

Submissions and Style guide:

Deadlines

January 5 for April and July 5 for October

- Short news items or letters are encouraged (email is particularly welcome)
- Please contact the Editor before sending recordings, scores, or books for review
- Contributions should be discussed with the Editor in advance (please advise if the article has been published or given elsewhere; the magazine cannot pay expenses)

Format

Completed articles should be submitted to earlymusica@permutation.com in RTF (Rich Text Format) or Microsoft Word with minimal formatting (see below for recommendations). Large files may also be posted on CD to the Editor (Dr. Micaela Schmitz; Editor, Harpsichord and Fortepiano; 1 Leamington Road; Broadway, Worcestershire; WR12 7EF United Kingdom).

Writers may include a two sentence biography at the end of each article. If you cannot send an attachment to email or a disc or CD, post typewritten copy for scanning. It should be one side only and with large margins.

Graphics, Photos & Musical Examples

Digital images are preferred, as defined below. We can also accept finished artwork and line drawings. More resolute versions may be requested and writers are responsible for obtaining any copyright permission.

For all images, please crop to suit and reference each in the text of the corresponding article (*fig. 1, example 2, etc.*).

- **Recommendations, Digital Camera Images:** *highest resolution, highest quality and uncompressed images in the camera's original format.*
- **Recommendations, Scanned Images:** *1200 dpi, full colour (24 bits or higher) in TIFF format.*
- **Recommendations, Musical Examples:** *Sibelius or Finale files (please specify your version).*

Please do not imbed images into other files (such as Microsoft Word), but rather send each image separately.

Copy

Length: Articles 2,500 words; CD Reviews 500 words

Font: Arial 12 point

Paragraphs and Formatting: Single spaced, left-adjusted, default margins (please use as little formatting as possible; formatting will be adjusted to match magazine style)

General Guidelines: For ease of proofing, please use very little formatting

- *Insert a blank line between paragraphs (rather than indenting the start of the next one)*
- *Leave text left adjusted (rather than justified), including section subtitles*
- *Do leave two spaces (not one) between each sentence.*

Pitch references: Use the modified Helmholtz system (no tick marks), as follows...

Two Octaves above Middle C: c3 d3

The Octave above Middle C: c2, d2

Middle C: c1 d1

Octave below middle C: c-b

Two Octaves below middle C: C-B

Punctuation and Spelling: The standard of the magazine is British English. Writers from elsewhere need not worry about adopting British English conventions, as the Editor will convert words and usage on their behalf.

When using region-specific note values (“crotchet,” versus “quarter notes”), please use your native format.

Please use double quotation marks rather than single quotes. Commas, periods (full stops), and semicolons should normally be inside quotes.

“...at the museum.”
not “...at the museum”.

Endnote numbers should be after periods and double quotes.

“...the study was completed.”⁵

Avoid hyphens for double words like “key colour.” Leave them as two separate words or in one combined word if it is generally used.

key colour, *not* key-colour
wrestplank, *not* wrest-plank

When referring to specific centuries, use the following:

Used as an adjective: “17th-century style,” or “17th-century chair”
Used as a noun: “the seventeenth century”

Key references should be capitalised as in “A Minor.”

Bibliographic References: Either include a bibliography or use Arabic-numbered endnotes (not footnotes), including the publisher’s name, as well as place and date. Please do not indent references.

¹ James Portman, *The Study of Music* (New York: Garland, 1959), 353.

² Edward Corp, “The exiled court of James II and James III: a centre of Italian music in France, 1689-1712,” *Journal of the Royal Musical Association* 120 (1995): 216-31.

³ Olivier Baumont, “L’Ordre chez François Couperin,” in *François Couperin; Nouveaux Regards*, Actes des Rencontres de Villecroze 1995, (Paris: Editions Klincksieck, 1998), 27-41.

Subsequent references can be given in shortened form *without* Latin abbreviations.

⁴ Portman, 353.

In the case of multiple books by the same author, include a partial title.

⁴ Portman, *The Study*, 353.

For further guidance on references, follow Turabian, Kate. *A Manual for Writers*, 5th ed. (Chicago: The University of Chicago Press, 1987), which derives rules from *The Chicago Manual of Style*, 13th edition. Note that periodical volumes should be Arabic. The exception to the Turabian rules: book and journal titles should be in *italics* rather than underlined.

British writers may wish to consult *New Hart’s Rules: The Handbook of Style for Writers and Editors*. (Oxford: Oxford University Press, 2005).

For other style guidance, follow Strunk, William and White, E.B. *The Elements of Style*. 3rd edition. (New York; Macmillan Publishing Co, 1987).