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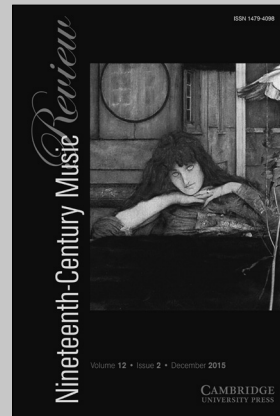
JOURNALS

Nineteenth-Century Music Review

EditorBennett Zon, *Durham University, UK*

Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c.1789–1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

All material submitted for consideration will receive open-minded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines.

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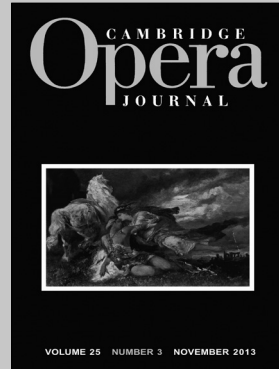
Cambridge Opera Journal

Editors

Stefanie Tcharos, *University of California, Santa Barbara, USA*

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For over twenty years the *Cambridge Opera Journal* has been the pre-eminent forum for scholarship on opera in all its manifestations. The *Journal* publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue includes reviews of recent important publications in the field.



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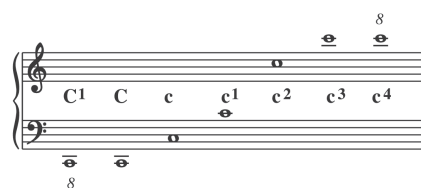
1. The journal has a broad remit and welcomes submissions featuring any materials and methods relating to music of the long eighteenth century (c1660–1830). Full-length articles should normally be between 6,000 and 10,000 words long, and reviews and reports up to 1,500 words. Please consult the editors in cases where you wish to exceed these limits.

The journal also contains an essays section, which is devoted to short pieces of up to 6,000 words in length. These can take the form of short reports on discoveries, opinion pieces, intellectual kite-flying exercises, and there are many other possibilities. The editors would strongly encourage you to consider such a forum for your work.

Supplementary material is welcomed. Audio and video examples should be submitted in a standard file format and should not normally exceed 10MB. AAC files are preferred for audio examples, and MP4 files for video examples. All files should be clearly labelled.

2. Submissions should be made by sending an email attachment to <18cmusic@cambridge.org>. Books, editions and recordings for review should be sent to Anicia Timberlake, Schapiro Hall 116, 24 Hopkins Hall Drive, Williamstown MA 01267, USA. Materials sent for review will not be returned.
3. Submissions should include a separate covering file giving full title of the work, word count (including footnotes), details of the wordprocessing software used (such as Microsoft Word or Word Perfect), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email and postal address, phone number), while the main document itself should not identify the author in any way. (This also means deleting author information by going to File-Properties.) This allows for anonymous review of the material by readers, where the editors wish to seek further opinion. In the case of a full-length article, an abstract should also be presented within the submission itself, preceding the main text.
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Writers should consult recent issues of the journal for guidance on matters of form and style. More detailed information on the style of submissions may be found in the Instructions for Contributors accessible via the journal's homepage, which can be found at <journals.cambridge.org>.

7. When a submission has been accepted for publication, after any revisions asked for by the editors have been satisfactorily completed, the author should send a copy of the final version as an email attachment. Pdf files should not be supplied for the main text. Any illustrative material should preferably be given in tiff rather than jpeg format. Note that music examples must be provided by authors ready for publication, and should where possible be prepared so as to appear at 4mm staff height when printed at a width of 13.5cm. The publisher reserves the right to typeset material by conventional means if an author's final version proves unsatisfactory.

Eighteenth-century music

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