

Guidance for Authors

N.B. Authors should always consult www.galpinsociety.org for the latest version of this Guidance.

THE GALPIN SOCIETY JOURNAL [GSJ] welcomes contributions from members and non-members of the Galpin Society, although it is hoped that all contributors will join the Society if they are not already members.

PLEASE READ THE GUIDANCE CAREFULLY AND ENSURE YOUR DRAFT COMPLIES FULLY.
This will save a lot of time and work if the article is accepted.

1. SUBJECT MATTER

- 1.1 Articles must conform to the objectives of the Society and should therefore be:
ORIGINAL RESEARCH INTO THE HISTORY, CONSTRUCTION AND FUNCTIONS
OF MUSICAL INSTRUMENTS.
- 1.2 A key requirement is that musical instruments are the principal focus of the article.
- 1.3 Articles whose main focus is on music or aspects of performance would usually be better placed elsewhere.
- 1.4 Originality is crucial. The readership of *GSJ* does not generally require or value summaries or surveys of published material, though exceptions to this may occur when instruments are very little known within scholarly literature and where such matter provides essential background or context for new facts or analysis.

2. THE FIRST STEP

- 2.1 Intending contributors should discuss the subject matter of their article with the Editor (Authors) whose contact details will be found on the inside front cover of this Journal.
- 2.2 The Editor can advise authors on *GSJ* house style and practice.
- 2.3 When submitting an article, the author must inform the editor whether the work has been submitted for publication elsewhere or in another format (e.g. for a conference).

3. DEADLINE FOR SUBMISSIONS

- 3.1 **The deadline for articles for the next issue of *GSJ* (Volume LXXII, 2019) is 1 June 2018.**
- 3.2 Material for 2019 will not be accepted after this date.
- 3.3 Authors are strongly encouraged to contact the editor as soon as they consider they may have something to publish, and to send their material as soon as possible.
- 3.4 Submissions for future issues may be sent immediately.

4. REFEREES (PEER REVIEW)

- 4.1 In order that the *GSJ* should maintain the highest standards of scholarship, every article (including those intended for *Notes & Queries*, which may be shorter or less formal) will be sent to at least one referee with relevant expertise.
- 4.2 Referees' comments are taken into account when deciding whether an article will be accepted.

5. LENGTH, STYLE AND FORMAT

- 5.1 Articles should normally be no longer than 20,000 words including footnotes. Shorter articles are preferred. Lengthy backup data can be accommodated on the Society's website.
- 5.2 Articles must be submitted in a completed form, not in a provisional arrangement, nor as notes.
- 5.3 The recommended guide for style is **R.M.Ritter, *The Oxford Guide to Style* (Oxford: Oxford University Press, 2002)**. This supersedes all editions of *Hart's Rules for Compositors and Readers*, (Oxford: Oxford University Press, first published 1983). *Hart's Rules* may be used if *The Oxford Guide* is unavailable, but authors should avoid using any version printed before 1990.
- 5.4 Articles must be submitted in English. Authors should consult a recent volume of this journal for examples of acceptable style.
- 5.5 Authors who are not accustomed to publishing in journals of this nature are also recommended to read Trevor Herbert, *Music in Words* (London: ABRSM, 2001).
- 5.6 Drafts should be submitted in a standard font such as Times New Roman (12pt for main text, 10pt for footnotes), and use as little text formatting as possible.
- 5.7 Texts should be submitted in a recent version of Microsoft Word or similar, in either PC or Apple Mac format (both formats are used in the production of *GSJ*), but please consult the editor before submitting text in any file format other than Microsoft Word (.doc or .docx).
- 5.8 All formatting should be kept to a minimum – avoid systems of section headings, underlining, indents, bold, italics etc. Only essential formatting should be used.
- 5.9 Use en-dashes for all page references and number and date ranges (e.g. 1795–1854).
- 5.10 Single space after a full stop (period).
- 5.11 No space between quantities and units, e.g. 14mm; 2.5Kg; 415Hz.
- 5.12 Numbers one to ten should be given in words, 11 and higher in numerals.
- 5.13 Approximate years are shown thus: c1657, c1909, rather than c.1657, ca. 1909 etc.
- 5.14 Quoted material must be clearly identified.
- 5.15 **Footnotes**
 - 5.15.1 Notes will appear as footnotes in the published version of the Journal; they should be presented as footnotes (not endnotes) in the author's draft.
 - 5.15.2 Authors should avoid referring to footnotes by number because these numbers may change during successive drafts.
 - 5.15.4 Lengthy footnotes should be avoided; such matter should be incorporated within the main text, or presented in a table or appendix. Footnotes longer than three lines or three sentences may be rejected.
 - 5.15.6 There should be no footnote markers in titles, headings, figure captions and tables. Please consult on how to add supplementary information.
- 5.16 **References**
 - 5.16.1 Authors may detail the sources for their references either in footnotes or in a separate bibliography at the end of the article (a bibliography is usually unnecessary).
 - 5.16.2 If necessary, bibliographies can be accommodated on the Society's website.
 - 5.16.3 *The Oxford Guide to Style* (see 5.4 above), provides detailed guidance about the formatting of reference sources. Examples of the format to be used:
 - a. Neil Wayne, 'The Wheatstone English Concertina', *The Galpin Society Journal* XLIV (1991), pp.117–49, at p.120.
 - b. Jane Bowers, 'Mozart and the Flute', *Early Music* XX/1 (February 1992), p.38.
 - c. Johann George Tromlitz, *The Keyed Flute*, ed. & trans. Ardal Powell (Oxford: Clarendon Press, 1996), p.187.
 - d. Jennifer Susan Nex, 'The Business of Musical-Instrument Making in Early Industrial London', PhD Thesis, University of London, 2013, p.310.

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- e. www.familysearch.org/eng/default.asp, consulted 12 November 2010.
 - f. Peter Williams, 'Hauptwerk', in Laurence Libin ed., *The New Grove Dictionary of Musical Instruments*, 2nd ed. (Oxford: Oxford University Press, 2014), vol.2, p.638.
- 5.16.4 After the first full reference, use the format: author (date), page reference.
- 5.16.5 Always use the latest edition of any reference work, unless particular material is only available in the earlier edition.

6. INFORMATION FROM THE INTERNET

- 6.1 A large amount of useful information exists on the World Wide Web, but the stability of URLs (web addresses) is highly variable and even institutional websites are routinely re-organised, so it is common for web addresses to become invalid by the time they are published.
- 6.2 Authors should therefore avoid giving web addresses as sources unless this is unavoidable.
- 6.3 Drafts should not include any active hyperlinks – please ensure there are none.

7. SUBMITTING AN ARTICLE

- 7.1 Articles that cannot be submitted in electronic form will not normally be accepted.
- 7.2 Email is used for most *GSJ* communications so article files are best submitted this way (please notify the editor if your system has any size limits for email attachments).
- 7.3 N.B. for internet security reasons, any attachments received without prior agreement may be deleted unopened.
- 7.4 Alternatively, drafts may be sent on a CD or DVD which should bear the author's name, address, and precise details of software used.
- 7.5 If you receive no acknowledgement within 2 weeks of sending a first draft, it has probably not arrived, so enquiries should be made.
- 7.6 The article text, captions and any figures should be submitted as separate files.
- 7.7 Authors whose articles are accepted will be asked to provide a personal profile and an abstract, both of which will be printed in the journal. Each should use fewer than 200 words.
- 7.8 The abstract will be sent to *RILM*, whose website should be consulted for guidance on style and content. www.rilm.org/submissions/index.html → see 'guidelines for writing abstracts'

8. ILLUSTRATIONS - CAPTIONS - COLOUR

- 8.1 Authors should discuss any proposed illustrations with the editor at an early stage.
- 8.2 The incorporation of illustrations is encouraged, but they should be used only when they are necessary, not just because they are available. Colour should be used only when essential.
- 8.3 All non-text matter including illustrations, graphs, diagrams, photographs etc is to be called a **Figure**; the only exception is tables, which are called **Tables**.
- 8.4 All Figures, both colour and monochrome, should be numbered in a single sequence in the order they appear in the text.
- 8.5 All sources of illustrations must be stated, and a copy of the permission to reproduce the material must be sent with the illustration. **N.B. permissions may or may not include use on the www.**
 - 8.5.1 The author is responsible for arranging permissions and for the payment of any copyright/reproduction fees.
- 8.6 Even if permission has been granted, Figures should not be reproduced directly from other publications as the quality will be inadequate.
- 8.7 All Figures should be sent separately from the text in a file or files which should be listed at the end of the text or in a separate file.
- 8.8 All Figures, including diagrams, tables, graphs, charts and photographs, should be submitted with filenames that include their Figure number and some element of description.
- 8.9 The position where each Figure would be most usefully placed should be marked clearly within the text (for example: Figure 3. *Broken mouthpiece...* near here).

- 8.10 A full caption must be supplied for each Figure.
8.10.1 Captions should include any reproduction authorisation, and indicate the source, content and relevance of the Figure.
- 8.11 Images may be sent in an electronic format (see below) or as camera-ready copy, or as photographic prints, negatives or transparencies.
- 8.12 For all image files, resolution should be as high as possible, preferably at least 300dpi.
- 8.13 The file formats TIFF, PSD, PDF or JPG are acceptable.
- 8.14 For colour files, 600dpi CMYK tiff is best; grayscale is used for all monochrome images.
- 8.15 Graphs or tables created in Excel must be sent as Excel files, *not embedded* in a Word document. Please do not use any effects such as 'drop shadow' or colour (including for backgrounds).
- 8.16 Other Figures such as photographs must be sent as individual files. They may additionally be sent in a Word document for the purpose of indicating layout.
- 8.17 Diagrams presented as files generated by AutoCad are often problematic and are best avoided; they are best sent as hard copy, which will be scanned.
- 8.18 A section of the journal is devoted to high quality colour illustrations, but tables and graphs within the main text must not use colour or have any coloured or shaded areas. Any Figures that are to be placed within the text and include colour or shaded areas may be returned to the author for revision.
- 8.19 All colours (including grey) other than black should be eliminated from all text, captions, footnotes, lists, tables, graphs, diagrams and web addresses before submitting the draft.
- 8.20 If requested, photographs and original illustrations will be returned to authors.

9. COPYRIGHT AND OFFPRINTS

- 9.1 The copyright of any article in the form published in the *GSJ* lies jointly with the Society and the author. The major objective of the Galpin Society is the publication of the *Galpin Society Journal*; this is the Society's largest expense. It is vital for the continued existence of the Society that it receives any income generated by the articles published in the *GSJ*. Authors should not allow their article to be published in this form elsewhere, including on the world wide web, except with the express permission of the Society. Allowing such publication could be detrimental to the financial health of the Society and in the long term to its existence.
- 9.2 The first-named authors of full articles will receive a copy of the Journal and eight offprints. In cases where authors are not members of the Galpin Society an administration cost will be charged for these; this will be the same as the cost of a one year subscription to the Galpin Society. Extra offprints may be available if requested from the editor at an early stage (well before the journal goes to press); the author will be required to meet these costs.
- 9.3 Authors will also receive their article and any colour illustrations in electronic format (pdf).
9.3.1 These are good quality, and can be presented in lieu of paper offprints, but **authors must require recipients not to distribute them any further.**
9.3.2 Authors may also request publication-quality source files; these are provided for the sole purpose of enabling authors to make extra offprints. The files themselves **must not be distributed to anyone else.**
- 9.4 Contributors of *Notes & Queries* will receive just a pdf.
- 9.5 No article may be reproduced on any website without the prior permission of the editor. Authors who are required by the terms of a contract of employment or by the terms of research funding for the work to make their article 'open access', are allowed to deposit the final published version of their article in their institutional repository. This is on the understanding that full acknowledgement is made to the Galpin Society and the Journal, including year of publication and the volume number in which the article appears. The web address of the Galpin Society home page should also be given. Any preliminary version should be taken down at the time an article is published.

10. BOOK REVIEWS

- 10.1 THE REVIEWS EDITORS (see inside front cover for contact details) are always pleased to receive books which are about musical instruments or have sections devoted to them.
- 10.2 They are also pleased to accept offers to review books, though an offer to review a specific work will not necessarily be accepted.
- 10.3 Reviews should not normally be longer than 1,000 words, though a longer review may be accepted by agreement with the Reviews Editor.
- 10.4 Reviews that are intended for publication in 2019 should be received by the Reviews Editors (London or New York) by **1 September 2018**.
- 10.5 Reviewers will receive their review as a pdf in the form it is printed in the journal.
- 10.6 Reviewers are allowed to retain the copy of the book that they have reviewed.
- 10.7 A reviewer who has not provided their review by the deadline agreed with the Reviews Editor may be asked to return the book so that it may be reviewed by another person.

