

Instructions for Contributors

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Cambridge Opera Journal is published three times a year in March, July and November. The editors are Sarah Hibberd (University of Bristol) and Ellen Lockhart (University of Toronto).

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Please direct any editorial queries to the journal's administrator, Sue Allerton at cojeditorial@gmail.com.

Books for review should be sent to the following address:

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Articles should typically be between 8,000 and 12,000 words; authors proposing longer or shorter submissions should contact the editorial office.

Authors should submit their text files in Word format via <https://mc.manuscriptcentral.com/opera>.

Files should be fully anonymised, 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 no more than 150 words should be included at the beginning of the article. Please include an author biography in the cover letter and not as a separate file.

Music examples and photographs should be scanned at 300dpi, and supplied in separate files. Upon acceptance, authors will be asked to supply all image files including music examples in TIFF format, and no less than 600 dpi when sized at a width of 13.5 cm.

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Punctuation should follow standard British practice; ie 'bar' instead of 'measure', 'crotchet' instead of 'quarter note'.

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 quotations 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 Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets.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 (please 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 (see n. 1), 57.

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