Call for Submissions: Early Music Performer
Journal of the National Early Music Association (UK)

The bi-annual journal *Early Music Performer* is a valued publication in the field of performance practice research edited by Dr Andrew Woolley. With contributions by leading performers and scholars, reports, news items, and reviews of recent publications, it appeals to a broad spectrum of early music lovers, students, musicians and academics with interests in performance practices of any period and early music.

- Articles are usually between 4000 and 6500 words in length, although shorter submissions are welcome (these could take the form of responses to recent historically-informed performances, for example).
- They may be paired with a supplement of a complete piece of music, which has not been published before, or in a reliable edition, or with parts. Supplements are published electronically on the NEMA website, but may also be published without a connection to journal content. Short supplements in score (up to 2 pages) can be published within the journal itself as well as electronically, depending on available space.
- Relevant topics include the study of notation and performance, historical recordings, under-performed repertoire, and any music-historical or organological topic of special relevance to research on historical performance, and to performers.
- Most articles are sent out for peer-review, usually to a member of the editorial board, before acceptance.
- Queries and submissions should be sent to: andrewwoolley [at] sapo.pt. Examples and illustrations, should be sent as tiffs, jpegs (at 300dpi resolution), or Sibelius files, separated from the document. Captions accompanying the examples and illustrations should appear in the main document. For more on preparing submissions, see the Style Guide below.
- Articles are added to the electronic archive (at http://www.earlymusic.info/EMperformer.htm) a year after publication, where they will be accessible for free (a subscription to the printed copy is arranged by becoming a NEMA member).

For submissions of items for review, or for suggestions for coverage in the news items/reports section, contact Andrew (andrewwoolley [at] sapo.pt).

For more information about *Early Music Performer* and the National Early Music Association (UK) visit the NEMA website: www.earlymusic.info

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EMP Style Guide

Based on *The Oxford Style Manual*, ed. R. M. Ritter (Oxford, 2003) (*OSM*) with modifications

Compiled by Andrew Woolley (updated November 2015)

General note: The editor freely gives up his time to prepare each bi-annual issue of *Early Music Performer*. Authors are kindly requested that they endeavour to meet high standards of grammar, spelling, and clarity of expression in submitted manuscripts, and to follow the Style Sheet.

Citations

Articles:
Alejandro Enrique Planchart, 'Connecting the dots: Guillaume Du Fay and Savoy during the schism', *Plainsong and Medieval Music*, 18 (2009), 11–32.
Acronyms for journal titles should not be used, although *EMP* for *Early Music Performer* should be used
Abbreviate after initial citation (e.g. Planchart, 'Connecting the dots', 31.)
Author's name should be given as it appears in the source (so if the first name is abbreviated to a letter, this should be reproduced).

Books:
Andrew Ashbee and David Lasocki with Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians 1485–1714*, 2 vols. (Aldershot, 1998).
Full titles should be given at first citation and abbreviated thereafter (e.g. Ashbee and Lasocki with Holman and Kisby, *A Biographical Dictionary*, citing relevant volume numbers and page ranges)

Book chapters:
Patrick McCreless, 'Music and rhetoric', *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York, 2002), 847–879.

Dictionaries and online resources:
Geoffrey Chew, 'Slur', *Grove Music Online. Oxford Music Online*, ed. Deane Root
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25977>.

Editions:
Quintilian, *Institutio oratoria*, ed. Donald Russell (Cambridge, 2001), vol. 3, 223.
Das Horn bei Mozart: Facsimile-Collection, ed. with an Introduction by Hans Pizka (Kirchheim, 1980)
Mozart, *Divertimenti, Serenades, Cassations for Orchestra Bd 5*, ed. Walter Senn, NMA, IV, 12:5 (Kassel, 1981).

Dashes

For full account of usage, see *OSM*, 137–42
Hyphens should be used to elide words where appropriate; e.g. seventeenth-century
Use en dash (–) for page ranges, date ranges etc. (e.g. 20–55, fl.1450–75).
Use en dash with spaces either side when needed for punctuation (e.g. 'These three sources all present the work – as concluded correctly by Linfield – as a trio sonata for violin, bass viol and continuo.')

Examples and Illustrations

Music examples (in modern notation or facsimile) are called 'examples', with arabic numeration, and abbreviated to 'Ex.' in both captions and main text. Otherwise use 'Illustration', abbreviated to 'Illus.' (e.g. Illus. 2), and 'Table'

Layout

Use single-line spacing, and avoid non-standard settings for formatting in the submitted document, minimising pre-set formatting (the two column format of the journal is added after editing). Footnotes must be created using the facility in your word processor, and should not be created manually.

Titles:
Titles in bold, with maximum capitalisation

Titles of sections (optional):
Section titles are in bold and capitalisation follows rules for ordinary text in English

Spaces:
Use a single space after a full stop. Paragraph indents should be 2cm (i.e. a tab)

Pages:
All margins are 2cm

Miscellaneous

Abbreviations:
Adopt abbreviations where appropriate in endnotes. For example, use RISM sigla to refer to libraries a second time, explaining the sigla on first appearance (e.g. 'Kraków, Biblioteka Jagiellońska [PL-Kj]'). Use acronyms for well-known entities, again with an explanation on first appearance (e.g. '… in the NMA [Neue Mozart-Ausgabe] …'). For more on abbreviations, see *OSM*, index

c. (circa)
f. (folio; not 'fol.' etc.) fl. (flourished)
ff. (folios) pp. (pages)
rev. (inverted end of a manuscript; place in parentheses) v (verso; not superscripted)
no. (e.g. no. 64) cello
Either b. or bars (or bb. or bars) may be used, but consistently

Latin abbreviations: not italicised: vis., etc.
use i.e. and e.g. in parentheses or endnotes, and 'that is' / 'for example' in running text

Sharps and flats:
C sharp, b' flat (music notation symbols, such as sharp and flat signs, are avoided since they can cause formatting problems)
Work catalogues: K. 488
Z. 44
BWV 870–93
BuxWV Appendix 5

Numbers

Prefer words for numbers below 10 in most instances in main text (although this is a judgement call); in a sentence that uses several numbers, arabic numerals or a mixture of words and arabic numerals may be appropriate for clarity (see *OSM*, 166–7)
1620s
Elide numbers where possible (e.g. 22–5, 170–80), except numbers between nineteen and twenty, or where this would result in ambiguity, e.g. ff. 74–73v (rev.)

Pitches

Exact pitches are referred to using the Helmholtz system: CC–BB, C–B, c–b, c'–b', c"–b", etc., where c' = 'middle' C on a keyboard.