Submission Guidelines

Length and Text Preparation

Generally, the length of an article should be between 6,000 and 12,000 words; reviews, between 500 and 2,500 words. For submissions that significantly deviate from these ranges, the author should contact one of the chief editors via email. You may contact a chief editor for any question not addressed in the guidelines.

The text of your article or review should ideally be saved as a single Microsoft Word document, which you can submit through the journal's website. If possible, please embed in the manuscript any illustrations, musical examples, and tables (see further guidelines below). They should be at as high a resolution as possible (300 dots per inch at minimum but ideally 600 dpi or greater). Images can be in TIFF, PNG, or JPEG format.

Presenting the article in a single document makes it easier, and more reliable, for the peer review (evaluation by chief editors, advisory editorial board, and outside readers) to proceed. The MS Word format allows the various readers and editors to insert corrections and suggestions for the author.

An article or review, once evaluated, may be rejected, returned to the author with suggestions for revision, or accepted outright. Once an article is accepted, author will need to provide any images in high resolution (if not included in the original manuscript).

Please observe the following recommendations for preparing the text of your manuscript:

1. Pages should be US letter size (8.5 x 11 inches) and have one-inch margins all around. Please do not send an A4 document (File→Page Setup→US Letter).
2. Use Times New Roman 12-point *throughout* the body of the text; set that font as the default. (Format→Font; click Default).). Footnote text should be 10 pt and should be set in Word already.
3. Use single spacing throughout your text (Format→Paragraph→Line Spacing→Single).
4. Make sure the spacing before and after the paragraphs is set to 0 pt. (Format→Paragraph→Spacing→0 pt before and 0 pt after).

These guidelines are based closely on those in the *Chicago Manual of Style*, 17th edition (Chicago: University of Chicago Press, 2017). Some wording is adapted (with kind permission) from that of the guidelines developed at the University of Rochester Press for use in its series Eastman Studies in Music. Revised in November 2022.

5. Set a first-line indent of .25 inches for paragraphs in your text. (Format→Paragraph→Indentation→Special→First Line→.25). For paragraph settings in the bibliography, see below.
6. Don't right-justify text.
7. Don't assign Microsoft Word "styles" to format section headings, block quotations, etc. Use the default style, called "normal."
8. Don't insert an extra hard return between paragraphs.
9. Don't insert page numbers, headers, or footers.
10. Don't center the title, author name, or A-level headings.
11. Use boldface only for A-level headings. Add a hard return before each new heading.
12. To signal B- or C-level headings, add a hard return and precede the text of your heading with "B" or "C" in angle brackets (e.g., <B>).
13. If you want to make a text break to create an untitled subsection within a section, add a hard return before the break.
14. All illustrations, text examples, tables, musical examples, and sound examples are called "Example" in MMP. Number all examples consecutively from 1 to n.
15. Precede a block quotation with one hard return before the text. Indent the text .5 in. (Format→Paragraph→Indentation→Left→.5→Special→None).
16. Tables must be created using Word's table tool so that each entry in a table is in its own discrete Word table cell. Please do not use tabs, spaces, or paragraph breaks to create rows and columns or to separate entries.
17. Insert footnotes (not endnotes) using the footnotes tool in Microsoft Word.
18. Don't use multiple hard returns to separate pages. Use the "page break" command or simply type "<page break>" on a separate line prior to the break.
19. When inserting an image as an example, add a hard return and insert the image on a new line. Then add a hard return and the example caption.
20. Contact a chief editor if you are in doubt whether an image needs permission from the publisher for use. It is the responsibility of the author to obtain all permissions.

More specific guidelines appear below.

Other Guidelines on Capitalization, Punctuation, Spelling, etc.

1. STYLE GUIDE. We follow *The Chicago Manual of Style*, 17th ed. (University of Chicago Press, 2017) on virtually all matters of style, punctuation, capitalization, and hyphenation. We therefore require US-style punctuation (e.g., use double quotation marks and single quotation marks for quotations within quotations; place commas and periods inside quotation marks).

2. DICTIONARY. We use the unabridged Merriam-Webster Dictionary (https://unabridged.merriam-webster.com/). We therefore require US spellings and prefer the first spelling choice where there are two or more options (for example, "toward" instead of "towards"). The abridged dictionary is available without cost (https://merriam-webster.com/)

3. STYLE PREFERENCES. Here are a few style preferences to pay attention to in particular:
   a) Use the serial comma.
   b) Insert a footnote number only after a semicolon or period.
   c) Use month-day-year dates. So not "23 June 2011" but "June 23, 2011." Note that in running text a comma follows the year.
   d) Use en dashes rather than hyphens in between number spans. So not "23-29" but "23–29."
   e) Truncate the last number in page ranges as follows: 1–5, 43–44 (do not truncate when the last number is only two digits), 100–102 (do not truncate when the first number is a multiple of 100), 106–7 (don't repeat the 0), 131–38, 188–213.
   f) Use ellipses to indicate omissions from quoted passages. In general, do not bracket ellipses. If ellipses appear in the original quotation, please explain this in the note citation (i.e., "ellipses in original"). Ellipses are not needed before and after a quotation.
   g) Spell out whole numbers from zero through one hundred and round multiples of these (i.e., whenever a number one through one hundred is followed by "hundred," "thousand," "hundred thousand," or "million." For example:

   thirty-two
   one hundred
   nine thousand
   fifty-four thousand
   three hundred thousand

   But

   106
   6,560
   460,000

If many numbers appear within the same paragraph or short section, use numerals, even if they should be spelled out according to the rule above. Also, in a sentence or paragraph with many numbers, if you should use numerals for one number in a category, use numerals for other numbers in that category. For example:

Three books are ready for publication—one with 250 pages and two with 300 pages.

h.) For simplicity, please follow *Chicago Manual* for titles of musical works as well, even though this (yes) requires lower-casing "op." and "no." Works with "genre" titles are not italicized nor put in quotation marks. Hence: Symphony no. 1, Sonata in E-flat Major, op. 3, no. 1. (We don't have to love every guideline adopted here! Using *Chicago Manual* prevents inconsistencies and saves time and labor.)

Official work titles are in italics, and use the wording by which the work is generally known in English-speaking lands: *Die Walküre*, Prokofiev's *War and Peace*, the four Chopin Ballades, etc.

Nicknames, whether semi-authorized or merely traditional, are in quotation marks: the "Jupiter" Symphony, the "Hammerklavier" Sonata, the "Moonlight" Sonata. But a small number of instrumental works have titles that were officially prescribed by the composer, and so are italicized: e.g., the *Symphonie fantastique* and Bruch's *Scottish Fantasy* (or Bruch's *Fantasy on Scottish Tunes*), a convenient shortened version of *Fantasie für die Violine mit Orchester und Harfe unter freier Benutzung schottischer Volksmelodien*), Op. 46. To put *fantastique* or *Scottish* in quotation marks would falsely suggest that those words are not on the title page or indeed are apocryphal (like "Jupiter" and "Moonlight").

Documentation System (Notes and Bibliography)

We require the Chicago notes–bibliography system, whereby source citations are given in notes and supplemented with a bibliography. Note citations and bibliography entries must be styled according to the *Manual*. For more information on this system, including how to style note citations and bibliography entries for various kinds of publications, see chapter 14 of the *Manual*. For a free online guide to Chicago-style citations, visit:

http://www.chicagomanualofstyle.org/tools_citationguide.html

All note citations should be complete the first time and shortened thereafter.

Use hanging indents for bibliography entries (Format→Paragraph→Indentation→Special→Hanging→.25). Do not create a hanging indent with a combination of hard returns and tabs. If you have trouble, simply type each entry as a separate paragraph, flush left, without extra hard returns between entries.

Here is an example of a bibliography entry for a book, a journal article, and an essay in a book of collected essays:

Geier, Alfred. *Plato's Erotic Thought: The Tree of the Unknown*. Rochester, NY: University of Rochester Press, 2002.

Johnson, Barbara. "Melville's Fist: The Execution of Billy Budd." *Studies in Romanticism* 18, no. 4 (1979): 567–99.

Puri, Michael J. "Adorno's Ravel." In *Unmasking Ravel: New Perspectives on the Music*, edited by Peter Kaminsky, 63–82. Rochester, NY: University of Rochester Press, 2011.

Here is an example of the first citation for the above sources in footnotes. (Note the differences for the citation in a book of essays.)

10 Alfred Geier, *Plato's Erotic Thought: The Tree of the Unknown* (Rochester, NY: University of Rochester Press, 2002), 12.

12 Barbara Johnson, "Melville's Fist: The Execution of Billy Budd," *Studies in Romanticism* 18, no. 4 (1979): 571–75.

28 Michael J. Puri, "Adorno's Ravel," in *Unmasking Ravel: New Perspectives on the Music*, ed. Peter Kaminsky (Rochester, NY: University of Rochester Press, 2011), 70–75.

Your shortened note citations should include only enough information so that the reader can find the full entry in the bibliography or in the first citation in an earlier note: author last name, a shortened title (typically only the main title, not the subtitle), and the pages being referenced. For example:

27 Geier, *Plato's Erotic Thought*, 23–26.

15 Johnson, "Melville's Fist," 582.

37 Puri, "Adorno's Ravel," 79–80.

An author's full name is included in a shortened citation only if you cite other authors with the same last name.