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Before submitting the manuscript, please ensure you have the following:

- **article manuscript** (MS Word format, anonymized for double-blind review; main text and footnotes must not exceed 30,000 characters, including spaces),
- **separate title page** (paper title, author's name, academic degrees, affiliation(s), and email address),
- **abstract** (150–250 words) followed by up to **five keywords**,
- **brief biographical note** (100–150 words), including an ORCID iD if applicable,
- **signed open-access license** (available for download as a [PDF](#) in the 'For Authors' section),
- **additional materials** (e.g., illustrations, tables, music examples) in PDF, TIFF, or JPEG format; each file should be separate and have a resolution of at least 300 dpi.

Edit your articles according to *New Hart's Rules: The Oxford Style Guide* (2nd edn, Oxford, 2014). The main guidelines are outlined below.

Title (TNR 14, bold, centered)

Subtitle 1 (TNR 12, bold, left aligned)

Subtitle 2 (TNR 11, bold, left aligned)

The main text (TNR 12, justified, 1.5 line spacing; indent each new paragraph)

Quotations:

Short – 'TNR 12, 1.5 line spacing, in the main text in single quotation marks'

Long – TNR 10, 1.0 line spacing, separate paragraph, without quotation marks, justified

NOTE: Single quotation marks are to be used throughout the text for quotations and paper titles. The only exception is **a quotation within another quotation**: e.g. 'The Austrian Invasion and the "Great Migration" of the Serbs, 1689–1690'. Punctuation is placed **outside** quotations unless you cite a complete sentence from some publication. In particular, do not place the final commas and full stops inside quotation marks in names and titles.

Footnotes: TNR 10, 1.0 line spacing.

Footnotes include:

- comments, remarks and other relevant supplementary information that is not part of the main line of thought;
- references for quotations, sources, etc. (see guidelines for references)

Table / Musical examples (TNR 10, bold, left aligned, below the table or example) including: title of table/figure/score and its source.

References (at the end of the text; heading: TNR 12, bold, left)

TNR 10, 1.0 line spacing, justified.

Guideline for References: Oxford Referencing Style

For more detailed information see: *New Hart's Rules – The Oxford Style Guide*, (2nd edn, Oxford, 2014) and *New Oxford Style Manual*, (2nd edn, Oxford, 2016).

1) Books & e-books

Material Type	First footnote reference	Subsequent footnote references	References at the end of the paper
Book: Single Author	¹ Nicholas Cook, <i>A Guide to Music Analysis</i> (Oxford, 1987), 157. ¹ First names Surname, <i>Title</i> (Place of publication, year), Page/s. NOTE: Omit name of publisher. Do not use the abbreviation p./pp. for page numbers. Enid Bagnold, <i>A Diary Without Dates</i> (2 nd edn, London, 1978), 12.	² Cook, <i>A Guide</i> , 211–213. ² Surname, <i>Abbreviated Title</i> , Page/s. ³ Cook, 309. ³ Surname, Page/s. Bagnold, <i>A Diary</i> , 24. NOTE: As of the 2 nd edition, New Oxford Style does not use the Latin terms and abbreviations <i>op. cit.</i> , <i>ibid.</i> , <i>eadem</i> , <i>idem</i> , and they are no longer recommended. Use author's surname and abbreviated title when you quote the same author or work again.	Cook, Nicholas, <i>A Guide to Music Analysis</i> (Oxford, 1987). Surname, First names, <i>Title</i> (Place of publication, year), Page/s. Bagnold, Enid, <i>A Diary Without Dates</i> (2 nd edn, London, 1978).
Book: Two or Three Authors	¹ David A. Damschroder and David Russell Williams, <i>Music Theory from Zarlino to</i>	² Damschroder and Williams, <i>Music Theory</i> , 71.	Damschroder, David A., and Williams, David Russell, <i>Music Theory from Zarlino to Schenker: A</i>

	<i>Schenker: A Bibliography and Guide</i> (Stuyvesant, NY, 1990), 55–60. ¹ First names Surname and First names Surname, <i>Title</i> (Place of publication, year), Page/s.	² Surname and Surname, <i>Abbreviated Title</i>, Page/s. ³ Damschroder and Williams, 89. ³ Surname and Surname, Page/s.	<i>Bibliography and Guide</i> (Stuyvesant, NY, 1990). Surname, First Name and Surname, First Name, <i>Title</i> (Place of publication, year), Page/s.
Book: Four or More Authors	¹ John Shepherd and others, <i>Whose Music? A Sociology of Musical Languages</i> (London, 1977), 49. ¹ First names Surname and others, <i>Title</i> (Place of publication, year), Page/s. NOTE: In accordance with the tendency suggested in recent editions of NOSM, we recommend replacing the Latin ‘et al.’ with the English ‘and others’.	² Shepherd and others, <i>Whose Music?</i>, 62. ² Surname and others, <i>Abbreviated Title</i>, Page/s. ³ Shepherd and others, 75. ³ Surname and others, Page/s.	Shepherd, John, and others, <i>Whose Music? A Sociology of Musical Languages</i> (London, 1977). Surname, First names, and others, <i>Title</i>, (Place of publication, year), Page/s.
Book: Editor	¹ Nicholas Kenyon, ed., <i>Authenticity and Early Music</i> (Oxford, 1988), 87. ¹ First names Surname, ed., <i>Title</i> (Place of publication, year), Page/s. David Hume, A <i>Treatise of Human Nature</i>, ed. David Fate Norton and Mary J. Norton (Oxford, 2000), 42.	² Kenyon, <i>Authenticity</i>, 99. ² Surname, <i>Abbreviated Title</i>, Page/s. ³ Kenyon, 113. ³ Surname, Page/s. Hume, A <i>Treatise</i>, 44.	Kenyon, Nicholas, ed., <i>Authenticity and Early Music</i> (Oxford, 1988). Surname, First names, ed., <i>Title</i>, (Place of publication, year), Page/s. Hume, David, A <i>Treatise of Human Nature</i>, ed. David Fate Norton and Mary J. Norton (Oxford, 2000), 42.
Book: Author and Translator	¹ Teresa Chylińska, Karol Szymanowski: <i>His Life and Works</i>, tr. John Glowacki (Los Angeles, 1993), 54. ¹ First names Surname, <i>Title</i>, tr. First names Surname (Place of	² Chylińska, Karol Szymanowski, 68. ² Surname, <i>Abbreviated Title</i>, Page/s. ³ Chylińska, 97. ³ Surname, Page/s.	Chylińska, Teresa, Karol Szymanowski: <i>His Life and Works</i>, tr. John Glowacki, (Los Angeles, 1993). Surname, First names, <i>Title</i>, tr. First names

	publication, year), Page/s.		Surname (Place of publication, year), Page/s.
Chapter or Article in Book / Conference Publication	¹ Thomas Christensen, 'Music Theory and its Histories', in Christopher Hatch and David W. Bernstein, eds, <i>Music Theory and the Exploration of the Past</i> (Chicago, 1993), 10. ¹ First names Surname, 'Chapter/Article title', in First names Surname, ed., <i>Book Title</i> (Place of publication, year), Page/s. NOTE: For papers still to be published use the word 'forthcoming'. Quote editors of conference proceedings like those of any other book.	² Christensen, 'Music Theory', 11–13. ² Surname, 'Abbreviated article title', Page/s. ³ Christensen, 15. ³ Surname, Page/s.	¹ Christensen, Thomas, 'Music Theory and its Histories', in Christopher Hatch and David W. Bernstein, eds, <i>Music Theory and the Exploration of the Past</i> (Chicago, 1993, 9–39). Surname, First names, 'Chapter/Article title', in Surname, First names ed., <i>Book Title</i> (Place of publication, year), Page/s.
Dictionary or Encyclopaedia Entry	¹ 'Musicology', in Stanley Sadie and John Tyrrell, eds, <i>The New Grove Dictionary of Music and Musicians</i> (2 nd edn, London, 2001). ¹ 'Entry', in First names Surname, ed., <i>Title</i> (Edition, Place of publication, year). NOTE: If the name of the entry's author is known, such an entry can be quoted in the same form as an article in any other book, with the author's name before title.	² 'Musicology', <i>The New Grove Dictionary</i> . ² 'Entry', <i>Abbreviated Title</i> . ³ 'Musicology', <i>The New Grove Dictionary</i> . ³ 'Entry', <i>Abbreviated Title</i> .	'Musicology', in Stanley Sadie and John Tyrrell, eds, <i>The New Grove Dictionary of Music and Musicians</i> (2 nd edn, London, 2001). As in the first footnote reference.
e-book: like any other book, except that the digital version publisher is listed	¹ Ian Rankin, <i>Saints of the Shadow Bible</i> (Kindle edn, London, 2013), 45.	² Rankin, <i>Saints</i> , 92. ² Surname, <i>Abbreviated title</i> , Page/s. ³ Rankin, 132.	Rankin, Ian, <i>Saints of the Shadow Bible</i> (Kindle edn, London, 2013), 45.

Austen, Jane, <i>Persuasion</i>, ed. Gillian Beer (London, 2003; Kindle edn, 2006). NOTE: Page numbers are sometimes unavailable in the case of digital editions. However, always add them if they are available. If not, add chapter title for greater clarity.	² Surname, Page/s.	Austen, Jane, <i>Persuasion</i>, ed. Gillian Beer (London, 2003; Kindle edn, 2006).
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2) Journal Articles

Material Type	Footnote Example	Subsequent Examples	Reference List Example
Journal Article: Print	¹ Theodor W. Adorno, 'Music, Language, and Composition', <i>The Musical Quarterly</i>, 77/3 (1993), 403. ¹ First names Surname, 'Article Title', <i>Journal Title</i>, Volume/Number (Year), Page/s.	² Adorno, 'Music', 409. ² Author, 'Abbreviated Article Title', Page/s. ³ Adorno, 412. ³ Author, Page/s.	Adorno, Theodor W., 'Music, Language, and Composition', <i>The Musical Quarterly</i>, 77/3 (1993), 401–414. Surname, First names, 'Article Title', <i>Journal Title</i>, Volume/Number (Year), Full Range of Pages.
Journal Article: Website	¹ Eleanor Selfridge-Field, 'Cognition, early polyphony, and interdisciplinary Musicology', <i>Journal of Interdisciplinary Music Studies</i>, 8/1–2 (2014–2016), 6, http://musicstudies.org/wp-content/uploads/2017/03/Selfridge-Field_JIMS_16081207.pdf, accessed 1 Jan. 2025. ¹ First names Surname, 'Article Title', <i>Journal Title</i>, Volume/Number (Year), Page/s, URL, accessed date.	² Selfridge-Field, 'Cognition', 7. ² Author, 'Abbreviated Article Title', Page/s. ³ Selfridge-Field, 9. ³ Author, Page/s.	Selfridge-Field, Eleanor, 'Cognition, early polyphony, and interdisciplinary Musicology', <i>Journal of Interdisciplinary Music Studies</i>, 8/ 1–2 (2014–2016), 5–10, http://musicstudies.org/wp-content/uploads/2017/03/Selfridge-Field_JIMS_16081207.pdf, accessed 1 Jan. 2025. Surname, First names, 'Article Title', <i>Journal Title</i>, Volume/Number (Year), Full Range of Pages, URL, accessed date.

3) Other Materials

Material Type	Footnote Example	Subsequent Examples	Reference List Example
Sources quoted after another source	¹ Charles Burney, <i>Articles in Rees's Cyclopaedia</i> (London, 1819), cited in Percy A. Scholes, <i>The Great Dr Burney</i> (London, 1948), 156. ¹ Author of Cited Text, <i>Title of Cited Text</i> (Place of publication, Year) cited in (Author of Our Source, <i>Title of Our Source</i> (Place of publication, Year), Page/s.	² Burney, cited in Scholes, <i>The Great Dr Burney</i> , 157. ² Author of Cited Text, cited in Author of Our Source, <i>Abbreviated Title of Our Source</i> , Page/s. ³ Burney, cited in Scholes, 158. ³ Author of Cited Text, cited in Author of Our Source, Page/s.	Scholes, Percy A., <i>The Great Dr Burney</i> (London, 1948). Author of Our Source, <i>Title of Our Source</i> (Place of publication, Year),
Historical Sources: Manuscripts	¹ Johann Adolf Hasse, <i>Arminio</i> , [PL-Wu RM 4456] University of Warsaw Library. ¹ First names Surname, <i>Title</i> , [Shelf mark at location] Location of Source, Page/s. NOTE: Bar (measure) numbers are quoted as follows: m./mm. 12-26. Similarly folios: fol./fols 12v-14r; other score numbering: Nos. 32-35.	² Hasse, <i>Arminio</i> . ² Author, <i>Abbreviated title</i> . ³ Hasse. ³ Author.	Hasse, Johann Adolf, <i>Arminio</i> , [PL-Wu RM 4456] University of Warsaw Library. Author, A., <i>Title</i> , [Reference number at location] Location of Source.
Thesis	¹ Leonard Jacob Enns, 'The Sacred Choral Music of Harry Somers: An Analytical Study', PhD Thesis, Northwestern University, 1982, 115. ¹ First names Surname, 'Thesis Title', Actual text type as quoted on original title page, University, Year, Page/s. NOTE: quote the academic degree and the word thesis/dissertation as in actually appear on	² Enns, 'The Sacred Choral Music', 210. ² Author, 'Abbreviated Thesis Title', Page/s. ³ Enns, 227. ³ Author, Page/s.	¹ Enns, Leonard Jacob, 'The Sacred Choral Music of Harry Somers: An Analytical Study', PhD Thesis, Northwestern University, 1982. Surname, First names, 'Thesis Title', Actual text type as quoted on original title page, University, Year, Page/s.

	the title page of the work itself: PhD dissertation, DPhil thesis, etc.		
Website	¹ Europejskie Centrum Muzyki Krzysztofa Pendereckiego, [website], 2012, https://penderecki-center.pl/ , accessed 1 Jan. 2025. ¹ Author/Organisation, <i>Website Title</i> , [medium], Year, URL, accessed date. NOTE: Preferably give the online address of the precise folder / text / resource you are referring to, not – of the whole website.	² Europejskie Centrum Muzyki Krzysztofa Pendereckiego. ² Author, <i>Website Title</i> . ³ Stowarzyszenie im. Ludwiga van Beethovena, <i>Krzysztof Penderecki</i> . ³ Author, <i>Website Title</i> .	Europejskie Centrum Muzyki Krzysztofa Pendereckiego, [website], 2012, https://penderecki-center.pl/ , accessed 1 Jan. 2025. Author, /Organisation, <i>Website Title</i> , [medium], Year, URL, accessed date.
Films and other media	¹ <i>Amadeus</i> , dir. Miloš Forman (USA, 1984), [DVD]. ¹ <i>Title of Film</i> , dir. A. Director (Place, Year), [medium].	² <i>Amadeus</i> . ² <i>Title of Film</i> . ³ <i>Amadeus</i> . ³ <i>Title of Film</i> .	<i>Amadeus</i> , dir. Miloš Forman (USA, 1984), [DVD]. ¹ <i>Title of Film</i> , dir. A. Director (Place, Year), [medium].

MUSICAL WORKS AND SYMBOLS

Some detailed principles can be found in Chapter 8.6 ‘Musical Works’ of *New Hart’s Rules – The Oxford Style Guide*, 2nd edn (Oxford, 2014), 153–156. Here is a brief summary:

- Quote titles of long complete works or cycles in italics. The titles of individual songs, arias, anthems, and movements are styled in roman type in quotation marks:
 ‘Dove sono’ from *The Marriage of Figaro*
 the ‘Rigaudon’ from *Le Tombeau de Couperin*
 Puccini’s *La Boheme*
 But note that if a song or aria is an individually published work, its title may be quoted in italics when publication data are given.
- Quote generic names of works such as symphony, concerto, suite, sonata, Mass, Vespers, etc. in roman type (that is, without italics) with initial capitals:

Bach’s Mass in B Minor or B-Minor Mass

Brahms’s Symphony No. 4 / Fourth Symphony

Handel’s Concerto Grosso in G Major, Op. 3, No. 3

Mozart's Piano Trio, K496

the 'Jupiter' Symphony

the 'Enigma Variations'

Hybrid titles containing both a generic name and individual title are spelled as follows:

the Overture *Portsmouth Point*

the Mass *L'Homme arme*

- The abbreviations Op., Opp (plural), No., Nos are written in capital letters and without dots after plural forms (British spelling). Put a comma before opus number.
- Flat and sharp note names are given using symbols: A#/B♭, C#/D♭, D, D##, E♭♭ etc. Names of musical keys are written out in full: the key of A major, the A-major key. 2- or 3- word modifiers are typically hyphenated in English: Concerto in B Major *but* the B-Major Concerto, Sonata in B-Flat Major. In these last cases, hyphenation of note and key names is not required by NOSM but can be used as an extension of the general principles of multi-word modifier spelling.
- Italian music terms such as glissando, ritardando, crescendo, piano, etc. may be written in italics or in roman since they are part of the regular English vocabulary. However, it is recommended that dynamic indications such as *piano*, *pianissimo*, *forte*, etc. be written in italics to avoid confusion with the instrument name

For any additional questions, please contact us at: musicology.today@uw.edu.pl