## Guidelines for Contributors

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 (please consult the editors in cases where you wish to exceed this limit). We do not specify a minimum or maximum word count for reviews and reports.

   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.

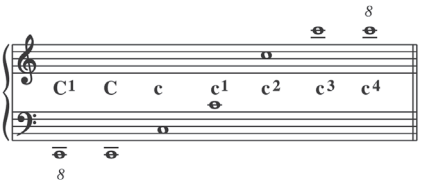
2. Submissions should be made by sending an email attachment to 18centurymusic@cambridge.org. Books, editions and recordings for review should be sent to Austin Glatthorn, Department of Music, University of Southampton, Highfield, Southampton, SO17 1BJ, United Kingdom. Materials sent for review will not be returned.

3. Submissions should include a separate covering file giving full title of the work, word count (including footnotes), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email and postal address, phone number). The writer should also declare any competing interests or conflicts of interest. Competing interests are situations that could be perceived to exert undue influence on the presentation or publication of an author's work. These may include, but are not limited to, financial, professional, contractual or personal relationships or situations. If no competing interests exist, the declaration in the covering file should state 'Competing interests: The author(s) declare(s) none'. This declaration will be subject to editorial review and, if the manuscript is accepted, may be published in the article. 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.

4. Please present double-spaced copy, allowing ample margins and avoiding justification of right-hand margins and automatic hyphenation. Paragraphs should be indicated with indentations rather than empty lines, and these indentations should be made with tab stops, not by spacing. Endnotes should be produced with the endnote facility in your word-processing programme, not as normal text at the end of the article. Endnotes, captions, music examples, figures and tables should be numbered consecutively and given separately at the end, in that order. The desired location within the text for all exemplifying material should be indicated, normally as an entry within square brackets on a separate line following the end of a paragraph. Please spell out 'Example', 'Figure' and 'Table' in full. Music examples should in all cases give full details of the source or edition from which they are derived.

5. Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file, full details of the source and the full address of the copyright holder if this differs from the latter. Any inclusion of such material will be at the discretion of the editors. For reviewing purposes, image examples for submissions should be compressed to no larger than 500KB each. If the submission is accepted, full-resolution images will be requested at that time. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the typescript. The full address of the copyright holder should be provided.

6. Writers should adopt British spelling and style, including all British versions of musical terms. Single inverted commas should be used for quoted material, with double quotation marks reserved for quotations within quotations. Punctuation that is not part of the quoted material should occur outside closing inverted commas. Longer quotations should be set off, indented left without quotation marks. Prose citations in a language other than English should include the original followed by a translation. For precise identification of pitch, use this system:




   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 cambridge.org/ecm.

7. When a submission has been accepted for publication, after any revisions asked for by the editors have been satisfactorily completed, the author will be sent instructions for depositing their final version via the journal's ScholarOne portal. Pdf files should not be supplied for the main text, which should be supplied in .docx format. Any illustrative material should preferably be given in tiff rather than jpeg format and at a minimum resolution of 300 dpi (dots per inch). 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.

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