

Early Music Journals from Cambridge

Early Music History

Early Music History is devoted to the study of music from the early Middle Ages to the seventeenth century. It gives preference to studies pursuing interdisciplinary approaches and to those developing new methodological ideas. The scope is exceptionally broad and includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society.

Subscription

Volume 14 in 1995: October

£50 for institutions; £30 for individuals; airmail £10 per year extra.

ISSN 0261-1279

Plainsong and Medieval Music

Published twice a year in association with the Plainsong and Mediaeval Music Society, this journal covers the whole field of plainchant and medieval music, monophonic and polyphonic, in both East and West, and embraces the liturgical chant of any period. The chronological scope extends from late antiquity to the early Renaissance, and beyond that to the present day in the case of chant. As well as original research articles, the journal also publishes reviews of the most important recent publications and a section devoted to recordings.

Subscription

Volume 4 in 1995: April and October

£38 for institutions; £24 for individuals; airmail £10 per year extra.

Special arrangements exist for Plainsong and Mediaeval Music Association members. ISSN 0961-1371

Take a further look...

52053

Please send me further information about *Early Music History/Plainsong and Medieval Music* (delete as applicable)

Name _____

Address (including postcode) _____



CAMBRIDGE
UNIVERSITY PRESS

Please return to Journals Marketing
Department, Cambridge University
Press, The Edinburgh Building,
Cambridge CB2 2RU, UK

Notes for contributors

The top copy of the typescript should be submitted. This must be **double spaced** with margins of at least 1". Notes, bibliographies, appendixes and displayed quotations must also be double spaced. Contributors should write in English, or be willing to have their articles translated. A cover page should be submitted with the article, containing the author's name and postal address, telephone number, and where possible, fax number and electronic mail address. When an article has been accepted for publication, the author may send a copy on computer diskette, together with details of the format and wordprocessor used. However, the publisher reserves the right to typeset any article by conventional means if the author's disk proves unusable.

Tables, graphs, diagrams and music examples must be supplied on separate sheets. Table headings should be typed above the table in the form 'Table 1. *The musical categories*'. Other captions should be typed **double spaced** in the same style on separate sheets. Tables, Figures (which include photographs) and music examples should each be consecutively numbered through the article and their approximate positions in the text noted in the margin of the typescript. Figures and music examples should, if possible, be supplied in a form suitable for direct reproduction. Photographs must be well contrasted black and white glossy prints, ideally measuring 8" x 6". Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc.

Permissions. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright (a form letter is available for this purpose) and for ensuring that the appropriate acknowledgments are included in their typescript.

Headings. The article title and subheadings should be typed using initial capitals only for the first word and any proper names.

Notes should be kept to a minimum and numbered consecutively through the text with raised numbers outside punctuation. Type the notes on separate sheets at the end of the article.

Bibliographical references should be incorporated in the text using the author-date system: 'as shown by Simon Frith (1981, p. 176)'; '(Frith 1981, p. 176)'; '(Smith and Jones 1978; Frith 1981)'. A complete Bibliography should be typed, double spaced, at the end of the article, following any Notes. Use the following style:

- Hebdige, D. 1982. 'Towards a cartography of taste 1935-1962', in *Popular Culture: Past and Present*, ed. B. Waites, T. Bennett and G. Martin (London), pp. 194-218
Fairley, J. (ed.) 1977A. *Chilean Song 1960-76* (Oxford)
1977B. 'La neuva canción chilena 1966-76', M.Phil. thesis, University of Oxford
Green A. 1965. 'Hillbilly music: source and symbol'. *Journal of American Folklore*, 78, pp. 204-28

Discography. Contributors are encouraged to provide a Discography when appropriate. Use the style:

- Joan Baez, 'Song title', *Recently*. Gold Castle Records. 171 004-1. 1987

Quotations. Use single quotation marks except for quotations within quotations which should have double. Quotations of more than c. forty words should be indented and typed double spaced without quotation marks. Type the source on the last line at the right-hand margin.

Proof correction. Contributors receive proofs for correction (together with their original manuscript) on the understanding that they can provide a suitable mailing address and undertake to return the proofs **plus manuscript** within three days of receipt. Corrections should be restricted to printer's errors, and any other amendments marked will be made at the discretion of the editors and publishers.

Cambridge University Press

The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia
Printed in Great Britain at the University Press, Cambridge

Folk Music Journal

The **Folk Music Journal** is a leading journal in the field of traditional popular culture. It publishes papers on all aspects of folk music, folk dance, and folk song, focusing principally, but not exclusively, on the British Isles and the English speaking world. Contributions come from a wide variety of perspectives, including those of folklore studies, social anthropology, social history, ethnomusicology, dance ethnology, and literary studies.

The contents range from theoretical articles to fieldwork-based studies, and may be local, regional, or international in scope. Recent articles have covered the early development of morris dancing, the Scottish folk music revival, relationships among song and dance tunes, the folk music research of Percy Grainger, history and meaning in 'The Cruel Mother' ballad, and Irish broadside ballad performance.

The **Folk Music Journal** also contains an extensive reviews section, covering books, journals, discs, audiotapes and videotapes on traditional music and dance. Brief notes, obituaries, and letters to the Editor are published as well.

The Editorial Board is committed to a policy of promoting interdisciplinary and comparative studies over a broad range of cultures and time spans. It seeks to combine erudition with accessibility so as to facilitate dialogue and discussion among both academic researchers and non-specialists.

For further information, contact: **The English Folk Dance and Song Society**, 2 Regent's Park Road, London NW1 7AY, U.K.

Folk Music Journal is published annually by the English Folk Dance and Song Society and sent free to its members.

CAMBRIDGE
UNIVERSITY PRESS



0261-1430(199505)14:2;1-H