

Submission Guidelines

Newsletter of the Mozart Society of America

General Guidelines

The Mozart Society of America welcomes contributions to its *Newsletter*. The *Newsletter* publishes short essays; news items; and reviews of books, editions, performances, and recordings. We strongly encourage contributors to examine recent issues of the newsletter on the society's website prior to submission

(<http://mozartsocietyofamerica.org/publications/newsletter/>).

Essays should be between 1,000 and 3,000 words (including endnotes) and reviews between 500 and 1,000. News items should not exceed 500 words. Endnotes may be included in essays, but should be avoided in reviews and news items.

Endnotes and citations should be correctly formatted at the time the piece is submitted for review by the editors.

Figures and tables are permitted in essays, however authors should be aware that the *Newsletter* does not reproduce color images. Authors are responsible for obtaining permission to reproduce all materials under copyright protection.

Submissions to the *Newsletter* will be evaluated by the editors. They will respond to the writer with feedback and one of the following decisions:

1. Accept for publication
2. Accept pending revisions
3. Reject

All submissions must include a contributor biography of no more than fifty words. If the submission is accepted for publication, the contributor will be asked to supply a headshot.

Please send articles and news items to the editor and reviews to the review editor at the [addresses listed on the website](#).

Style Guidelines

For all issues of style please consult *The Chicago Manual of Style*, 17th edition. The following list of commonly encountered style issues is not exhaustive. If you do not have access to the CMS, you may review [Purdue University's OWL pages](#).

Köchel Numbers

Use Köchel numbers when referring to pieces for the first time. Indicate the number in Köchel's original catalogue (1862). Indicate Köchel numbers with a capital letter K followed by a period, space, the appropriate catalogue number. When referring to symphonies and keyboard concertos, do not use the numbering system of the Breitkopf edition.

Titles

Generic titles should be written in plain type, e.g., Symphony in G Minor, K. 550, and given titles of long works—*Le nozze di Figaro*, for example—in italics. If you choose to include a popular title not given by the composer, place the title in parentheses following the official title, as in String Quartet in C Major, K. 465 (“Dissonance”). Titles of short compositions like arias and songs should be placed within double quotation marks, as in “Dans un bois solitaire.” When listing titles, use the capitalization convention of the respective language. Rules for several common European languages are found in the CMS.

Spacing

Periods, commas, colons, and semicolons should be followed by a single space.

Dates

Dates should appear in the following order: month, day, year. A comma should follow the day, as in December 5, 1791.

Punctuation

The Newsletter uses standard US punctuation.

Use double quotation marks for quotations, and single quotation marks for quotations within quotations. Check that all quotation marks and apostrophes are curly (“ ”) rather than straight (" ").

Place commas and periods inside quotation marks and colons and semicolons outside of them. Use em dashes—when desired—without surrounding spaces. En dashes should be used to indicate a span or range of numbers, dates, and times (e.g., In the years 1782–85 ...).

Quotations and Translations

In most cases, all quotations should be in English. If the quotation is a translation of a readily available foreign-language text, an endnote detailing where the original text can be found is usually sufficient. If the original text is not readily available, include it in an endnote.

Tables and Figures

Tables and figures (including musical examples and images) are permitted in essays. Send each table and figure in a separate file. In the text of your essay, indicate an approximate location for each table or figure. Provide captions for tables and figures in a separate file. For examples of tables and figures, consult recent issues of the newsletter.

Endnotes

Writers may use endnotes in essays; footnotes are not permitted. Any necessary endnotes should be numbered consecutively and the first line of each should be indented. Lengthy discursive notes are discouraged. Initial citations should include complete bibliographic information and refer to the specific page or pages used or cited in the text. The following are common examples.

Books

1. Jessica Waldoff, *Recognition in Mozart's Operas* (New York: Oxford University Press, 2006), 17–19.

Journal Articles

2. Roman Ivanovitch, "Mozart's Art of Retransition," *Music Analysis* 30, no. 1 (March 2011): 23.

Chapters in Edited Collections

3. Thomas S. Grey, "The Gothic Libertine: The Shadow of Don Giovanni in Romantic Music and Culture," in *The Don Giovanni Moment: Essays on the Legacy of an Opera*, ed. Lydia Goehr and Daniel Herwitz (New York: Columbia University Press, 2006), 78.

Translated Books

4. Gernot Gruber, *Mozart & Posterity*, trans. R. S. Furness (Boston: Northeastern University Press, 1994), 143–53.

Dissertations

5. Edward Klorman, "Multiple Agency in Mozart's Chamber Music" (PhD diss., City University of New York, 2013), 97.

When referring to a source that has already been cited, include only the author and page number, as in the following example:

6. Grey, 83.

In-Text Citations (Reviews only)

Use in-text citations when paraphrasing or quoting from specific passages in the work under review. When paraphrasing, citations are to be placed within parentheses prior to the final punctuation mark, as in the following example.

In mid-July 1791, Mozart received an important commission: to write "a grand Opera Seria" based on "Metastasio's Tito" for the coronation of emperor Leopold II as King of Bohemia (p. 31).

When quoting, citations are to be placed in parentheses after the closing quotation mark and prior to the final punctuation, as in the following example.

On the one hand, Kreutzer argues that Don Giovanni's "misdeed—the event that set the plot in motion—guides him to his doom. It is an idea truly worthy of tragedy" (p. 8).