

DIRECTIONS TO CONTRIBUTORS

19th-Century Music welcomes submissions on all aspects of music having to do with the “long” nineteenth century. Our period of coverage has no definite boundaries; it can extend well back into the eighteenth century and well forward into the twentieth. We are open to studies of any musical or cultural development that affected nineteenth-century music and any such developments that nineteenth-century music subsequently affected. Our interests are as diverse as the long century itself. They cover music of any type or origin and include, but are not limited to, topics in composition, performance, social and cultural context, analysis, music theory, critical theory, hermeneutics, aesthetics, documentary, archival, and editorial study, gender and sexuality, history, historiography, and film music.

Articles should be submitted electronically as Word files; these should include all text (footnotes, tables, captions, etc.) plus a one-page abstract closing with five key words. Please do not include music in the text document. Musical examples should be submitted as a single PDF and illustrations as TIF, PDF, or JPEG files. Tables should be prepared without cells, following the text with an abstract. All text and extracts must be double-spaced. The footnote feature in Word (bottom of the page) should also be used with arabic numbers, and footnotes should not be used with example captions. Please do not use zip files or drop box for initial submissions. Please send submissions to the editorial office, 19th-Century Music, Music Department, University of California, Davis: cmacosta@ucdavis.edu.

For quotations transcribed from foreign sources, authors are urged to specify in the typescript occurrences of the following characters: ß, É, À, Œ, and œ. Prospective contributors should consult recent issues of *19th-Century Music or Writing About Music*, by D. Kern Holoman (Berkeley and Los Angeles, 1988), for matters of style. In most cases, we follow the practices of *The Chicago Manual of Style*, 16th edn. (Chicago: University of Chicago Press, 2010).