

## MOUSIKOS LOGOS – Instructions for contributors

### -Submissions

Please direct submissions and queries at [info@m-logos.gr](mailto:info@m-logos.gr)

Submissions should follow the format and conventions described below, and should be sent by email attachment in the first instance.

Submitted files should include a cover sheet giving the author's name, postal address, telephone number, fax number (if available), and email address. To ensure anonymity during the refereeing process, the article itself should not display the name of the author. If articles are accepted for publication, authors will be asked to submit a final version. The publisher reserves the right to typeset any article by conventional means if the author's file proves unusable. Upon acceptance of submission, the author will be asked to assign copyright (on certain conditions) to the publishers.

The preferred software (on PC or Macintosh platforms) is Microsoft Word for text; authors proposing to use different software are asked to consult with the Editor. Music examples should be submitted electronically as JPG files with a resolution of 300 dpi.

Articles should normally be **between 5,000 and 9,000 words** in length (main text); authors proposing longer or shorter submissions should seek the advice of the Editor.

Submissions will be referred to two independent assessors, who may or may not be members of the Editorial Board.

Submissions are considered on the understanding that they have not been previously, and are not currently being, considered for publication elsewhere.

Authors will normally be **notified within three months** as to whether their submission has been accepted for publication.

Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. No article will be accepted for publication until all relevant permissions have been obtained.

Unpublished writings remain the copyright of the author (not the current owner). It is necessary to ask permission to reproduce this material, in whole or in part, and it is a courtesy to inform the current owner of publication plans.

### -Manuscript Preparation

All text, including endnotes and bibliography, should be double-spaced and justified on the left-hand side only, and should use 12-point type. There should be only a single

character space between the end of a sentence and the start of the next sentence, both in the text and in endnotes.

Endnotes should begin on a new sheet, and should be kept to a minimum. The bibliography should also begin on a new sheet. Pages should be numbered in sequence. Authors should supply on a separate sheet an abstract of 120–150 words and a short (one-paragraph) biographical note. Submissions will not be forwarded for review until an abstract has been provided.

Music examples, tables, diagrams and other material should be supplied on separate sheets, with a short descriptive caption for each. Such material should be labelled in the form 'Example 1' (for music examples and diagrams), 'Table 1', 'Plate 1' (for photographs), and be referred to as such in the text.

Photographs should only be used if essential, and should be well-contrasted black and white prints, ideally measuring 20 x 15 cms (8 x 6 inches). Music examples, diagrams, etc. should normally not exceed 20 x 15 cms in dimension.

## **-Text Conventions**

**Style:** Use British spelling and musical terminology rather than the American equivalent (e.g. 'bar' instead of 'measure'; 'crotchet' instead of 'quarter note'). '-ize' endings are preferred to '-ise'.

**Names of works:** Generic titles should be referred to in roman type: String Quartet in D major, Op.25; proper names in italics: *The Mask of Orpheus*. Popular-song titles should be in single quotation marks using minimum capitalization, album and film titles italicized with maximum capitalization.

**Score references:** Bar numbers should be referred to in the form: 'b. 1', 'bb. 5–8'. Rehearsal figures or letters should be referred to in the form 'Fig. 1', 'Figs. 2–4', 'Letter A', 'Letters B–D'. Bar references between rehearsal figures or letters should use the form 'Fig. 1+5' (meaning 'the fifth bar of Fig. 1' – where the first bar is that

immediately following the rehearsal figure), 'Fig. 2-1' ('the bar before Figure 2), 'Fig. 3+4–6' ('the fourth to sixth bars of Fig. 3'), 'Letter A+2', 'Letter B-3', etc. For recordings, use timings rather than bar nos. etc. wherever possible.

**Note names:** Flats, sharps and naturals should be indicated by the conventional signs, not words.

**Punctuation:** The following punctuation practice should be followed: punctuation should be placed outside quotation marks, unless a complete sentence is quoted; a comma should be placed before 'and' in a series; footnote indicators should follow punctuation; square brackets [ ] should only be used for interpolations in quoted matter; no stop should be used after contractions, e.g. Dr, St, edn, vols, Figs, but should be used for abbreviations, e.g. vol., Fig.

**Quotations:** Single quotation marks should be used, except for 'a "quotation" within a quotation'. Quotations of more than 60 words should be indented and typed doubled-spaced in 12-point type. Prose quotations should be in English unless the

original is of particular importance, unpublished, or inaccessible, in which case the original should be followed by a translation in round brackets. Verse quotations should be in the original language followed by a prose translation in square brackets.

**Numerals:** Numerals under 100 should normally be spelt out in the running text, except in the case of bars, pages, work numbers (e.g. Symphony No. 5) and sums of money. Spans of numbers should be elided: 27–8, 156–7, but 110–12, 117–18; in all cases (pages, bar numbers, years) en-dashes rather than hyphens should be used.

**Dates:** These should be given in the following style: 23 March 1969; 1960–70; the fifties; 1960s.

**Citations:** For clarity during editing, use the full bibliographical reference on first citation in footnotes and a short form in subsequent citations (avoid the use of *Ibid.* and *Op. Cit.*), though the final edited text may show short forms throughout. Only page numbers relevant to the citation should be shown in footnotes. A full bibliography (including both works cited and works not cited but consulted) should be provided, double-spaced in 12-point type, at the end of the article or in a separate file. The bibliographic citation should indicate both initial and final page numbers for any articles or essays. Use the following formats:

## BOOKS

basic citation (with example of footnote full and short forms)

*footnote* Tim Taylor, *Global Pop: World Music, World Markets* (New York: Routledge, 1997), 56–7.

*short fn* Taylor, *Global Pop*, 79.

*bibl* Taylor, Tim. *Global Pop: World Music, World Markets*. New York: Routledge, 1997.

with author and editor and/or translator

Bourdieu, Pierre. *The Field of Cultural Production*, ed. Randal Johnson, trans. Richard Nice and others. Cambridge: Polity, 1993.

later edition

Michel, Pierre. *György Ligeti: compositeur d'aujourd'hui*, 2nd edn. Paris: Minerve, 1995.

separately-titled volume in multi-volume work

Babbitt, Milton. 'Who Cares if You Listen?', in *Source Readings in Music History*, vol. 7: *The Twentieth Century*, rev. edn, ed. Robert P. Morgan. New York and London: Norton, 1998. 35–41.

specified chapter

Dibelius, Ulrich. 'Gespräch über Ästhetik', in *György Ligeti: eine Monographie in Essays*. Mainz: Schott, 1994. 253–73.

entire collection of essays

Frogley, Alain, ed. *Vaughan Williams Studies*. Cambridge: Cambridge University Press, 1996.

## **ARTICLES**

in a collection of essays

Frith, Simon. 'Pop Music', in *The Cambridge Companion to Pop and Rock*, ed. Frith, Will Straw, and John Street. Cambridge: Cambridge University Press, 2001. 93–108.

in a collection edited and/or translated by another

Barthes, Roland. 'Neither–Nor Criticism' (1957), in *Mythologies*, selected and trans. Annette Lavers. London: Jonathan Cape, 1972. 81–3.

in The New Grove, 2nd ed. accessed in its print version

Arnold, Alison. 'India §VIII, 1: Film Music, (ii) Style', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Vol. 12, pp. 254–6.

in The New Grove accessed online

Arnold, Alison. 'India §VIII, 1: Film Music, (ii) Style', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Version at *Grove Music Online*, ed. Laura Macy. <<http://www.grovemusic.com/shared/views/article.html?section=music.43272.8.1.2#music.43272.8.1.2>> (accessed 18 June 2005).

in a journal

Erlmann, Veit. 'The Politics and Aesthetics of Transnational Musics'. *The World of Music* 35/2 (1993), 3–15.

in a journal with translator

Adorno, Theodor. 'Richard Strauss', trans. Samuel Weber and Shierry Weber. *Perspectives of New Music* 4/1 (Fall–Winter 1965), 14–32.

in a journal, unsigned

'The Geneva Festival'. *Monthly Musical Record* 59 (January 1929), 2. (Review of the 1929 Festival of the International Society for Contemporary Music (ISCM).)

in a journal, untitled review

McClary, Susan. Review of *Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde* (2002) by Bernard Gendron. *twentieth-century music* 1/1 (2004), 139–45.

in an on-line journal

Beken, Münir Nurettin. 'Aesthetics and Artistic Criticism at the Turkish Gazino'. *Music and Anthropology* 8 (2003). <[http://www.provincia.venezia.it/levi/ma/index/number8/gazino/bek\\_00.htm](http://www.provincia.venezia.it/levi/ma/index/number8/gazino/bek_00.htm)> (accessed 10 May 2005).

in a newspaper

Mohn, Tanya. 'Private Sector: Stumbling Into a World of Music'. *New York Times*, 21 December 2003, Late Edition Final. Business Section (sec. 3), p. 2 (D).

**WEBSITES**

full website

Hear Music website. <[www.starbucks.com/hearmusic/default.asp](http://www.starbucks.com/hearmusic/default.asp)> (accessed 5 June 2005).

signed webpage

Tyner, Ross, and Walter Slany. 'Sink or Swim: Internet Search Tools & Techniques'. Version 5.0, spring 2001. <<http://www.lboro.ac.uk/library/sink.html>> (accessed 16 June 2004).

page on website

National Indigenous Arts Advocacy Association (NIAAA), Australia. 'Copyright: Questions and Answers'. <[http://www.niaaa.com.au/copyright\\_qa\\_sheet.html](http://www.niaaa.com.au/copyright_qa_sheet.html)> (accessed 13 July 2002).

**UNPUBLISHED WRITTEN WORKS**

dissertations and theses

Dobbins, Frank. 'The Chanson at Lyons in the Sixteenth Century'. DPhil diss., University of Oxford, 1971.

unpublished conference paper

Wehrmeyer, Andreas. 'Prokofiev's Cantatas for the 20th and 30th Anniversaries of the October Revolution'. Paper presented at the conference *Prokofiev and Twentieth-Century Culture*, Manchester (UK), February 2003.

**UNPUBLISHED INTERVIEWS**

untranscribed interview

Yanov-Yanovsky, Dmitri. Interview by author. 2 May 2005, Royal Festival Hall, London. Private tape recording. (On Uzbek elements in his compositions.)

transcribed interview

Chidyamatamba, Basil. Interview on Zimbabwean music. 25 July 1984, Commonwealth Institute, London. Tape recording: British Library Sound Archives, T7080/1BW. Transcript by author.

recorded interview

Jones, Philip. Interview with Jon Tolansky. 4 September 1995, concert interval, Lucerne Festival. Recording: Music Preserved collection, Barbican Music Library, London, A00761.

**UNPUBLISHED ARCHIVAL MATERIALS**

*NB Finding the best way to cite such materials depends on how they are stored, organized and catalogued. Essential information includes a brief description of the item, the author, the date, where you accessed it and any cataloguing reference it may have.*

unpublished letters

Webern, Anton, Vienna. Autograph letter to Kenneth A. Wright, BBC Music Department, 11 January 1936. Edward Clark Letters, British Library, Add.ms.52257, fols. 179–80.

unpublished diaries

Reith, John. Diary entry, 17 May 1925. BBC Written Archives Centre, S60/5/2: Reith Diaries, vol. ii (May 1923–May 1927).

**SOUND RECORDINGS**

entire titled recording

Davis, Miles. *The Complete Birth of the Cool*. Original studio sessions, prod. Pete Rugulo. Reissue prod. Mark Levinson, Phil Schaap and Michael Cusuma. CD, Capital Jazz (Capital Records), 7243 4 94550 2 3, 1998.

titled recording of specific work

*Rāga Shindhi Bhairavi. On The Exotic Sitar and Sarod*. Ravi Shankar, sitar, Ali Akbar Khan, sarod, Alla Rakha, tabla, Nodu Mullick and Ashish Kumar, tanpura. LP, Capitol International Series SP-10497, [no date].

#### untitled recording of specific work

Fauré, Gabriel. Sonata No. 1 in A major for violin and piano, Op. 13. Jacques Thibaud, violin, Alfred Cortot, piano. Recorded: London, Kingsway Hall, 23 June 1927. CD, EMI, MONO CDH 7630322, 1989.

#### field recording

*Corsica: Traditional Songs and Music*. Music of Man Archive. Recorded: Wolfgang Laade, 1958 and 1973. CD, Jecklin Musikhaus, JD 650-2 Jecklin-Disco, 1990.

*Field recordings of traditional Herati music*. Recorded: John Baily and Veronica Doubleday, Afghanistan, March and April 1974. British Library Sound Archives, 1CDR0012731. (CDs copied from original tape recordings.)

#### private recording

Kydoniatis, Konstantinos. Sonata No. 2 for clarinet and piano. Yannis Sambrovalakis, clarinet, Andreas Zafirapoulos, piano. Recorded: Athens, Patra Music School, 15 May 1999 (public performance). Personal tape recording, private archive of Yannis Sambrovalakis.

#### recording published with book

Chopin, Frédéric. Nocturne in E-flat major, Op. 9 No. 2, arr. Pablo de Sarasate. Mischa Elman, violin, Percy Kahn, piano. Recorded 1910. Released on Mischa Elman, Biddulph CD LAB 035, [n.d.]. Reissued on CD, published with Mark Katz, *Capturing Sound: How Technology has Changed Music*, Berkeley: University of California Press, 2004. Track 6.

#### titled liner notes

Eisenman, David. 'The Toxic Sounds of Musicircus', booklet notes to HPSCHD by John Cage and Lejaren Hiller. CD, Electronic Music Foundation, EMF CD 038, 2003. 7–8.

#### untitled liner notes

[Unsigned.] Liner notes to *Peripheral Visions: British Works for Voice and Piano Since 1970*. CD, Sony, SK 62308, 1996. 3–4.

### **AUDIO-VISUAL RECORDINGS**

Ghai, Subhash, prod. and dir. *Pardes*. Songs by Nadeem-Shravan, lyrics by Anand Bakshi, background music by Vanraj Bhatia. With performers Shah Rukh Khan, Mahima Chowdhary, Apoorva Agnihotri and Amrish Puri. 179 mins. Mukta Arts, 1997. Reissued DVD, Region 0, Eros International, DVDE004, 2002.

Baily, John, dir. and ed. *Amir: an Afghan Refugee Musician's Life in Peshawar, Pakistan*. Photography by Wayne Derrick. 52 mins. VHS, Royal Anthropological Institute, 1986.

## MUSIC

### published edition

Nørgård, Per. Trio for clarinet, violoncello, and piano, Op. 15. Copenhagen: Wilhelm Hansen, 1958.

Crumb, George. *Ancient Voices of Children: a Cycle of Songs on Texts by García Lorca*. New York: Peters, 1970. (For soprano, boy soprano, oboe, mandolin, harp, electric piano, percussion.)

### manuscript sources

Birtwistle, Harrison. *Secret Theatre*. Autograph draft and sketches, 1984. British Library, Add.ms. 64953-64