

## GUIDELINES FOR CONTRIBUTORS

Contributions may be sent to either editor:

Professor Arthur Groos	Roger Parker
Department of German Studies	Faculty of Music
Goldwin Smith Hall	St. Aldate's
Cornell University	Oxford
Ithaca	OX1 1DB
NY 14853	UK
USA	

The return of contributions cannot be guaranteed unless return postage is provided.

When an article has been accepted for publication, the author is strongly encouraged to send a copy of the final version on computer disk (Apple Macintosh or IBM compatible PC) *together with* the hard copy typescript, giving details of the wordprocessing software used (Microsoft Word, Word or Word Perfect). However, the publisher reserves the right to typeset material by conventional means if an author's disk proves unsatisfactory.

Manuscripts should be double spaced throughout (including footnotes, etc.) and should be typed on one side of the paper with ample margins. Contributors with word processors are requested to underline rather than use an italic font, and to avoid justification of right margins, automatic hyphenation and bold face type.

Footnotes should be numbered consecutively and be typed, double spaced, on separate pages at the end. Musical examples, figures, tables, etc. should be supplied on separate sheets.

Contributors who wish to reproduce photographs should provide good black and white prints, full details of the source and the full address of the copyright holder if this differs. Photographs will not normally be considered unless they are an intrinsic part of the contribution, and their inclusion will always be at the discretion of the editors. The full address of the copyright holder should also be provided for any material used in which the contributor does not hold copyright.

Punctuation should follow standard British practice. 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 quotation 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 Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets.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 (do not abbreviate journal titles):

<sup>1</sup> John Whenham, *Claudio Monteverdi: 'Orfeo'*, Cambridge Opera Handbooks, 3rd edn (Cambridge, 1996), 44–6.

<sup>2</sup> Gerald Abraham, ed., *The Age of Beethoven, 1790–1830*, New Oxford History of Music, 8 (Oxford, 1982), 100–6.

<sup>3</sup> Curt von Westernhagen, *Wagner: A Biography*, trans. Mary Whittall, 2 vols. (Cambridge, 1978), II, 77f.

<sup>4</sup> Winton Dean, 'French Opera', in Abraham, *Beethoven*, 137–46.

<sup>5</sup> Ernest Newman, *The Life of Richard Wagner*, IV (1947; rpt. New York, 1981), 212–15.

<sup>6</sup> Edgar Istel, 'Beethoven's *Leonora* and *Fidelio*', *Musical Quarterly*, 7 (1921), 228–31.

<sup>7</sup> 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.

<sup>8</sup> Rohrer, 249n3.

<sup>9</sup> Whenham (see n. 1), 57.

First proofs may be read and corrected by contributors provided that they can give the editors an address through which they can be reached without delay and are able to return the corrected proofs, by airmail where necessary, within three days of receipt.

*New in paperback*

# **Music in the Theater**

*Essays on Verdi and Other Composers*

**Pierluigi Petrobelli**

*With translations by Roger Parker*

**"What gives Petrobelli's writing so much life is the profundity of thought behind it, the elegance of language, and the clarity of expression—all in the context of a sophisticated, highly educated listener."**—David Lawton

**"Petrobelli has regularly explored innovative areas of research long before other scholars become aware of their potential. An English-language edition of his essays is most welcome."**

—Philip Gossett

Well-known for leading audiences to a new appreciation of Verdi as a subtle and elaborate musical thinker, Pierluigi Petrobelli here turns his attention to the intriguing question of how musical theater works. In this collection of lively, penetrating essays, Petrobelli analyzes specific operas, mainly by Verdi, in terms of historical context, musical organization, and dramaturgical conventions.

*Princeton Studies in Opera*

Now in paper: \$18.95 ISBN 0-691-02710-2

Available October 1995

**PRINCETON UNIVERSITY PRESS**

AVAILABLE FROM YOUR BOOKSELLER OR DIRECTLY FROM THE PUBLISHER: (609) 883-1759 U.S. • (1243) 779777 U.K./EUROPE  
WORLD WIDE WEB SITE: [HTTP://AAUP.PUPRESS.PRINCETON.EDU/PUPRESS](http://AAUP.PUPRESS.PRINCETON.EDU/PUPRESS)

**CAMBRIDGE**  
UNIVERSITY PRESS



0954-5867(199511)7:3;1-L