

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

Version 13, September 2020

## **EDITORIAL POLICY**

### **AIMS OF THE JOURNAL**

A peer-reviewed, open access journal embracing all subdisciplines of musicology in the broadest and most interdisciplinary terms, JSMI (Journal of the Society of Musicology, Ireland) welcomes submissions in English from both established scholars and doctoral students of any nationality.

Subject areas include all genres of music (including classical music, electro-acoustic music, experimental music, all forms of popular music, sound art, Irish music, world musics and studies of new forms of creative practice) and approaches including (but not restricted to) ethnomusicological, historical, interdisciplinary, performance-based or theoretical. All articles that meet the submission requirements are peer reviewed by specialist international scholars. We will also consider articles previously published in another language that would benefit from dissemination in English translation.

As an online journal, JSMI also invites contributions taking advantage of the multimedia and hypertext capabilities of the 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, graphics and non-linear presentation (such as articles with variable paths). Proposals for special themed issues of JSMI are also welcome.

All readers are invited to register, so that we may send notifications by email of the latest published content. If you have not yet registered as a reader, [click here](#).

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 at <https://pkp.sfu.ca/>. The online system used for managing JSMI is the PKP's Open Journal Systems (OJS).

Authors must register when making online submissions of articles to be considered for publication, and they may include useful additional information such as their ORCID, biographical information and institutional affiliation.

### **LENGTH OF ARTICLES**

Articles should normally be approximately 6,000–8,000 words in length (exclusive of sound files, graphics and other non-text examples) but longer articles will also be considered for inclusion by the board. Authors are strongly encouraged to divide their articles into subsections with subsection headings.

## REVIEWS

Scholars and publishers are invited to draw the Reviews 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. The preferred length for reviews is 1,000–1,500 words. A review article may be considerably longer (with the approval of the Reviews Editor). Items for review should be sent to our Reviews Editor at the following address:

Adrian Smith

JSMI Reviews Editor

TU Dublin Conservatory of Music and Drama

163 Rathmines Road Lower

Rathmines

Dublin 6

D06 R621

Ireland

Additional enquiries regarding reviews can be emailed to our Reviews Editor at [jsmireviews@musicologyireland.com](mailto:jsmireviews@musicologyireland.com).

### SPECIAL THEMED ISSUES:

JSMI welcomes proposal for special themed issues. Proposal should be submitted to the Executive Editor and should contain the following:

- An outline of the scope of the proposed volume
- A list of proposed authors and paper titles
- A short biographical note for each author
- A 400-word abstract for each paper

The board will respond within 4 weeks, giving provisional approval/refusal or suggesting resubmission. The volume will be edited by the guest editor(s) who will also be responsible for blind peer review of all articles. A designated JSMI board member will have general oversight of the project in consultation with the Executive Editor. Following submission the board will give final approval within 4 weeks. The volume will be copy-edited and formatted and published by the JSMI following normal procedure following final approval.

## REPUBLICATION

Articles published in JSMI should not be published in any other 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. ???–???,  
[https://www.musicologyireland.com/jsmi/index.php/journal/article/view/?](https://www.musicologyireland.com/jsmi/index.php/journal/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://musicologyireland.com/jsmi/index.php/journal/article/view/?](http://musicologyireland.com/jsmi/index.php/journal/article/view/)

## ENQUIRIES

Enquiries about the journal or its website may be sent to the JSMI site manager at [jsmi@musicologyireland.com](mailto:jsmi@musicologyireland.com). Enquiries from prospective contributors of articles may be directed to the Executive Editor, [jsmi-exec@musicologyireland.com](mailto:jsmi-exec@musicologyireland.com)

## 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 6,000-8,000 words, exclusive of sound files, graphics and other non-text examples. Reviews are normally 1,000-1,500 words; a review article may be considerably longer when approved by the Reviews Editor.

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 an 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.

#### (c) keywords for DOI

All authors are asked to submit a list of approximately 15 to 20 keywords for their article.

### HOW TO SUBMIT

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

<https://musicologyireland.com/jsmi/index.php/journal/about/submissions>

Enquiries about submissions may be sent to [jsmi-exec@musicologyireland.com](mailto:jsmi-exec@musicologyireland.com)

Contributors who require technical assistance when preparing an electronic submission may contact the JSMI site manager at [jsmi@musicologyireland.com](mailto:jsmi@musicologyireland.com)

## 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 Microsoft Word format or OpenOffice format or RTF (rich text 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 fairly 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. Indented quotations do not need to be in inverted commas.
- Distinguish clearly the article's title and all subheadings on separate lines.

### Footnotes/endnotes

Since JSMI publishes notes as footnotes, the notes submitted should be located as footnotes on the pages to which they apply. (The use of endnotes instead is not encouraged.) 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 (i.e. in notation, including Schenkerian graphs) should be labelled “Example”, and audio clips as “Sound Example”. Diagrams should be labelled in the body of the text as “Figure”. All other sorts of pictures and facsimile reproductions (even when they are of music notation from a manuscript or printed source) are to be labelled “Illustration”.

## General Style

- Authors are asked to follow Oxford style by default for matters not expressly noted in the Author Guidelines. JSMI follows *The Oxford English Dictionary* and *New Hart’s Rules: The Handbook of Style for Writers and Editors* (Oxford & New York: Oxford University Press, 2005). *The Oxford Dictionary for Writers and Editors* (Oxford & New York: Oxford University Press, 2005) is also particularly useful.
- JSMI uses the Oxford-comma convention.
- JSMI does not split infinitives.

## 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.* <https://musicologyireland.com/>) 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.* *c*1670–*c*1725.

## 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.mu.qub.ac.uk/tomita/bachfont/>

*E.g.:* The motif  $\frac{2}{4}$  ♩ | ♩ | ♩ ♪ ♪ appears later as  $\frac{3}{4}$  ♩ | ♩ | ♩ ♪ ♪ 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'<sub>b</sub>-a'-g'-g'♯*, recalls the premonition in Act I.

### Words ending in *-ise* or *-ize*

- JSMI employs the traditional Greek z-spellings for verbs ending *-ize* or *-izing* or nouns ending *-ization* (e.g. *recognize*, *contextualize*, *visualizing*, *categorization*), as shown as the forms given first in entries in the *OED* and explained in Fowler (*A Dictionary of Modern English Usage*, 1911, edition of 1984, 306). The exceptions (Fowler, 300) are:  
*advertise*, *apprise*, *chastise*, *circumcise*, *comprise*, *compromise*, *demise*, *despise*, *devise*, *disenfranchise*, *disguise*, *enfranchise*, *enterprise*, *excise*, *exercise*, *improvise*, *incise*, *premise*, *supervise*, *surmise*, *surprise*.

### 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, either repeat the reference (in its abbreviated form) or 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 dissertation, 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.

If there is an issue or part number as well as the volume number, show the issue number after the volume with a forward slash: “26/2” in the following example: Kyle Gann, ‘The Longyear Lecture’, *American Music*, 26/2 (Summer 2008), 140–155: 153.

**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 Albert Dunning (ed.), *Intorno a Locatelli. Studi in occasione del tricentenario della nascita di Pietro Antonio Locatelli (1695-1764)* (Lucca: Libreria Musicale Italiana, 1995), 953–1037: 1027–9.

*Subsequently:* Pozzi, 988.

*Or:* Pozzi, ‘Il concerto strumentale’, 998.

Paul Griffiths, ‘Ligeti, György’, in Stanley Sadie and John Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (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 a newspaper or any magazine that, like a newspaper, is published frequently:**

- (a) If the citation has a volume reference, then give the date afterwards in parentheses, as for a journal. E.g.: *Le Guide du concert*, 15/28 (12 April 1929), 791–3.
- (b) If the citation has no volume reference, then the issue is implicitly identified by the date instead; in that case give the date without parentheses. E.g.: *The London Musical Courier*, 4 January 1913, 2.

### **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 Music Journal*, 9 (1999),  
<https://www.mitpressjournals.org/doi/abs/10.1162/096112199750316712>  
Subsequently: Collins, 'Power and Responsibility'.

### **Citing Grove Music Online/Oxford Music Online:**

Using the 'Cite' button on the article webpage, generate a Chicago-Style citation and edit to produce the following format:

Anthony Hicks, 'Handel, George Frideric', in *Grove Music Online, Oxford Music Online* (Oxford University Press),  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060>>.

### **Citing recorded music:**

#### **CD, vinyl, cassette**

List recordings (streamed or otherwise) under the name of composer or performer, depending on which is more relevant to your discussion. Examples below have been listed with the composer, showing how to cite a CD recording and a vinyl recording.

Compact Disc (single song):

Claudio Monteverdi, 'Pur ti Miro', *L'incoronazione di Poppea* (1643), performed by Sara Macliver, Sally-Anne Russell and others, *Baroque Duets, Pergolesi: Stabat Mater / Monteverdi / Handel / Vivaldi*, ABC Classics, Australian Broadcasting Corporation (2005), (CD) ABC 4767737.

Vinyl (entire album):

Andrew Lloyd Webber, *Evita*, performed by Julie Covington and others, MCA Records, Inc (1976), (Vinyl Record, 33rpm) OC156-98344/5.

#### **Online**

References to Spotify and other streamed music providers should be presented in the following format, using the 'Share' -> 'Copy Song Link' option on the website/application to generate a link. Use the 'Copy Album Link' option to generate a link for a reference to an album:

Dermot Kennedy, 'Outnumbered', *Without Fear*, Riggins; Interscope; Island (2019),  
<https://open.spotify.com/track/4Ta3PhWmY50ZLU1uhKFKPE?si=ZOrht8aMQl2I-TCru3bmGw>.



References to YouTube should be presented in the following format:

'Title of Video' in quotation marks, exactly as it appears on YouTube, followed by the uploader's name, with (pseud.) in brackets, if necessary, the date of the upload, a brief description of the video, <URL>, and the date accessed. Example:

'The Sound of Music', Rodgers and Hammerstein, uploaded 11 December, 2013. 'The Sound of Music' opening song from the 1965 film *The Sound of Music*, <http://youtu.be/5fH2FOn1V5g>.

For comments on a YouTube video, include all of the information necessary for the YouTube video. The dates of comments on YouTube are often only approximate:

dominoes 37 (pseud.), comment on 'The Sound of Music', Rodgers and Hammerstein, uploaded 11 December, 2013. 'The Sound of Music' opening song from the 1965 film *The Sound of Music*, <http://youtu.be/5fH2FOn1V5g>. Comment posted April 2014.

### **Citing a podcast:**

This is presented in the following format:

Author/producer name, 'Title of Podcast Episode', *Title of Podcast Series*, Podcast (date posted), URL.

Example:

Jon Tolansky & Olga Olga Buckley, prod., 'Walter Arlen: A Film Score at 100', *The Lyric Feature*, Podcast (16 August, 2020), <https://podcasts.apple.com/ie/podcast/walter-arlen-a-film-score-at-100-the-lyric-feature/id1494103315?i=1000488347141>.