

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, searching for logical errors, adjusting annotations and bibliography according to the given conventions, and, if necessary, discussing the content. The commonly recognised language norms are taken into consideration, the base of which are PWN Oxford Dictionaries as well as publications of Cambridge University Press and Oxford University Press. KMM UJ recognises British spelling and terminology as basic when publishing texts in English.
2. The Editorial Staff of KMM UJ uses the “review” tool of the Microsoft Office, so the .doc or .docx formats of the texts are preferable.
3. Every issue of the journal is edited by the Editor-in-Chief, who coordinates the publishing process, the editor of Polish texts, the editor and translator of English texts, the editors of KMM UJ and a person responsible for adjusting the layout.

II. Basic information

1. All additional graphic elements (photos, graphs, notes) should be sent as the attachments. If they are to be placed in the 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*, bb. 38–41.

Table 1: The scheme of harmony of twelve-bar form of blues.

2. The authors should not use tabulators for the beginning of the paragraphs and the combination Shift+Enter as well as Ctrl+Shift+Space. No empty paragraphs should be left.
3. In the course of the main text em dashes are used without spaces before nor after them. When providing page range, date range, etc. en dashes are used. In surnames and words consisting of two elements hyphens are used.

III. The rules of editing the texts

1. In bibliography:

- we use comas to separate the authors, titles, place of publishing,

- we put the works in the alphabetical order,
- we do not include the number of pages,
- we put the full stop after every position of bibliography (also in the annotations).
- **Books:** Author's surname and initial letter of the name, *Title: Subtitle*, Place and year of publishing.
Used abbreviations: Vol. for volume, (ed.) for editor, (eds.) for editors, No. for number, Nos. for numbers, et al. for other authors.

Banes S., *Terpsychora w tenisówkach. Taniec post-modern*, Kraków 2013.

Niecks F., *Fryderyk Chopin jako człowiek i muzyk*, trans. into Polish by A. Buchner, Warszawa 2011.

Dąbrowska M., *Noce i dni*, Vol. 1–4, Warszawa 1972.

Chomiński J., Wilkowska-Chomińska K., *Formy muzyczne*, Vol. 2, *Wielkie formy instrumentalne*, Warszawa 1987.

- **Dictionaries, encyclopedias etc.:** *Title*, the initial letter of name and surname of the editor/editors (ed.)/(eds.), Place and year of publishing.

Schönberg, *Interpretationen seiner Werke*, G. Gruber (ed.), Wien 2002.

Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music, B. Hulse, N. Nesbitt (eds.), Burlington 2010.

- **Articles from the books:** Author of the article, *Title of the article*, [in:] *Title of the work*, the editor (ed.), Place and year of publishing.

Hasty C., *The Image of Thought and Ideas of Music*, [in:] *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*, B. Hulse, N. Nesbitt (eds.), Burlington 2010.

- **Articles from the journal—yearbooks etc.:** Author, *Title*, “Title of the Journal”, number (year).

Lachendro L., *Orkiestry w KL Auschwitz*, “Zeszyty Oświęcimskie” 27 (2012).

- **Articles from the journal—quarterlies etc.:** Author, *Title*, “Title of the Journal” year, number.

Musielak H., *W poszukiwaniu materiałów do biografii Mikołaja z Radomia*, “Muzyka” 1972, No. 1.

- **Article from the newspaper:** Author, *Title*, “Title of the Newspaper”, daily date.

Rothstein E., „*Klinghoffer*” *Sinks into Minimal Sea*, “The New York Times” 7.09.1991.

- **Interview:** 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, [online] <https://nmbx.newmusicusa.org/the-gospel-according-to-john-at-home-with-john-corigliano-john-corigliano/> [accessed: 20.03.2017].

- **Online publication:** Author, *Title*, [online] link [accessed DD.MM.YYYY].

Otlewska M., *Symbolika muzyczna w „Ordo Virtutum” św. Hildegardy z Bingen*, [online] <https://www.liturgia.pl/Symbolika-muzyczna-w-Ordo-Virtutum-sw-Hildegardy-z-Bingen-audio/> [accessed: 16.08.2016].

- **Theses:** Author, *Title*, BA thesis/MA thesis/PhD thesis, Institution, Place and year.

Möser A., *Johann Baptist Schiedermayers Tanzkompositionen, ihre Zuordnung im mg. Ablauf*, MA thesis, Universität Wien, Wien 1993.

2. Annotations:

- Author (initial letter of name and surname), *Title*, Place and year, p./pp.

¹ A. Schmidt, *Historia jazzu*, Vol. 1, *Rodowód*, Warszawa 1989, pp. 156–157.

² H. Weisethaue, *Is There such a Thing as the Blue Note?*, “Popular Music” 2001, No. 1, p. 99.

- **The used Latin abbreviations and words:** *vide*, *op. cit.*, *ibid.*, *idem*, *edaem*, etc., always in italics:

³ B. Schäffer, *Szymon Laks*, [in:] *idem*, *Almanach polskich kompozytorów współczesnych oraz rzut oka na ich twórczość*, Kraków 1956.

⁴ *Idem*, *Klasycy dodekafonii*, Kraków 1964.

⁵ *Ibid.*, p. 75.

⁶ Wróblewska-Straus H., *Listy Jane Wilhelminy Stirling do Ludwiki Jędrzejowiczowej*, “Rocznik Chopinowski” 1980, No. 12.

⁷ *Eadem*, „Za miesiąc z Paryża więcej Wam napiszę”. *Nowe pamiątki chopinowskie w zbiorach TiFC*, “Ruch Muzyczny” 1978, No. 25.

⁸ *Eadem*, *Listy Jane Wilhelminy Stirling...*, *op. cit.*, p. 20.

- When citing the quotation from another publication, we use “as cited in.”:

⁹ W. Tappolet, *Arthur Honegger*, Zürich 1954; as cited in: Z. Kościów, *Artur Honegger*, Wołomin 2007, p. 23.

3. Quotations:

- quotations up to 160 signs should be put in the English quotation marks (“[...]”), what applies also to the quotations of the lyrics,
- if the quotation is longer, it should be changed into quotation in the column (new paragraph), without quotation marks, font size 10, leading 1.5,
- quotation within quotation should be marked using the French quotation marks («[...]»),
- in the case of the quotation in the separate column, the annotation is put after the last full stop.

4. Names:

- we use the commonly recognised English version of the surname, if they exist (e.g. Schoenberg, Handel); if not, we use the original names and surnames, including diacritics,
- when there are the two names before the surnames, we do not put space before them, e.g. W.A. Mozart,
- in the main text we use the full name instead of the first letter, e.g. Joseph Haydn (not J. Haydn).

5. The titles of musical works:

- the title of the composition, its number and main key is written used the italics,
- we do not use italics in the case of catalogue number or opus number,
- the additional elements of the title are written in the quotation marks beginning with the capital letter
- we start the title of the composition with the capital letter.

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 use such abbreviations as e.g., i.e., etc.

7. Numerals:

- in the main text we write the numerals using words, except the huge numbers, quotations, and the titles,

- when writing the time interval, we use the en dash.

8. Dates:

- we use the number with suffix -st, -nd or -th for day and the word for the month, e.g. 7th September 2018.

9. Others:

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

Sending the text for publishing means that the author confirms the abovementioned conditions.