

Cambridge Opera Journal

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Upon acceptance of a submission, authors will be asked to supply all image files including music examples in TIFF format, and at a minimum resolution of 600 dpi in most circumstances.

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Text Conventions

Articles must be written in English, using British conventions of spelling and punctuation when these differ from American usage, preferring '-ise' to '-ize' forms.

References to notation 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 Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible,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 parentheses. Verse citations should be in the original language followed by a prose translation in parentheses.

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). The following system should be followed for indicating precise pitch: C₂ C₁ C c c¹ c² c³, etc., where c¹ is middle C.

Sample footnotes (please do not abbreviate journal titles):

1. Ellen Lockhart, *Animation, Plasticity, and Music in Italy, 1770–1830* (Berkeley, 2017).
2. Giusy Pisano, *Une archéologie du cinéma sonore* (Paris, 2004), 24.
3. Pierre Citron, 'The Mémoires', in *The Cambridge Companion to Berlioz*, ed. Peter Bloom (Cambridge, 2000), 125–45, at 132.
4. Victor Stoichita, *The Pygmalion Effect: From Ovid to Hitchcock*, trans. Alison Anderson (Chicago, 2008).
5. Susan Rutherford, 'Voices and Singers', in *The Cambridge Companion to Opera Studies*, ed. Nicholas Till (Cambridge, 2012), 128.
6. Jean Mongrédien, *Le Théâtre-Italien de Paris de 1801 à 1831: chronologie et documents*, 8 vols. (Lyon, 2008), VII: 265–6.
7. Steven Rumph, 'The Sense of Touch in *Don Giovanni*', *Music and Letters* 88/4 (2007), 561–88.
8. Claudio Vellutini, 'Cultural Engineering: Italian Opera in Vienna, 1816–1848' (PhD diss., University of Chicago, 2015).
9. Sandro Corti, 'Duprez, Gilbert', *Grove Music Online*, www.oxfordmusiconline.com/subscriber/article/grove/music/08364.
10. Ryan Thompson, 'Operatic Conventions and Expectations in *Final Fantasy VI*', paper presented at the 8th Conference of Music and the Moving Image, New York, 31 May 2013.
11. Daniel J. Wakin, 'The Multiplex as Opera House: Will They Serve Popcorn?', *New York Times* (7 September 2006).
12. Stoichita, *The Pygmalion Effect*, 87.
13. Vellutini, 'Cultural Engineering', 45n2.
14. Nicholas Payne, 'The Business of Opera', in *The Cambridge Companion to Opera Studies*, ed. Till, 53–69.