

# 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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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](mailto:bennett.zon@durham.ac.uk)). Enquiries directly concerning the use of ScholarOne should be addressed to the Editorial Assistant, Sue Allerton, [ncmreditorial@gmail.com](mailto: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](mailto: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](http://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)

(17<sup>th</sup> January 2017)

