

# SJM Guidelines for Authors

## General

- Full-length main articles should not exceed 40'000 char. (incl. spaces and footnotes), while shorter contributions to be published in “Times and Perspectives” or “Workshop-CH” should not exceed 10'000 char. (incl. spaces and footnotes). These shorter contributions may have varying formats, for example a written, audio or visual presentation of an original historical/musical source, an artist interview or a statement about current events.
- Articles will be submitted to peer review.
- Authors must submit their contribution themselves via the SJM website so that they can be assigned the appropriate author status.
- When submitting please include the following: a) Title page with name, address, telephone number and e-mail address of the author(s), as well as a short biography of the author(s) (max. 50 words), and for main articles additionally an abstract (approx. 150-200 words); b) main text (including captions of music examples illustrations and graphics) separate from title page; c) music examples, illustrations and graphics (submitted as separate files) numbered consistently with the captions in the main text.
- See also checklist: <https://bop.unibe.ch/SJM/about/submissions>

## Formatting, Music examples, copyright

- **Formatting of manuscripts:** according to [template](#); italics only for work titles and tone letters (*C-sharp*, *F-sharp*), not for keys (E major, F minor); abbreviations are followed by a protected space (e. g.), but not dates (17.12.1770); long dashes as mm dashes (with spaces before and after) and without spaces for date ranges (1770–1827); short dashes as hyphens (F-minor); depending on the language of the contribution, the usual quotation marks are used.
- **Quotes in the main text with quotation marks (“...”).** If a quote is longer than four lines, (more than 50 words) the quotes have to be indented. Within a quote single quotation marks (‘...’) must be used, shortened quotations with square brackets. If quotes are in any other languages than German, French, Italian, and English, a translated version of the quote has to be provided in a footnote in the language of the article. Original spelling must be used in any case.
- Please submit **music examples, diagrams, pictures and other material** as separate files (JPEG, TIFF, in high resolution, photos: min 300dpi, music examples min. 1200 dpi) The position of the picture should be clearly indicated in the main document.
- Authors must have unrestricted rights to their documents – unless the holder of the publication rights grants permission for republication. Proof of permission must be submitted in the original when the manuscript is handed in. Integrated graphics or

music examples must not affect the rights of third parties, and necessary mentions of the rights holders must be made in the respective figure captions or in a separate list of figures. If sufficient permission for reproduction has not been obtained for a contribution, publication will not take place until permission has been obtained.

- Language: UK spelling is used. Even if authors are not native speakers of the language used in the article, they are themselves responsible for the necessary proof-reading. SJM does not undertake any translation work. The editors of the journal reserve the right to either reject articles with insufficient language quality, or postpone the publication of these articles.

## **General Style Guide**

References and additional notes are in made footnotes. Always include a short reference of the source in question (no “see above”, “ibid.”, “f”, “ff”, etc.), which refers to the complete bibliographical references in the bibliography.

### ***1) Short references in footnotes***

#### **Written sources**

Author’s surname [in capitals], year of publication and page number, separated by colon; page numbers are connected by a long dash (–) without spaces before or after. If there are two authors, they are both listed, if there are three and more authors or editors, the first is named and the others are referred to with et al.

KÖHLER 1996: 53.

SALZMANN and DESI 2008: 200–201.

SALZMANN and DESI 2008: 200–203.

BORIO and DANUSER 1997.

BORIO et al. 2001.

Multiple texts by one author from the same year are differentiated by lower case letters after the year of publication, which also appear in the bibliography.

KÖHLER 1996a.

KÖHLER 1996b.

If, in the case of new editions and reprints, in addition to the year of publication the first publication date should be mentioned, this is listed in square brackets:

POUSSEUR 1997 [1967].

**Edited sources** (Letters, poems, diaries, single works in collected editions are referenced as follows:

R. Wagner, letter to Ritter, 24.08.1850, in WAGNER 1975: 384.

Mozart, Sinfonie in C [“Jupiter”], in MOZART 1957: 187–266.

#### **Non-written sources**

**For audio-recordings** the name of the musician or the music group and the year of publication is listed. The year in square brackets references the date of the first publication.

QUEEN 2001 [1986].

ZIMMERMANN 1993.

CD-collection with title and year: *Brazil* 2020.

**Radio** and **television** broadcasts are listed with the producer's or author's name and a complete date:

SERVICE 22.06.2013.

For **audiovisual sources**, the director or composer and the year of publication is listed. If they are unknown, the full title, or an adequate shortened version of the title [in italics] is used.

LUZIA 2015: 00:04:13–00:07:15.

*Example* 2017.

For **field study recordings**, the name of the recorded and the year of the recording are given:

BENNETT 2013.

For **interviews**, the name of the interviewed person and the year of the interview is mentioned.

COLEMAN 2013.

For **online sources**, the name of the author of the source is listed, and if available the year of publication, or the year of the last use of the website. If the author is unknown, a reference for the title or a shortened version of the title [in italics] is used.

*Shantel* 2013.

**Manuscripts** are referenced as follows: library seal of the owning institution, shelf mark, surname of the author (if available) in capitals, shortened title, indication of foliation (no page numbers).

A-Wn, Cod. 12590/12591, LAMBECK, *Catalogus bibliothecae Caesareae*, fol. 23r.

A-Wn, Mus. demi-phrase 2452, *Catalogo Delle Compositioni Musicalj* (no page numbers).

**Legends / captions** should be as short as possible, but must include all necessary information (place, origin, author, etc.), copyright information can be mentioned in the list of figures. The publication rules of the owning institution should be respected.

### ***1) Complete references in the bibliography***

In the bibliography hanging indents should be used (indent 0.5 pt) without additional spacing. Page numbers are connected by a long dash. The individual references have the following style:

#### **Books / Monographs**

OJA, Carol J. (2000): *Making Music Modern: New York in the 1920s*, Oxford: Oxford University Press.

KÖHLER, Rafael (1996a): *Natur und Geist: Energetische Form in der Musiktheorie* (= Beihefte zum Archiv für Musikwissenschaft 37), Stuttgart: Steiner.

SALZMANN, Eric and DESI, Thomas (2008): *The New Music Theater: Seeing the Voice, Hearing the Body*, Oxford a. New York: Oxford University Press.

### **Collections of essays / anthologies:**

BORIO, Gianmario und DANUSER, Hermann (eds.) (1997): *Im Zenit der Moderne: Die Internationalen Ferienkurse für Neue Musik Darmstadt, 1946-1966*, 4 Bde., Freiburg im Breisgau: Rombach.

WHITELEY, Sheila (ed.) (2005 [1997]): *Sexing the Groove: Popular Music and Gender*, London a. New York: Routledge.

### **Articles in a collection:**

DETTMANN, Christine (2011): "Aus Beobachtung Wissenschaft machen: Empirisch begründete Theoriebildung in der Ethnomusikologie", in *Musik – Kultur – Wissenschaft* (= Rostocker Schriften zur Musikwissenschaft und Musikpädagogik 1), ed. by Hartmut Möller and Martin Schröder, Essen: Die Blaue Eule, 235–256.

KÖHLER, Rafael (1996b): "Linie und Urlinie: zur Methodendiskussion in der energetischen Musiktheorie", in *Zur Geschichte der musikalischen Analyse: Bericht über die Tagung München 1993* (= Schriften zur musikalischen Hermeneutik 5), ed. by Gernot Gruber, Laaber: Laaber, 157–175.

POUSSEUR, Henri (1997 [1967]): "Votre Faust. Neue musikalische und theatralische Erfahrungen", in *Im Zenit der Moderne: Die Internationalen Ferienkurse für Neue Musik Darmstadt 1946–1966*, ed. by Gianmario Borio and Hermann Danuser, vol. 3, Freiburg im Breisgau: Rombach, 267–289.

### **Articles in journals, magazines etc.:**

KÄUSER, Andreas (2000): "Der anthropologische Musikdiskurs. Rousseau, Herder und die Folgen", in *Musik & Ästhetik* 4, 24–41.

MORCOM, Anna (2015): "Terrains of Bollywood Dance. (Neoliberal) Capitalism and the Transformation of Cultural Economies", in *Ethnomusicology* 59/2, 288–314.

REHDING, Alexander (2016): "Instruments of Music Theory", in *Music Theory Online* 22/4, <http://mtosmt.org/issues/mto.16.22.4/mto.16.22.4.rehding.pdf> [27.01.2017].

### **Articles in reference works**

SCHWEIKERT, Uwe (1999): Art. "Bahr-Mildenburg, Anna", in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, 29 vol., ed. by Ludwig Finscher, Personenteil, vol. 2, Kassel u. a.: Bärenreiter / Stuttgart u. Weimar: Metzler 1999, col. 13–14.

REICH, Nancy B. (2017): Art. "Schumann, Clara", in *Grove Music Online. Oxford Music Online*, Oxford: Oxford University Press,

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25152>> [27.01.2017].

### **Newspaper articles**

PRLIC, Thomas (2006): "Im Balkanfieber", in *Falter*, 12.04.2006, 64.

### **Online Sources: websites**

BROWN, Daniel (2017): "Tunisia. Musicians Confronted with Censorship and Repression", in *norient*, <<http://norient.com/stories/tunisia-musicians-confronted-withcensorship-and-repression>> [27.01.2017].

*Offizielle Webseite von Shantel* (2013), <<http://www.bucovina.de>> [27.01.2013].

### **Facsimile**

MATTHESON, Johann (1965 [1739]): *Der vollkommene Capellmeister. Das ist Gründliche Anzeige aller derjenigen Sachen, die einer wissen, können, und vollkommen inne haben muß, der einer Capelle mit Ehren und Nutzen vorstehen will*, Hamburg 1739, Faksimilenachdruck Kassel u. a. (Dokumenta musicologica I/5).

### **Printed music, published scores**

MOZART, Wolfgang Amadeus (1957): *Sinfonien*, vol. 9, ed. by H.[oward] C.[handler] Robbins Landon (= Neue Ausgabe sämtlicher Werke, Serie IV, Werkgruppe 11), Kassel u. a.: Bärenreiter, 187–266.

### **Manuscripts**

A-Wn, Mus. Hs. 2451: *Distinta Specificatione. Dell' Archivio Musicale per il Seruizio della Cappella, e Camera Cesarea. Prima Delle compositioni per Chiesa e Camera Della Sacra Ces: a Real Maestà di Leopoldo Aug: mo Imperat: re*, Hs. c 1685.

or

A-Wn, Cod. 12590/12591: LAMBECK, Hans Peter: *Catalogus bibliothecae Caesareae privatae seu cubicularis*, a. 1666.

### **Sound recordings**

SECK, Coumba Gawlo (2001): *Crazy Mbalax*, Audiokassette, Dakar: Sabar Production et Distribution 003.

ZIMMERMANN, Bernd Alois (1993): *Concertos*. Heinrich Schiff (Violoncello), Heinz Holliger (Oboe), Håkan Hardenberger (Trompete), SWF Sinfonieorchester Baden-Baden, Michael Gielen (Dirigent), CD Philips 434 114-2.

### **Audiovisual sources, available online:**

LUZIA, Clara (2015): "The Drugs Do Work", official music video, published on 18.11.2015, <https://www.youtube.com/watch?v=9rKNKcWAjpA> [27.01.2017].

### **Self-conducted interviews**

DAVEY, Neil (2013): interview conducted by Lea Hagmann, audiorecording, Tregajorran, Redruth (Cornwall, UK), 17.06.2013.

### **Field study recordings**

KEMYSK CORNISH DANCERS (2014): performance at Montol Winter Solstice Festival, Penzance (Cornwall, UK), 22.12.2014, videorecording, by Lea Hagmann, private archives.