
Guidelines for Contributors

Context is a refereed, peer-reviewed journal. All submissions of publishable quality will be subject to a formal process of double-blind review by at least two suitable, qualified persons as determined by the Editorial Committee. The name of the author and the names of any readers will remain confidential until publication, at which time, if requested, readers may allow their names to be made known to the author.

- Preference will be given to articles of between 4000 and 6000 words (excluding footnotes), although both shorter and longer articles will be considered. Reviews will normally be between 1000 and 2000 words in length, while research reports and composer/performer interviews will, of necessity, be of varying lengths.
- All material should be submitted in hard copy, double-spaced with margins of at least 2 cm (send to: Context, Melbourne Conservatorium of Music, Faculty of the VCA and Music, University of Melbourne 3010), AND in electronic form, preferably emailed as a Microsoft Word or rtf file (email to: music-context@unimelb.edu.au).
- Contributions will be acknowledged and authors notified when readers' reports have been received. This process may take several months. Authors will then be asked to make any revisions required and return an electronic copy, along with a sixty-word biography for inclusion in the journal, and an abstract of about 100 words for inclusion in RILM and other indexing services.
- Manuscripts accepted for publication are subject to stylistic editing.
- Postgraduate and undergraduate students are encouraged to submit items for publication, but only with the approval of their supervisor or lecturer.
- References should be set out according to the footnote system contained in the *MLA Handbook for Writers of Research Papers* (6th edition). Subsequent references to the same source should include the author's last name and short title only;
- Single quotation marks should be used in all cases, except in the instance of a 'quotation "within" a quotation'.
- Names of months should be spelled out in full in running text, but should be in the form 25 Dec. 1974 (June and July in full) in references.
- Pitch notation should follow the Helmholtz system (with middle C as c').
- Musical examples, illustrations, tables and diagrams, formatted to fit a maximum area of 205mm x 130mm, are to be set out with proper captions in the text, and sources carefully indicated. Graphics must be sent as separate files, not simply embedded in the text file. Musical examples and scores of compositions should be computer typeset. Graphics should be provided as high-resolution (at least 300 dpi) scanned files, preferably in tiff, jpg or eps format.
- It is the author's responsibility to obtain any necessary copyright permission and to provide the Editorial Committee with the original copy of such permission.
- Articles should not be submitted to other journals while they are under consideration for *Context*, nor once they have been accepted for publication in *Context*, without obtaining the permission of the Editorial Committee.
- An article republished in whole or in part (including in altered form) in other sources should contain an acknowledgement that it, or sections of it, appeared originally in *Context*.

Additional guidelines for submission of Compositions

Context welcomes submission of short, original compositions, accompanied by a brief textual discussion (exegesis) of the work. The total length should not, in general, exceed ten pages, dividing roughly equally between the work and the text (about 4000 to 5000) words.

- Scores must be able to fit appropriately and legibly onto B5 pages. Solos, duets or miniatures for small chamber ensembles are therefore most appropriate.
- Electronic works or those requiring unusual resources (such as installation pieces) are not encouraged.
- Composers must provide a written discussion of the work, but texts entirely of an autobiographical nature (in which the composer describes the state of his/her life at the time of composition) are discouraged. Suitable submissions might:
 - address the aesthetic position implicit in or the aesthetic issues raised by their work;
 - address the technical means used to construct the piece (and perhaps how this relates to broader issues of music theory or the historical evolution of compositional technique in Western music); and/or
 - provide a listener-orientated analysis of the piece, dealing with the relationships between the various components of the work as they are likely to be perceived by the ear.
- The final print area area (excluding header) is 205mm x 130mm. Scores may, however, be prepared to fit a standard A4 page with approximately 2.5cm margins. The graphic will then be resized slightly by *Context* to fit to the printable area of the final layout.
- An individual stave should end up about 4mm (maximum 5mm) in height to ensure legibility.
- Do not include page numbers or running heads, but do include the title, dedication, composer's name, etc., on the top of the first page, as usual.
- Clearly name each file (use suffixes such as p1, p2, etc., if composition extends to multiple pages, to ensure correct and complete order).
- The original typeset files should also be also sent, in case correction or resizing is required. The preferred format is Finale, but Sibelius files can also be used.



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