

*Journal of the Society for Musicology in Ireland*  
**Editorial Policy and Guidelines for Authors**

Version 6, March 2007

## **EDITORIAL POLICY**

### **AIMS OF THE JOURNAL**

The *Journal of the Society for Musicology in Ireland* (JSMI) exists to promote Irish musicological scholarship. Hence, one of its main goals is the presentation of musicological work related to Ireland. This notion encompasses, besides topics concerning Ireland and its music, articles by Irish authors or by authors based in Ireland. Yet this is just one focus and is not intended to exclude contributions of other kinds. Indeed, JSMI invites contributions from any area of research related to any kind of music, by authors of any nationality whether based in Ireland or not. This includes work resulting from interdisciplinary approaches.

The terms “musicology” and “musicological” are not intended to prefer any one tradition of scholarship over any other. It is the policy of the journal (as, indeed, it is of the Society) to embrace all traditions and disciplines of musicology, old and new, including ethnomusicology and critical musicology.

JSMI does not promote any particular ideological viewpoint or methodology. The content of individual contributions does not necessarily reflect the opinions of the editors.

JSMI is intended to be a forum for both distinguished scholars and young musicologists, including postgraduate students.

JSMI is accessible free of charge through the World Wide Web. It does not pursue any commercial interests; nor does it carry any advertising. Readers’ names and email addresses submitted to JSMI will be used exclusively for the stated purposes of the journal and will not be made available for any other purpose or to any other party.

JSMI provides open access to all of its content on the principle that making research freely available to the public supports a greater global exchange of knowledge. Such access is associated with increased readership and increased citation of an author’s work. For more information on this approach, see the [Public Knowledge Project](http://www.pkp.ubc.ca/) at <http://www.pkp.ubc.ca/>

### **STRUCTURE**

JSMI is published exclusively online. Its index pages are presented in HTML; the articles themselves in searchable PDF. The journal is hosted on a server maintained by the Department of Music at University College Cork. The current URL of its homepage is <http://www.music.ucc.ie/jsmi/>

JSMI publishes articles, short articles, reviews (of books and editions of music, not of recordings) and some review articles. Articles that are offered to the journal (not

commissioned) will be peer-reviewed anonymously. They should not be previously published in books or other journals, nor submitted for publication elsewhere.

Contributions will be published at any time, as soon as they are edited and approved for publication, while pagination and volume-numbers will reflect annual volumes.

The main languages of JSMI are English and Irish. However, the journal accepts submissions in other languages provided that their peer-reviewing and editing can be organized.

JSMI invites contributions taking advantage of the multimedia and hypertext capabilities of the World Wide Web. This can include

- sound files (e.g. musical examples and field recordings);
- video (such as clips of performances);
- live hyperlinks to online resources elsewhere;
- coloured graphics;
- non-linear presentation (such as articles with variable paths).

If copyright material is to be reproduced, authors must obtain permission from the copyright holder before the contribution is submitted to the journal. It is the responsibility of the author to pay any fee required by the copyright holder.

Contributions may be submitted at any time. JSMI aims for publication of any article normally within four months after its submission. Reviews, likewise, shall normally be published within four months from receipt of the book or edition in question as well.

Communications regarding articles or reviews in the JSMI are welcome at any time. The journal's website includes a facility for readers to append comments about an article.

Access to the full contents of the journal is entirely free of charge. The only requirement is that all readers must register online as users; they may also register as authors and potential reviewers. All registered users automatically receive email announcements of new articles and have access to the full facilities of the website.

## **LENGTH OF ARTICLES**

A full-length article, including its notes, should not normally exceed 6,000–8,000 words, including notes but excluding sound files, graphics and other non-text examples.

A short article should not normally contain less than 2,500 words.

The preferred length for reviews is 1,000–1,500 words. A review article may be considerably longer.

## **REPUBLICATION**

Articles published in JSMI should not be published in any other online journal or anywhere else on the Internet. Should the author wish to republish them in print (especially if it is a revised or expanded version), one of the following statements should be adapted and included as appropriate:

- This article was first published in the *Journal of the Society for Musicology in Ireland*, vol. (year), pp. ???–???,  
[http://www.music.ucc.ie/jsmi/index.php/jsmi/article/view/?](http://www.music.ucc.ie/jsmi/index.php/jsmi/article/view/)

- This article/chapter is based on an article first published in the *Journal of the Society for Musicology in Ireland*, vol. (year), pp. ???-???,  
[http://www.music.ucc.ie/jsmi/index.php/jsmi/article/view/?](http://www.music.ucc.ie/jsmi/index.php/jsmi/article/view/)

## REVIEWS

Scholars and publishers are invited to draw the Review Editor's attention to publications of particular interest to readers of this journal. Submissions for review should include retail price and the full address of the publisher. They should be sent to the Review Editor:

Dr Gareth Cox  
Department of Music  
Mary Immaculate College  
South Circular Road  
Limerick  
Ireland  
Email: [gareth.cox@mic.ul.ie](mailto:gareth.cox@mic.ul.ie)

## ENQUIRIES

All members of the Editorial Board, listed below, are happy to receive enquiries about the journal or enquiries from prospective contributors.

## EDITORIAL BOARD

Aileen Dillane  
Department of Music, University College Cork.  
Email [aileen.dillane@ucc.ie](mailto:aileen.dillane@ucc.ie)

Dr Barra Boydell  
Department of Music, National University of Ireland, Maynooth. Email  
[barra.boydell@nuim.ie](mailto:barra.boydell@nuim.ie)

Dr Gareth Cox (Reviews Editor)  
Department of Music, Mary Immaculate College, University of Limerick.  
Email [gareth.cox@mic.ul.ie](mailto:gareth.cox@mic.ul.ie)

Dr Paul Everett (Executive Editor, Chair of the Editorial Board)  
Department of Music, University College Cork.  
Email [p.everett@ucc.ie](mailto:p.everett@ucc.ie)

Dr Wolfgang Marx  
Department of Music, University College Dublin.  
Email [wolfgang.marx@ucd.ie](mailto:wolfgang.marx@ucd.ie)

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## GUIDELINES FOR AUTHORS

### LENGTH AND STRUCTURE OF SUBMISSIONS

JSMI publishes articles, short articles and reviews (of books and editions of music, not of recordings). A full-length article should not normally exceed 6000-8000 words, including notes but excluding sound files, graphics and other non-text examples. A short article should not normally contain less than 2,500 words. Reviews are normally 1,000–1,500 words; a review article may be considerably longer.

Authors are strongly encouraged to divide their articles into subsections with subsection headings.

### OTHER REQUIREMENTS

#### (a) abstract

In the case of an article in English, the author is asked to submit an abstract of about 150 words. In the case of a article in a language other than English, the author is asked to submit an abstract in English of about 300 words.

#### (b) biography

All authors are asked to submit a short biography of 50-100 words.

### HOW TO SUBMIT

Through its website, JSMI employs an online procedure for receiving and processing authors' submissions: for details, see

<http://www.music.ucc.ie/jsmi/index.php/jsmi/about/submissions>

Alternatively, authors may submit to Dr Paul Everett (Department of Music, University College, Cork, Ireland) by email ([p.everett@ucc.ie](mailto:p.everett@ucc.ie)) or by post, sending all files on a CD-Rom with a covering letter addressed.

Enquiries about submission may be sent by email to [p.everett@ucc.ie](mailto:p.everett@ucc.ie)

Contributors who require technical assistance when preparing an electronic submission may contact John Hough (Technician, Department of Music, University College Cork): email [j.hough@ucc.ie](mailto:j.hough@ucc.ie)

## **PREPARING YOUR SUBMISSION**

Submissions to JSMI should be prepared according to the following guidelines:

### **The files to be submitted**

The entire literary text of an article, including its notes, is submitted in a single file, and will only be accepted in RTF (rich text format) or Microsoft Word format. Graphics, music examples, audio clips and other illustrations are best submitted as separate files using standard or common file-types (TIF, JPG, GIF, MP3, *etc.*); embed them inside the file containing the literary text only if they are small files. The online submission procedure allows for the uploading of such supplementary files as well as for the uploading of the file containing the literary text.

### **Positioning of illustrations and examples**

All tables, music examples and other illustrations should be positioned within the text, rather than at the end, approximately where they might best appear when published. If for technical reasons such an arrangement is not possible in the documents submitted, their intended location should be clearly explained in the text.

### **Fonts, paragraphs, etc.**

Since every contribution, prior to publication, will be extensively reformatted and copy-edited according to the house style of JSMI, authors need not be concerned with controlling page-breaks, line-breaks, paragraph indenting, font-sizes, types of font, paragraph justification, hyphenation or any other aspect of the layout and visual characteristics of the text. All that is required is that the submitted text conforms to the following norms of styling:

- Use a 12-point roman font throughout (Times Roman or similar) on pages laid out with generous margins all round (3 cm).
- Leave all paragraphs left-justified.
- Insert a blank line between paragraphs.
- Do not use underlining or **boldface** for any reason.
- Use *italics* where appropriate.
- Arrange long quotations as separate paragraphs, indented on the left.
- Distinguish clearly the article's title and all subheadings on separate lines.

### **Footnotes/endnotes**

Since JSMI publishes notes as footnotes, the notes submitted should ideally be located as footnotes on the pages to which they apply. If this proves difficult or impossible for the contributor to arrange, then the notes may alternatively be given as endnotes at the end of the main text of the article. All notes should be numbered consecutively in arabic numerals (1, 2, 3, and so forth).

## Bibliography

It is not the policy of JSMI to publish, at the end of an article, a bibliography or list of works cited. All references to sources elsewhere (or to items recommended for further reading) should therefore be accommodated, where appropriate, within the notes and main text of the article.

## Tables, music examples and other illustrations

Tables should be formatted appropriately, accompanied by captions, labelled "Table", and numbered consecutively with arabic numerals: *e.g.* Table 2. Music examples should be labelled "Example", and audio clips as "Sound Example". Diagrams and other illustrations (discounting tables) should be labelled in the body of the text as "Figure".

## Quotation marks

Single inverted commas should be preferred throughout. Thus double inverted commas are used only for a quotation nested inside a quotation.

## Hypertext links

Please ensure that all URL addresses in the text (*e.g.* <http://www.music.ucc.ie/>) are activated and ready to click.

## Decades

Treat decades as plural nouns, to be expressed without any apostrophe. Thus: the 1640s (not 1640's), or the mid-1930s (not 1930's).

## Circa

Avoid the abbreviation "c. ". Prefer the neater form of an italic c without any dot or subsequent space. *E.g.* c1670–c1725.

## Expressing dates

Express dates in the form "18 October 1999", and simple date-ranges in the form "26–30 April 2003".

## Library sigla

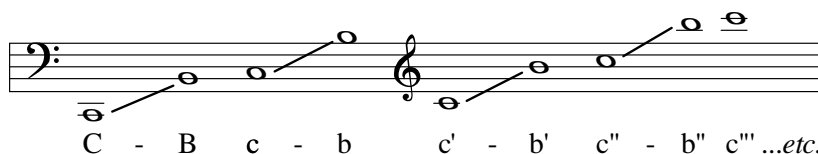
When referring to the music holdings in particular libraries, authors may for convenience employ the international codes, each known as a *siglum*, defined by RISM (Répertoire International des Sources Musicales). A full list of *sigla* appears near the front of each volume of *The New Grove*.

## References to music notation within the main text

Rhythmic notation may be included within sentences of the main text using the TrueType *Bach* font developed by Yo Tomita, which provides a comprehensive range of notes, rests, beams, barlines, time signatures, ties and slurs. Windows and Mac versions are available by free download from <http://www.music.qub.ac.uk/~tomita/bach-mf.html>

*E.g.:* The motif  $\frac{2}{4}$  ♪ | ♪ ♪ | ♪ ♪ ♪ ♪ appears later as ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ and, in the following movement, is even transformed metrically:  $\frac{3}{4}$  ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ (ii, bars 24–6).

For references to precise pitch, authors should prefer the pitch-labelling system known as Helmholtz notation:



E.g.: It is evident from the range of these particular clarinet parts,  $g-c'''$  notated at sounding pitch, that both concertos were intended for instruments in  $c'$ .

Euridice's motif,  $d''-c''-b'_b-a'-g'-g'\sharp$ , recalls the premonition in Act I.

## CITATION METHOD

References in footnotes should be expressed according to the following guidelines and examples.

Give a complete reference only when citing a source for the first time; thereafter, give an abbreviated reference. Typically a second or subsequent reference need give only the author's surname and the page(s) cited. Two or more writings by the same author should be distinguished by using short titles. See the examples below.

*Abbreviations:* Always omit "p." and "pp." when giving page references and page ranges. Use "ed." for editor or *edited by*, "eds" for editors, "vol." and "vols" for volume/volumes, "fol." and "fols" for folio/folios, "trans." for translator. But write out in full other common terms: edition, chapter, revised, note, etc. Abbreviations concluding with a dot or period should always be followed by a space (e.g. "vol. 6", not "vol.6").

Avoid using the Latin terms associated with some citation methods: *op. cit.*, *idem*, *ibid.*, *et passim*, *loc. cit.* When one reference is to the same source and the very same page(s) as cited in a previous note, use the expression "As note 7". If it is to the same source but to different pages, then prefer the abbreviated forms exemplified below.

### Citing a book:

Lawrence Kramer, *Musical Meaning: Toward a Critical History* (Berkeley: University of California Press, 2001), 170.

*Subsequently:* Kramer, 56-62.

*Or:* Kramer, *Musical Meaning*, 56-62.

If a co-authored book has more than two authors, then in subsequent notes give only the surname of the first-mentioned author with "et al.", thus:

Jones et al., 59-62.

### Citing a dissertation:

Hazel Fairbairn, *Group Playing in Traditional Irish Music: Interaction and Heterophony in the Session* (PhD diss., University of Cambridge, 1993), 120.

*Subsequently:* Fairbairn, 56.

**Citing a source in a journal or other serial publication:**

Marina Brenson, 'The Next Rock Crusader?', *Rolling Stone*, 47 (7 September 1998), 35–9: 37.

*Subsequently:* Brenson, 38.

*Or:* Brenson, 'The Next Rock Crusader?', 38.

**Citing a source within a collection of writings:**

Paola Pozzi, 'Il concerto strumentale italiano alla corte di Dresda durante la prima metà del settecento', in *Intorno a Locatelli. Studi in occasione del tricentenario della nascita di Pietro Antonio Locatelli (1695-1764)*, ed. Albert Dunning (Lucca: Libreria Musicale Italiana, 1995), 953–1037: 1027–9.

*Subsequently:* Pozzi, 988.

*Or:* Pozzi, 'Il concerto strumentale', 998.

Paul Griffiths, 'Ligeti, György', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 14, 690–6: 694.

*Subsequently:* Griffiths, 694.

*Or:* Griffiths, 'Ligeti', 694.

**Citing a book that is one in a series:**

Gerald Abraham (ed.), *The Age of Beethoven, 1790-1830*, New Oxford History of Music, 8 (Oxford, 1982), 237–54.

*Subsequently:* Abraham, 336.

*Or:* Abraham, *The Age of Beethoven*, 336.

**Citing a modern edition of a musical work:**

Antonio Vivaldi, *Giustino. Dramma per musica di Nicolò Beregan. RV 717*, ed. Reinhard Strohm (Milan: Ricordi, 1991).

*Subsequently:* Vivaldi, *Giustino*, 153–9.

**Citing an online source:**

Cite it fully as for a book or article, but include at the end of the reference the complete URL.

Nicolas Collins, 'Power and Responsibility: Politics, Identity and Technology in Music', *Leonardo On-Line*, 9 (2000), <http://mitpress2.mit.edu/e-journals/Leonardo/lmj/lmj9intro.html>

*Subsequently:* Collins, 'Power and Responsibility'.