should be provided.

Writers should adopt British spelling and style, including all British versions of musical terms. Single inverted commas should be used for quoted material, with double quotation marks reserved for quotations within quotations. Punctuation that is not part of the quoted material should occur outside closing inverted commas. Longer quotations should be set off,

indented left without quotation marks. Prose citations should be in English unless the original is of particular interest, unpublished or inaccessible, in which case the original should be accompanied by a translation in parallel text.

Writers should consult recent issues of the journal for guidance on matters of form and style. More detailed information on the style of submissions may be found in the House Style section below.

We welcome and encourage submissions from non-native speakers of English. However, every effort should be made by non-native speakers of English to have their final draft checked by a colleague who is a native speaker of English. Manuscripts may be sent back to the author(s) if serious language deficiencies remain in the text. We list a number of third-party services specialising in language editing and / or translation, and suggest that authors contact as appropriate. Please see the [Language Services page](#) for more information. Please note that the use of any of these services is voluntary, and at the author's own expense. Use of these services does not guarantee that the manuscript will be accepted for publication, nor does it restrict the author to submitting to a Cambridge published journal.

When a submission has been accepted for publication, after any revisions asked for by the General Editor has been satisfactorily completed, the author should send a copy of the final version as an email attachment, on paper (one copy) and on disk (one copy). Pdf files should not be supplied for the main text. Any illustrative material should preferably be given in tiff rather than jpeg format. The publisher reserves the right to typeset material by conventional means if an author's final version proves unsatisfactory.

Proofs

First proofs in Pdf format only will be sent to the author who will be expected to return them to the production department within three days. Authors should note that no substantive alterations or additions can be made to first proofs, and should ensure that their final submissions must be thoroughly checked for accuracy.

Offprints

Each author will receive a Pdf file of his or her published article.

Text conventions

Abbreviations

1. Use <bar/bars> rather than abbreviated forms.
2. Write out all ordinals (thirds, fourth, eighteenth).
3. Avoid such common abbreviations as <e.g.>, <i.e.>, <etc.>, <viz.>. In general, they can be substituted by literal expansions (<for example>, <and so forth>), although recasting of the phrase may be preferable.
4. Spell out <page/pages> when they occur in main text.
5. Circa to be used thus: <c1738> [italics, no gap to following numeral]
6. For catalogue numbers use form <K32>, <RV189>, <HXV:5> [small caps, no

gaps, no dots].

7. Write out <born> and <died> with dates: <died 1763>, <born 1688>.

8. Write out all instrumental and vocal designations in conjunction with music examples: <Viola>, <Tenor>, <Bassoon>.

9. Internal contractions are not followed by stops: <Dr>, <Jr>, <Nos>, <vs>, <St>, <Eds>.

10. Accidentals need only be spelt out in connection with key signatures (<F sharp major>); otherwise they should take their musical form.

Capitalization

1. Capitalization of English titles (of music and books) should be maximized [capitalize all words except articles, prepositions and coordinating conjunctions]. For other languages this should follow the customary style of the language concerned. In French, Italian and Spanish, capitalize the first word only and any proper nouns; in German same as English except do not capitalize proper adjectives [therefore indefinite adjectives such as <andere> remain small].

2. All style-period designations and –isms lower case: <baroque>, <gothic>, <romantic>, <classical>, <neoclassicism>, <impressionism>. This does not apply when the terms are used as substantives: <the Baroque>, <the Renaissance>, <the Romantics>.

3. <E major> and <E minor> [not normally <E> or <e>, and never <e minor>].

4. Capitalize generic names when they act as proper nouns: <Schubert's Fourth Symphony>, but <Schubert wrote nine symphonies>; <the Op. 64 string quartets>, but <the String Quartet Op. 64 No. 5>.

5. Similarly, capitalize tempo designations when they make specific reference rather than acting as generic designations: <the Allegro maestoso first movement>, but <as an allegro finale>.

Hyphenation

1. Hyphens for compound adjectives, <twelve-bar phrase>, <eighteenth-century wickedness>, but not with keys: <in E flat major>, <this E minor section>, <the D major tonality>.

2. Hyphenate other compounds that modify a following noun. For instance, <voice leading> only hyphenated when used adjectivally: <the voice-leading continuity>. Similarly, <the movement is in sonata form> but <the sonata-form typology>. Note also <double stopping> but <a double-stopped dyad>.

3. Hyphenate compounds ending in a preposition: <copying-out>, <rounding-up>, <build-up>.

4. The following are single words: <semiquaver>, <subdominant>, <stepwise>, <subtext>, <website>, <ongoing>, <countersubject>, <upbow>, <downbow>, <barline>.

Numbers and dates

- One to ten in words, 11 onwards in numerals (except general numbers: in the two hundred years after his death). Reword to avoid starting a sentence with a numeral.
- Use all numerals when dealing with statistical information (e.g. 'There were 84 musicians involved, including 28 string players and 2 percussionists'; 'This represents just 4 per cent of her total output').
- Comma in numbers of four or more digits: 4,000, 32,000.
- Page numbers, etc., to be elided: 56–8, 70–71, 203–7, 416–18, 300–305.
- Years to be elided to two digits: 1994–96. (Except years of birth–death, which are given in full.)
- Bar numbers to be given in full: bars 71–77 (*note* 'bars', not 'mm.')
- Dates to be in the form: 4 July 1983.
- Nineteenth century, etc.
- 1940s, not '40s or forties.

Orthography

1. Use <ize> rather than <ise> where these are alternatives.
2. Anglicize plurals of naturalized words: <concertos>, <tempos>, <prima donnas>.
3. <Dickens's>, <Brahms's>, <Socrates's>.
4. Italicize all foreign-language terms except proper nouns and similar words. But assimilated or naturalized words should be roman. Some should lose their accents: <role>, <debut>, <premiere>, <debacle>, <regime>. Examples of words that need no italics: <a priori>, <ad hoc>, <bona fide>, <in toto>, <laissez faire>, <per cent>, <per se>, <pro rata>, <recto>, <topos>, <verso>, <vice versa>, <vis-à-vis>.
5. Similarly, many familiar musical terms may be given in roman: <accompagnato>, <cantabile>, <da capo>, <dal segno>, <galant>, <obbligato>, <opera buffa>, <opera seria>, <prima donna> [and <prima donnas>], <ripieno>, <secco>, <sinfonia>.
6. All instrumental names, even the less common, should be in roman: <viola d'amore>, <flugelhorn>. This applies to music examples as well as main text.
7. Distinguish between titles given by the composer and acquired names; the former should be italicized, while the latter should have inverted commas. Thus <'Eroica'>, not <Eroica>.

Punctuation

Apostrophes

- Possessive apostrophe: the singer's part/the singers' parts (singular/plural).
- one month's time/three days hence/two days' grace.
- No apostrophe in plurals: CDs not CD's; 1980s not 1980's; dos and don'ts, not do's and don'ts.
- No apostrophes with common abbreviations: pram, phone, bus, cello.

Commas

- No comma before 'and' in simple lists (e.g. Clarinet, oboe, flute and piccolo were the woodwind used, not ... flute, and piccolo ...), although a comma can be used when clarification is necessary.

Quotation marks

- Single quotation marks, with double within single.
- No quotation marks around extracted quotations.
- Closing quotation mark *within* punctuation, unless punctuation is part of the quotation.
- Extract quotations of more than about four lines (50 words).

En-rules, hyphens, etc.

- Spaced en-rule for parenthetical dash.
- Hyphens for compound words, but en-rules joining two parts of equal importance: e.g. Franco-Prussian War (hyphen) but Britten–Pears Foundation (en-rule).
- Hyphens in two-word adjectival phrases: e.g. nineteenth-century symphonies. Note that this is not usually necessary when adverbs are involved: a tightly structured movement.
- Avoid the use of hyphens with phrases of two or more words: e.g. a post-World War Two work should be reworded, rather than amending to post-World-War-Two work.
- Note names to be separated by en-rules, not hyphens.
- Line breaks in poetic quotations in the text (i.e. not displayed) to be closed-up solidus (e.g. 'Twas brillig and the slithy toves/Did gyre and gimble in the wabe').

Spelling

Abbreviations

- Full points after abbreviations but not contractions: etc., vol., ed. but vols, eds, Dr, where first and last letters given.
- No full stops in abbreviations made up of capital letters: BBC, USA, TV (unusual abbreviations to be given in full in parentheses at first occurrence).
- Space after p., no., vol.: see p. 23 not see p.23; op. 23a
- Initials in names not spaced: W.A. Mozart (not W. A. Mozart).

Capitalization

- Capitals for periods (Baroque, Renaissance, Classical).
- Capitals for organ stops (Swell, Solo Tuba).
- Use capitals for movements or groups only when eponymous: e.g. Marxist but communist; symbolism, modernism, Lutheran.
- Capitals for titles of works such as Mahler's First Symphony, Beethoven's Concerto for Violin and Orchestra; but Mahler's symphonies, a concerto by Beethoven.
- Capitals for short titles of movements: Allegro, Adagio, Rondo.
- Capitals for names of keys: G minor, A flat major.
- Capital on geographic division only when part of name: Northern Ireland, South Africa but northern England, the south of France.

Foreign words and phrases

- Where the word is in common English usage, form an English plural: *appoggiaturas*, *concertos*, *sonatas*.
- Foreign words and phrases to be italicised: *vis-à-vis*, *post hoc*, *Schadenfreude* (retain initial caps on German nouns).
- Translations of quoted phrases within the text (i.e. not displayed extracts) should follow the original in parentheses with quotation marks. For example: 'La maison est belle' (the house is beautiful'). Translations of displayed extracts should be in a footnote (no parentheses, but within quotation marks).

Italics

- See also: Foreign words and phrases; Names of musical works; Bibliographical references.
- Technical terms in common English usage to be in Roman: *andante*, *basso continuo*, *da capo*, *forte*, *a cappella*, *opera buffa*, *recitativo secco*.
- Use Roman for names of instruments.
- Roman for markings for dynamic markings at the beginning of movements.
- Italics for abbreviated musical terms: *cresc.*, *mf*, *ff*, *rit.*
- Italics for titles of publications (except series) – including books (except the Bible, Koran etc.), journals, films, videos, TV/radio programmes – titles of paintings and sculptures.

Names of musical works

- Italics for titles of operas, plays, books, symphonic poems, collections, song cycles, overtures, oratorios, ballets: *Le nozze di Figaro*, *On This Island*, *Saul*, *The Rake's Progress*.
- Roman for titles of individual songs, arias, madrigals, anthems, motets: 'La ci darem la mano', 'Du Ring an meinem Finger' (note: minimum capitalisation; caps follow German rules).
- Simple, non-descriptive titles of works, movements, etc. to be in Roman: String Quartet, Scherzo, Prelude, Andante (but note general use lower case: that year she wrote a string quartet, two symphonies and a mass).
- Symphony No. 5 in D minor op. 37 OR D minor symphony (no hyphen either way)
- Mozart's Piano Concerto no. 21, K467.

Catalogue numbers

Mozart: K467
 Schubert D. 810
 WoO 33

Spelling and terminology

- UK spelling and terminology (e.g. *semiquaver* rather than *sixteenth note*)
- '-ize' rather than '-ise' spelling.
- Use *encyclopaedia*, *aesthetic* rather than *encyclopedia*, *esthetic*, etc.
- No ampersand, except in proper names (such as *Faber & Faber*).

Illustrations and figures

1. All figures should be supplied as separate TIFF or EPS files. It is essential that JPEG files are greater than 320 dpi.
2. All figures must be cited in the manuscript and each file clearly named. Figures **must not** be 'pasted' into the word file.
3. Line artwork should be supplied in black and white mode at a resolution of 1200 dpi; combination artwork (line/tone) at a resolution of 800dpi; black and white halftone artwork should be saved in 'greyscale' mode at a resolution of 300dpi; colour halftone artwork should be saved in 'CMYK' mode for printing purposes and 'RGB' mode for web only files at a resolution of 400 dpi.
4. Musical examples should be computer-processed wherever possible, but will be reset by the publishers if necessary.
5. Format for captions (all in bold):
 - Fig. 1 Caption to the figure
 - (a) if more than one example (bracketed)
 - Ex. 5 Composer, *Title*, section; op. 127, mvt ii, bars 13–20
 - Table 3 Caption to the table
6. Mentions in the text: (see Fig. 5; see Fig. 5a (not bracketed))
Plural form of Ex. = Exx.
7. Tables to have horizontal rules only (above/below headers and at bottom).

References

- 1 General points (footnotes/citations)
 - Footnotes, not author–date references. To be first name, initials (closed up), surname, *book title* (place of publication: publisher, date): page numbers.
 - Months in citations abbreviated to 3 characters; other months in notes given in full.
 - Seasons to be lower case (spring, *not* Spring).
 - Full citation on first mention; author surname and short title thereafter, with a comma before the page no., e.g. Newbould, *Schubert*, 52.
 - No 'p.' in notes (just page number), but textual references have '(p)p. xx'.
 - US places of publication to have the state as 2-letter abbreviation (e.g. Cambridge, MA) unless well-known (e.g. New York) or included in the publisher's name (e.g. Berkeley: University of California Press).
 - In notes, use 'Ibid.' rather than repeat a short title (but only use if the title is given in the note above; do not use op cit.). Where the page number is the same as in the previous note, there is no need to repeat it.
 - References that include a reference to a pressbook should also have a p. for page reference to differentiate the two numbers – e.g. in pressbook 36, p. 31 (not 36, 31).
 - Biblical references in text: (Gen. 6: 14)

- Series titles roman.

2 Some example citations

- Oliver Henry, *Book Title* (Place: Publisher, year): 65–6.
- Oliver Henry, *Book Title*, rev. 2nd ed. (Place: Publisher, year): 65–6.
- Oliver Henry, *Book Title* 24 vols, vol. 1, *Volume Title* (Place: Publisher, year): 65–6.
- Henry, *Book Title*, vol. 1: 5 (short ref. for subsequent citations).
- James Smith, 'Article Title', *Journal* 3/5 (Feb. 2001): 38–57.
- Charles Schultz and Christopher Brown, eds, *Name of Book* (Place: Publisher, year).
- Michael Lee, 'Chapter Title', in *Name of Book*, ed. Peter Jones and Edward Richards (Place: Publisher, year): 148–92.
- William Gray, 'Article Title', *Journal* 24 (Feb. 1985): 1–10.
- William Gray, *Journal* (Jan. 1897): 152. Cited in Author, *Book Title* (Place: Publisher, year): 65–6.
- William Gray, *Book Title*, vol. 1, *Volume Title*, trans. John Smith (Place: Publisher, year): 65–6.
- Kenneth William Carpenter, 'A History of the United States Marine Band' (PhD diss., University of Iowa, 1970).
- Hilmar-Voit and Andreas Mayer, eds, *Franz Schubert: Dokumente 1817–1830*, vol. 1, *Texte* (Tutzing: Hans Schneider, 1993): 181–2.
- [Where there is no author] 'Name of article', *Title of Magazine or Newspaper* (4 Mar. 2005): 4.
- Fred Bloggs, 'Dissertation Title' (PhD diss., University of Manchester, 1999).
- Alexander Weinman, 'Haslinger', in *Grove Music Online*, www.oxfordmusic.com (accessed 19 Jan 2016) NOTE: do not use URL from search results

3 Quotation marks and punctuation

- The UK English punctuation system is different from the US system - whereas the US system is to have all final punctuation within the closing quotation mark, in the UK system this depends on whether or not the punctuation is part of the original quotation.
- Where just a word or short phrase is being quoted, the quotation mark should come before the punctuation (e.g. She reported that the weather was 'very cold for the time of year'.)
- Where a whole sentence is being quoted, and introduced with a colon, the punctuation comes within the quotation marks (e.g. Wilde had much to say on the matter: 'I can resist everything except temptation.')
- There will inevitably be grey areas under this system: further guidance can be obtained from the *Oxford Guide to Style* or the new *Hart's Rules*.

4 Capitalization guidelines

- Titles in English to have important words initial capitals.
- Foreign language titles to follow the rules of that language: All other languages except German and French have minimum caps.
- German has first word and all nouns capitalized.

- In French, the first word only is capitalized, unless it is the definite article, in which case both the article and the noun are capitalized. If an adjective precedes that noun it is capitalized also. Some examples: La Chambre bleue, Les Fleurs du mal, Illusions perdues, L'Eternel Mari, La Tentation de saint Antoine. (Note: no accents on capital letters.)

Sections of the journal

1 Articles

- Title – important words initial capital
- Give author's name and place of writing

2 Review article

- Give title of review, followed by book information as per book reviews.
- Author and place given at end of article.

3 Book reviews

- Headings to be in the form:
 John Smith, *Title of Book: The Subtitle* (Place: Publisher, year). xv + 352pp.
 Price
- Author and place of writing given at end of review.

4 CD reviews

- Headings to be in the form:
-

Title of CD or generic review title

Composer Overture to *Title*
 Symphony in A major op. 6
 Composer Song; Song; Song

[note composer name not necessary if only one and it's in the title]

Artist's name *pf*, Artist's name *bar*
 Orchestra's name, Artist's name *cond*
 Label and number (1 CD: 66 minutes), price
 Notes in English and German

- Author and place of writing given at end of review.
- NOTE: copyeditor to style and format what is provided only. Reviews editor responsible for providing content

5 Score reviews

- Headings to be in the form:
 Composer's name, *Title of Work*, edited by John Smith (Place: Publisher,
 year). xv + 142pp. Price
- Author and place of writing given at end of review.
- NOTE: copyeditor to style and format what is provided only. Reviews editor responsible for providing content

Style

1. Gaps after all abbreviating dots: <Op. 17>, not <Op.17>; <C. P. E. Bach>, not <C.P.E. Bach>.
2. Figured bass symbols use super- and subscripts; for metres use form <6/4>, <3/8>.
3. <King Felipe V>, not <King Felipe the Fifth>.
4. Where an original-language version of a quotation is deemed necessary, and it is of appropriate length, this should be given in parallel text with the translation rather than in a footnote. The translation should generally follow the original version.
5. Conference reports should include full university or other affiliations of speakers and other significant individuals, using the form of the name found in the language concerned. Where there is no institutional affiliation, place of residence should be given.
6. Avoid numbering of subsections of articles unless there is a clear reason for it.
7. Use the form <Symphony No. 45/i> and <Wq13/iv> when referring to a particular movement in the text. Style for captions: <Symphony No. 45 i> [no comma].
8. Avoid such forms as <[t]he'>; it is now generally accepted that there is no need for such precise disclosure.
9. Conference reports and reviews contain no footnotes.
10. In Contributors section, job titles should be capitalized. Any publications mentioned should have full bibliographical details. Unpublished book titles should be in inverted commas, not italics.
11. Authors submitting revisions of material for publication should not include formatting markings, such as crossings-out and colours, to indicate changes.
12. Any acknowledgments at the start of an article or essay should take the form of an initial unnumbered footnote.

Some example spellings

A

a 2 (italic, small space, but only in text;
more usually roman in music examples)
a cappella (roman)
a.m.
ad hoc (roman)
ad hominem (italic)
ad libitum (roman)
ad nauseum (roman)
AD/BC (small caps)
adviser
Aesthetic (movement)
African American (hyphen when attrib.)
aide-mémoire
alma mater
analyse
Ancien Régime
anti-clerical (hyphen)
anti-climax
anti-colonial
anti-feminist (hyphen)
anti-Semitic (hyphen)
appoggiatura (rom.)
architectonic
Art Nouveau
Artefact
artwork
auto-da-fé (roman)
auditoriums (not -a)
avant-garde (roman) [hyphen added Sept
16]

B

b. (born, space before year)
B.Mus.
backdrop
Ballets russes
barcarole
bar-line
Baroque
bass line (2 words)
basso ostinato
battlefield (1 wd)
bel canto (roman)
belle époque
bell-harp (hyphen)

Benefit concerts

best-selling (hyphen)
biblical (l.c.)
bi-centennial
bifolio(s)
bipartite
bird-call (hyphen)
bitter-sweet (hyphen)
blackface (minstrel)
bloodstream
Bolshoy
Brahms's
Break-down (n.)
breakneck
building block (2 wds)
bull's-eye

C

c. (circa - rom.; space after)
cake walk (2 words)
cantabile (roman)
cantante
case studies (2 words)
castrato/castratos (rom)
catch-phrase (hyphen)
cello (no apostrophe)
chanson
Chapter 1 (cap., numeral)
churchgoer (1 wd)
Classical
cliché
co-exist
cognoscenti
con fuoco
Concert spiritual
concert-goer
concertante
Continent, the (*but* continental)
contradistinction
contraltos (not contralti)
cooperate (1 wd)
coordinate (1 wd)
counter-attack
counterbalance
counter-claim
counterintuitive

countermelody
counter-narrative
crepe (no acc.)
crescendo (rom) [this has not been
consistent, but will be now]
criss-cross
crossover (1 wd)
cross-fertilization
cross-reference (hyphen)
csárdás (cz-)

D

D. [Schubert catalogue: e.g. 'Wehmut' (D.
772)]
DPhil
da capo (rom.)
data=singular noun
day-trip
debut (no acc.)
de rigueur
decor (no acc.)
decrescendo
de-emphasize
dehistoricize
demi-monde
demisemiquaver
de-nature
denouement (no acc.)
diminuendo (roman)
disc (not disk) [change as of 22.10.16. I think
this is now standard]
double bass (no hyphen) [change]
downbeat
down-side

E

élan
elite (no acc.)
email
émigré
encyclopaedic
enjambment
Enlightenment
en masse
en route
ersatz
escape route (two words)
et al.

Evangelical
ex gratia
extra-musical

F

fairy-tale
Federation (specifically Australia)
fermata (roman)
fêted
filmmaker (1 wd)
fin de siècle
finger work (2 words)
first-hand (adj.)
flautando (roman)
flautist
fleur de lis
focusing (*not* focussing)
folk song (2 words)
folklike (1 wd)
folk tunes (2 words)
fortissimo (roman)
fol. and fols (no full stop for plural)
French Revolution

G

galant
grassroots
ground plan (2 wds)
ground-breaking
groundwork

H

habanera
half-way (hyphen)
hand-written (hyphen)
hardback
headdress (1 wd)
head-motive OR head motif
heartrending
hemiola
hemistich(s)
highbrow (1 wd)
highpoint
high water mark (three words)
historic takes 'a' not 'an'
historico-temporal
homoerotic (1 wd)
hourglass (1 wd)
Hullah–Wilhelm (system; en-rule)
hymn tune (2 wds)

hymn-singing (hyphen)

I

ibid. (roman)

Impressionist

Infrastructure

insofar

instrument maker (2 wds)

inter alia

inter-war

in toto

interdisciplinary

interracial (1 wd)

interrelated (1 wd)

J

joie de vivre

Journal des débats

judgement

July Monarch

K

keyword

L

Le Monde musical

left bank

leitmotive or leitmotif (roman)

librettos

lied(er)

Liedertafel(s)

life-long (hyphen)

light-hearted

limelight

lip-service (hyphen)

long-standing

looking-glass (hyphen)

lowbrow

M

macro-narrative

make-up

master plan

medieval

meerschaum

mélange

mélodie

memento mori

messa di voce

Messianic

metre

micro-cultural

micro-history (hyphen)

mid-nineteenth-century (attrib.)

mid-1980s

Middle Ages

middlebrow

Middleground

miking (microphone use)

Milieu(x) (rom.)

mindset (1 wd)

mirror-image (hyphen)

misattribution

mise en abyme

mise-en-scène

modern-day (hyphen)

modernism

money making (2 wds)

motif (*not* motive)

mountain-top

multi-cultural

multi-disciplined

multifaceted (1 wd)

multi-layered (hyphen)

multi-movement (hyphen)

multi-part

multi-racial

music lover (2 wds)

music-making (n.; hyphen)

musico-poetic

Musorgsky [was Mussorgsky]

N

naivety (no acc.)

name day (2 wds)

nation state (2 words)

neck-tie (hyphen)

neoclassical (1 wd)

nonconformist

non-normative

non-verbal

non-Western

north-west (hyphen)

note-head

note value (2 wds)

O

œuvre

offbeat (personality)

off-beat (musical term)
off-set
on-stage (adj.; hyphen)
op. 5, no. 3 (no caps, no comma before
op., space before number)
opp. 5, 6, 7 (plural of op.)
opera buffa (ital. as per ODWE)
opéra-comique
opera-goer (hyphen)
opéras comiques
organ builder (2 words)
organ playing (2 words)
the Orient (*but* oriental)
oriented (not -ated)
orientalism
ossia
ostinato (rom)
otherworldly (1 wd)
overenthusiastic (1 wd)
over-extended (hyphen)
overripe

P

p.m.
paperback
par excellence
part writing (2 wds)
part-song (hyphen)
passage-work (hyphen)
passim
passing tone (2 wds)
pedalboard (1 wd)
penny-pinching
per cent
per se
persona (roman)
PhD
piano, pianissimo (roman)
pianomaker (1 wd)
pitch level (2 wds)
pizzicato/i (ital)
plainchant
Platonic
Platonism
Platonizing
playlists (1 wd)
poetry-reading (hyphen)
portamento(s) [changed from portamenti]
postcard
post-cadential

post-classical (hyphen)
post facto
post-hierarchical
postmodern (1 wd)
post-Romantic
postscript
post-structural
post-tonal
post-war
pot-pourri
powwow
précis (rom.)
precondition
pre-eminent (hyphen)
pre-empt
prelapsarian (1 wd)
premiere (no acc.)
preoccupy (1 wd)
Pre-Raphaelite
prerequisite (1 wd)
present-day (adjective)
pre-war
proactive (1 wd)
programme (v. in the sense of to put
something on the programme)
proof-reading (hyphen)
pseudo-Romantic
pseudo-scientific (hyphen)

Q

qua
Quartier Latin

R

Rachmaninoff
raison d'être
ragtag
ragtime
reappraise
re-appropriate
rearrange (1 wd)
re-assess
re-assert
re-assimilate
re-calculate
reconceive
re-create
re-date (hyphen)
re-discover
re-edited pan

re-emerge
re-enact (hyphen)
re-encounter
re-establish (hyphen)
re-evaluate
re-examine (hyphen)
re-insert
reinvent (1 wd)
reissue
relocate
Renaissance
re-occur
re-read (hyphen)
résumé (no need for CV in parentheses afterwards)
re-think
Revolution (any is upper case)
revolutionary
rework (1 wd)
rewrite
Ring or *Ring* cycle
Risorgimento (roman)
ritardando (roman)
Rococo
role (no acc.)
roll-call (hyphen)
Romantic
rote-learning (hyphen)
rubato (roman)

S

salon
s/d (shillings/pence; roman, no point)
scale degree (2 wds)
scherzando
scherzo
Schoenberg
Schola Cantorum
secco (rom.)
self-conscious
self-determination
semicircle
semiquaver
semitone
setback
sforzando
shelf-mark (hyphen)
shorthand
showcase (1 wd)

show-pieces (hyphen)
sic
sigh figure (2 words)
sight-read
sight-sing
sleigh bells (2 words)
smoke night (hyphen when att.)
socio-cultural (1 wd)
socio-historic (hyphen)
socio-political (hyphen)
soirée (roman)
soirée musicale (roman)
sol-fa (hyphen)
solfège
solita forma
sol-faists (hyphen)
song cycle (2 words)
songlike (1 wd)
songwriter (1 wd)
sound engineer (2 words)
sound-board (hyphen)
sound-world (hyphen)
South Eastern Europe BUT
South East European
spell-checker
spinto
springboard (1 wd)
sprezzatura
statewide
still-life (n. + adj.; hyphen)
stop-knob (hyphen)
stop-over (n.)
storyteller (1 wd)
storytelling
streetwise (1 wd)
stretto/stretta/strette (rom.)
subculture (1 wd)
subgroup
subheading
subject matter (2 wds)
subsection (1 wd)
subtext (1 wd)
subtitle
sul ponticello
supernumerary
supersede
supertitle
supranationalism
Surrealist
swell-pedal (hyphen)

Symbolist
Symphony No. 5

works list (2 words)
World War One (Two)
world-view (hyphen)
worldwide (1 wd)

T

tabula rasa
tempi
tempo rubato (roman)
term time (two words)
test-ground (hyphen)
textbook (1 wd)
the Romantic Child
time-frame (hyphen)
topos
tour de force
towards
tranquillity
travel writing (2 words)
tremolando
tutti

U

underrated (1 wd)
United States (not USA)
uninfluenced
up-bow
unbeamed
URL
Ursatz
Urtext

V

vice-president
virtuosi
vis-à-vis
voice-leading (adj.; hyphen)
vs. (versus; roman)

W

walkabout
wallpaper
website
West, the
Western (polit.)
whole-tone (hyphen)
worldview
word play (2 words)
word-painting (hyphen)
word-set (hyphen)
word-setting (hyphen)

(17th January 2017)

