Editorial requirements

I. The process of preparing the works for publication:

1. The Editorial Staff of KMM UJ edits the texts in terms of language and layout, checking the spelling of names and terms, identifying logical errors, adjusting footnotes and bibliography to the requirements of a given style manual, and, if necessary, discussing the content. Our editing guidelines follow *New Hart's Rules: The Oxford Style Guide* (2014), also comprised, along with *New Oxford Dictionary for Writers and Editors*, in *New Oxford Style Manual*, whose most recent, 3rd edition, was published in 2016. The commonly recognised language norms are taken into consideration, the base of which are PWN Oxford Dictionaries as well as publications of Oxford University Press and Cambridge University Press. When publishing texts in English, KMM UJ follows the rules of British spelling and punctuation, as well as British vocabulary (with the exception of quotations from English-language sources, where the original forms must be preserved throughout).

2. The Editorial Staff of KMM UJ uses the Microsoft Office 'review' tool; for this reason, the .doc or .docx formats are preferable.

3. Every issue of the journal is co-edited by the following team: the Editor-in-Chief, who coordinates the publishing process, the editor of Polish texts, the editor and translator of English texts, KMM UJ editors, and a person responsible for adjusting the layout.

II. Basic information:

1. All additional graphic elements (photos, graphs, music notation, etc.) should be sent in as attachments. If they are to be inserted in a particular place of the text, it should be noted in the main text (Ex. 1: / Illus. 1: / Table 1: etc.), e.g.:
Ex. 1: Mikołaj z Radomia, *Patrem omnipotentem III*, mm. 38–41.
Table 1: The scheme of harmony in twelve-bar blues form.

2. Authors and editors should not use tab keys or the combinations Shift+Enter as well as Ctrl+Shift+Space to start new paragraphs. No empty paragraphs should be left.

3. In the main text, em dashes are used without spaces before and after them. For page numbers, date range, etc. en dashes are used. In surnames and words consisting of two elements, hyphens are used.

4. Use the following fonts: Times New Roman 14 for the paper title, Times New Roman 12 for author's name and degree, keywords, the main text and bibliography; Times New Roman 10 for the abstract, footnotes, captions under illustrations, bibliography (references and sources).

III. Editing rules:

1. In bibliographical entries, follow *New Hart's Rules: The Oxford Style Guide*, chapter 18:

- we use commas to separate the authors, titles, place and date of publication,
- place and date of publication are given in parentheses,
- we put the authors in alphabetical order, starting with surname,
- we do not include the number of pages, except for articles from periodicals and dailies,
- we put a full stop after every each item in the bibliography (also in the footnotes),
- we **do not** translate the titles of Polish-language publications (and other publications in non-international languages) into English in brackets; only the original titles are given. However, when the title is quoted for the first time as part of the main text, it should be translated in square brackets.
- **Books:** Author's surname, initial letter(s) of the given name(s), *Title: Subtitle*, [optional; edition, translator] (place and year of publication).
- **Used abbreviations:** ed. for editor, eds for editors, edn for edition, no. for number, nos for numbers, tr. for translator, repr. for reprint, et al. for other authors. Do not use vol. / vols; only give the volume number, followed by a colon.

Banes, S., *Terpsychora w tenisówkach. Taniec post-modern* (1st edn, PWM: Kraków, 2013).
Niecks, F., *Fryderyk Chopin jako człowiek i muzyk*, tr. into Polish by A. Buchner (NIFC: Warszawa, 2011).
Dąbrowska, M., *Noce i dnie*, 4 vols (Warszawa: Fundacja Akademia Humanistyczna, Instytut Badań Literackich PAN, 2013).
Chomiński, J., and Wilkowska-Chomińska, K., *Formy muzyczne*, II: *Wielkie formy instrumentalne* (Kraków: Polskie Wydawnictwo Muzyczne, 1987).

- **Dictionaries, encyclopedias etc.:** Editor(s)' name, ed(s), *Title*, place and year of publication.

Gruber, G., ed., *Schönberg, Interpretationen seiner Werke* (Laaber: Wien, 2002).
Hulse, B., and Nesbitt, N., eds., *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music* (Ashgate: Burlington, 2010).

- **Articles from books:** Author of the article, 'Title of the article', in [editor's name], ed(s), *Title of the work* (place and year of publication).

Hasty C., 'The Image of Thought and Ideas of Music', in B. Hulse, N. Nesbitt, eds, *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music* (Ashgate: Burlington, 2010).
Gill, R., Introduction in *The Complete Works of Christopher Marlowe*, 1 (Oxford University Press: Oxford, 1987; repr. 2001).

- **Articles from periodicals:** Author of the article, 'Title of the article', *Title of the periodical*, series, number (year), page numbers.

Lachendro L., 'Orkiestry w KL Auschwitz', *Zeszyty Oświęcimskie*, 27 (2012).
Drucker, P., 'Really Reinventing Government', *Atlantic Monthly*, 275/2 (1995), 49–61.

- **Articles from newspapers:** Author of the article, 'Title of the article', *Title of the Daily* (daily date).

Rothstein E., '"Klinghoffer" Sinks into Minimal Sea', *The New York Times* (7 Sept. 1991).

Entries in encyclopaedias, dictionaries, lexicons, etc.: As articles from books.

- **Interviews:** Name of the interviewer, 'Title', interview conducted by [Name], further information about the publication.

Corigliano J., 'The Gospel according to John Corigliano', interview conducted by F.J. Oteri, https://nmbx.newmusicusa.org/the-gospel-according-to-john-at-home-with-john-corigliano-john-corigliano/, accessed 20 March 2017.

- **Online publications:** Author, **'**Title', link, accessed [day as number + abbreviated month name + year]

Otlewska M., 'Symbolika muzyczna w "Ordo Virtutum" św. Hildegardy z Bingen', https://www.liturgia.pl/Symbolika-muzyczna-w-Ordo-Virtutum-sw-Hildegardy-z-Bingen-audio/, accessed 16 Aug. 2016.

- **Theses and dissertations:** Author, **'**Title', [degree symbol] thesis / dissertation, institution, place, year.

Möser, A., 'Johann Baptist Schiedermayers Tanzkompositionen, ihre Zuordnung im mg. Ablauf', MA thesis (Universität Wien: Wien, 1993).

Note that the degree name should be given as the closest equivalent of Polish degrees, so BMus/MMus/DMA for degrees awarded by music academies to musicians / music teachers, BA/MA/PhD for university degrees in humanities, BSc/MSc/PhD for sciences, etc. The Polish postdoctoral qualification ('habilitation') requires submitting a postdoctoral dissertation.

2. In footnotes:

- First reference to a given publication:

R. J. Faith, *The English Peasantry and the Growth of Lordship* (1997), 48.
P. Drucker, 'Really Reinventing Government', *Atlantic Monthly*, 275/2 (1995), 49–61.

- Later citations (omit initials, use abbreviated title and no other data):

Faith, English Peasantry, 49-50.
Druckner, 'Really Reinventing…', 56.

The **Latin abbreviations and words:** *cf.*, *op. cit.*, *loc. cit.*, *ibid.*, *idem*, *eadem*, etc., are now **best avoided** in favour of an author and **short-title system**, as described in chapter 17 of *New Hart's Rules: The Oxford Style Guide* (see examples above). As for *idem*, *eadem*, *eaedem* and *eidem*, an author's gender is not always known, and editors cannot always be relied upon to apply the correct forms. Avoid these forms and repeat the author's name instead in a new citation.

The word *passim* may be placed after a span of pages, or a less specific location, to indicate that relevant passages are scattered throughout the overall location. This usage is of limited use to the reader and should be applied sparingly.

3. Quotations:

- quotations of up to 160 characters should be placed in single quotation marks ('…'); this also applies to quoted poetry or song texts,
- if the quotation is longer, it should be given in a new paragraph indented on both left and right, without quotation marks, font size 10.

- a quotation within a quotation should be marked using double quotation marks inside:
- '……………. "……"…………,'
- Use quotation marks and roman (not italic) type for titles of short poems, short stories, and songs (see Chapter 8):
  'Raindrops Keep Falling on my Head'
  'The Murders in the Rue Morgue'
- Use quotation marks for titles of chapters in books, articles in periodicals, and the like:
  Mr Brock read a paper entitled 'Description in Poetry'.
- Quotation marks may be used to enclose an unfamiliar or newly coined word or phrase, or one to be used in a technical sense:
  'hermeneutics' is the usual term for such interpretation,
  the birth or 'calving' of an iceberg
- When quoting a whole sentence, put the punctuation inside the quotation marks:
  She said, 'I love you. Won't you tell me your name.'
- When quoting only a short phrase or clause within a longer sentence, put the punctuation outside the quotation marks:
  This phenomenon has been described by Nowak as 'the logic of British punctuation'.
- When quoting someone's statement, follow this format:
  'British punctuation,' Nowak says, 'follows its own internal logic. Still, is this logic understandable to foreigners?' he asks.

4. Names:

- we use the commonly recognised English versions of names and surnames, whenever available (e.g. Plato, Nicolaus Copernicus, André Tchaikowsky, Arnold Schoenberg, George Frideric Handel); in other cases, we use the original names and surnames, including diacritics,
- Russian, Ukrainian and Bulgarian names and surnames are transliterated into English using either the British Standard 2979:1958 or the Library of Congress system (ALA-LC) romanisation standards,
- when there are the two initials before surnames, we do not leave a space between them, e.g. W.A. Mozart,
- in the main text we use the full names instead of the initials, e.g. Joseph Haydn (not J. Haydn).

5. The titles of musical works:

- the title of the composition, its number and main key are written in italics,
- we do not use italics for catalogue and opus numbers,
- the additional elements of the title are given in single quotation marks, starting with a capital letter,
- we start the title of the composition with the capital letter.
- We use hyphens in names of keys and notes such as B-flat, C-sharp, etc.; in the main text, the note of B-flat is referred to as B♭, C-sharp as C♯, etc.
- Use the Scientific Pitch Notation (SPN), not Helmholtz or other systems, for names of notes and octaves. E.g. not e' but E4, not b but B3.

Examples:

J.B. Schiedermayr, *Graduale pastorale in A major*, Op. 73.

W.A. Mozart, *'Coronation' Mass No. 15 in C major*, K. 317.

6. Abbreviations:

- we commonly use such abbreviations as e.g., i.e., etc.

7. Numerals:

- in the main text we write the numerals using full words, except for very large numbers, quoted text, statistics, and titles.
- for time intervals, we use the en dash.

7. Dates:

- we use the number without suffix for day, and the word for the month, e.g. 7 September 2018. In footnotes, long month names are abbrieviated; 7 Sept. 2018.

8. Others:

- when omitting a fragment of cited text, use the symbol […] without italics,
- in lists, use numbers (1., 2., etc.) or bullet points (•),
- foreign words are written in italics,
- slang, atypical, characteristic, purposely incorrect words should be given using single quotation marks.

Submitting a text for publication or accepting a commission for its translation / proofreading is tantamount to accepting the above-listed editing rules, which are obligatory for authors, translators, and editors.

In all cases not specified above, the principles described in ***New Hart's Rules: The Oxford Style Guide*** (2014) shall apply.