

Guidelines *Music Theory and Analysis*

Editorial address

Music Theory and Analysis
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Submission of an article will be taken to imply that it represents original, unpublished work not under consideration for publication elsewhere.

Word counts

- Research Articles: 5000–12,000 words (authors interested in publishing longer contributions should contact the editors)
- Thematic Sections comprising several articles should not exceed 20,000 words
- Analytical Vignettes: 1000–3000 words, with minimal footnotes
- Book Reviews: 1500–3000 words

Submission

- Please submit both an editable version (.docx format) and a hard copy equivalent (.pdf format) of your contribution to the above-mentioned editorial (email) address.
- For the initial submission graphic materials may be submitted in pdf format. For final publication, camera-ready musical examples, tables, and plates are required in separate documents in .tiff format, all clearly marked with the example numbers. The resolution should be at least 300 dpi. Please contact the editors before supplying illustrations in a digital form not mentioned above. Captions, too, should be supplied separately and clearly numbered.
- Submissions should include a covering letter (which may be in the body of an email) that includes the name of the author, affiliation (if any), and full contact details (postal and e-mail address and phone number). As the editorial board practices blind review, the main document itself should not identify the author in any way. (This also means deleting author information by going to the File-Properties window.) In case of a full-length article, an abstract (up to ca. 200 words) and a short biography should also be presented in a separate file.

- **Authors are responsible for obtaining and acknowledging permission to quote from or reproduce copyrighted material. The full address of the copyright holder should be provided to the editor.**
- Authors for whom English is a second language should have their manuscript checked by an academically trained native speaker before submission.

Layout, spelling and quotations

- The text must be submitted double-spaced, plain, and in unjustified mode (i.e., without tabs or other indents, no boldface type, no columns, tables, or musical examples in the body text). Insert hard returns only at the end of paragraphs or headings. Use an extra space between lines only when necessary.
- The desired location within the text for all examples, tables, and other graphic materials should be indicated 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.
- We prefer spellings to conform to the *Oxford English Dictionary*, with the following exception: use -ize, in preference to -ise, as a verbal ending (e.g., realize, specialize, recognize, etc.).
- Italicize all foreign-language terms except proper nouns and similar words. Assimilated or naturalized words as well as familiar musical terms (*accompanato*, *cantabile*, *da capo*, *dal segno*, *galant*, *obbligato*, *opera buffa*, *ripieno*, *secco*, *sinfonia*) should be kept roman.
- Use double inverted commas for quoted material within the text, with single quotation marks reserved for quotations within quotations. Place closing quotation marks after the punctuation mark. Do not use leader dots at the beginning or end of a quotation unless the sentence absolutely demands it. For ellipses within a quotation, use three leader dots enclosed by spaces for a mid-sentence break. Any commentary within quotations should be placed in square brackets. Offset any quotations longer than one sentence from the main text (without quotation marks).
- Use a single (not a double) space after a full stop, comma, colon, semicolon, etc. Do not put a space in front of a question mark, or in front of any other closing punctuation mark.
- Indication of measures: m. and mm.
- Titles and parts of compositions: *Voiles*, *Symphonie fantastique*, Kyrie, the Scherzo from the Fifth Symphony, etc. For catalogue numbers use the form K. 427, D. 960, RV. 189, etc. For works with opus numbers, use the format “Op. 103, No. 3,” for operas “Act 4, Scene 1.”
- Only capitalize tempo designations when they make specific reference rather than act as generic designations: “the Allegro maestoso first movement,” but “as an allegro finale.”
- Refer to note names and keys in a consistent manner: G minor, B<flat> major. Flats, sharps and naturals should be written out thus: B<flat>, F<natural>, C<sharp>.
- Notate scale degrees as follows: ^3, ^4, etc.

- Indication of registers: the preferred system is left to the discretion of individual authors, but should be used consistently in each article.
- Hyphenate compound adjectives (“eight-measure phrase,” “sixteenth-century counterpoint”) except for keys (“in F<sharp> minor,” “this B minor section,” “the D major tonality”). Hyphenate other compounds that modify a following noun (“voice leading” and “voice-leading continuity,” “sonata form” and “sonata-form typology”).

References

- Please provide full references in footnotes (not in a bibliography at the end of the article).

Examples:

Nicholas Cook, *A Guide to Musical Analysis* (London: Dent, 1987), 7–10.

Floor van Erp, “Olivier Messiaen, ‘Technique’,” in Louis Peter Grijp and Paul Scheepers (eds), *Van Aristoxenos tot Stockhausen* (Groningen: Wolters-Noordhoff, 1990), vol. 2, 501–26.

Eduard Hanslick, *Vom Musikalisch-Schönen: Ein Beitrag zur Revision der Ästhetik der Tonkunst* [1854], ed. Dietmar Strauß (Mainz: Schott, 1990).

Ryan McClelland, “Discontinuity and Performance: The Allegro appassionato from Brahms’s Sonata Op. 120, No. 2,” *Dutch Journal of Music Theory* 12/2 (2007), 200–14.

- After the first citation, use abbreviated citation (e.g., Cook, *A Guide*, 61). For successive footnote references to the same source, use “Ibid., [page number].”
- Always place footnote numbers in the text after, and not in front of, the punctuation mark.
- References to websites must be placed at the end of the footnote or bibliographic reference (without brackets) followed by the date of access: (accessed 10 July 2008).
- In the first citation only, give the first name of an author in full, and give the middle name or initial when an author uses it him- or herself.

On all other points of style, *Music Theory and Analysis* defers to *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010).

General

- Two copies of the journal will be supplied free of charge to authors of research articles and analytical vignettes, and one copy to reviewers or contributors to the music pedagogy section. Authors will also receive a digital copy of their contribution.