

pan ^{the} *flute* magazine

The Journal of the British Flute Society

Notes for contributors

These notes are intended as a flexible guide to help contributors prepare articles for publication in the magazine and to show how articles will be edited. It is our policy to show to the author every proposed change to a submitted article before publication whenever this is possible.

If you have something interesting to say but have little experience in writing, please do not hesitate to ask for help.

1. Submitting text

- Please supply copy in a form that can be read by Word for Windows, either as a .doc file or else in Rich Text Format (.rtf). An alternative word processor is Open Office, a fully-featured suite of programs compatible with Microsoft Office. This is available free of charge from www.openoffice.org. Open Office exists in versions for Windows, Mac and Linux.
- Use a serif font such as Garamond or Times Roman, not a sans-serif font such as Arial. Use one font only.
- Use one size of type throughout, including the headings.
- Set the format to 'align left'. Do not justify.
- Turn off page numbering.
- Turn off automatic hyphenation.
- Turn off automatic formatting.
- Set line spacing to 'single'.
- Indent new paragraphs by one tab stop. Do not put a blank line between paragraphs.
- Use **one space only** after the end of a sentence and after commas, colons and semicolons.
- If you prepare your material on a typewriter, use single spaces and indented paragraphs. Use a clean ribbon, as your typescript will be scanned using an optical character

recognition program. The same rule applies as for computer-produced material: **one space only** at the end of a sentence and after a comma, colon or semicolon. Please number your typewritten pages in pencil on the back of each sheet.

2. Spelling

Use British English spellings. American and other spellings will be changed, with some exceptions such as computer *program* (but concert *programme*).

Word endings *-ise* or *-isation* are preferred to *-ize* or *-ization*.

Quotations should be made with the original spelling.

Foreign words should be rendered as in the original language and put in *italics* unless the word is considered to have entered the English language: *gendarme*, but *cliché*.

Place names should be rendered in the current English form: Rome, not Roma; Lisbon, not Lisboa. Use common sense when a place name has changed; do not, for example, say someone was born in Leningrad but died in St. Petersburg.

You can avoid controversy by using 'flute player' in place of 'flautist' or 'flutist'.

3. Punctuation

- Use **one space only** at the end of a sentence or after a comma, question mark, colon or semicolon. You may have been taught to type more than one space if you learned on a typewriter. Only one space is needed with the proportional spacing used on a computer. **One space only, please.**
- Lists: do not place a comma before the 'and': one, two, three and four; not one, two, three, and four. The same applies to a list using 'or'.
- For short quotations, use single, not double quotation marks: 'Rhubarb,' not "Rhubarb". For long quotations, indent the entire quotation and do not use quotation marks.
- Hyphens: hyphenate compound words such as 'long-standing'. Note the difference between 'a nineteenth-century flute' and 'a flute of the nineteenth century'. Write 'a twelve-year-old student', but 'the student was twelve years old'.
- Possessives: use *'s* in all cases, whether or not the final letter is an s: London's orchestras; Brahms's symphonies.
- Avoid the use of dashes. Never use a slash except in a web address.
- Avoid exclamation marks.
- Avoid contractions: not 'don't', 'can't' or 'won't', but 'do not', 'cannot' or 'will not'.

4. Accidentals and octaves

Write out accidentals in words such as F sharp, B flat or C natural. Most symbols for accidentals will not survive the conversion from a word processor to the typesetting program. The words will be replaced with the correct symbols.

Refer to notes in the flute's first octave as C¹ to B¹; in the second octave as C² to B²; and the third octave as C³ to B³.

5. Numbers

Use words up to ninety-nine and figures over 100. Use common sense when writing a range: write 95 to 110, not ninety-five to 110. Use words, not figures, at the beginning of a sentence. Use first, second and third, not 1st, 2nd and 3rd: Beethoven's fifth symphony, not Beethoven's 5th symphony.

6. References

Although this is not a scholarly journal it is important that the reader should be able to follow your references. You may include the references in the text. If you prefer to have notes, use endnotes, not footnotes.

Use *italics* when referring to a complete book or musical work: Mozart's *Don Giovanni* or *Tone Development Through Extended Techniques* by Robert Dick. Use single quotation marks when referring to an essay or a journal article and *italics* for the title of the journal itself: Philip Bate: 'The Alex Murray Flute'. *Galpin Society Journal* XXVI (1973), 47–54.

7. Abbreviations

In general, avoid abbreviations. Use 'page' or 'volume', not 'p.' or 'vol.' It is best not to use i.e., e.g. and etc. Acronyms, such as BBC or UN, should be used without full stops. Titles such as Mr., Mrs. or Dr. should be written with a full stop. Initials in a name should be followed by full stops: W.N. James. There should be no space between the initials, but one space between the last initial and the surname.

8. Capital letters

Use a capital letter for a title attached to a name, such as 'President Lincoln', but not when the title is used by itself, such as 'the president'.

9. Dates

Use the form 26 March 2006. Do not use 26th March. Do not put a comma between the month and the year.

When referring to a decade, use the form 1990s, without an apostrophe.

When referring to a century, do not use numbers; use nineteenth century, not 19th century.

10. Tables, charts and musical examples

Please send these as separate files. Do not embed them into a word processor document. Make a note in the text where the object should be. Musical examples should be sent in a standard image file format, not as native notation files as produced by, for example, Sibelius.

11. Images

Images should be sent separately, not embedded into a word processor document. Most current file formats are acceptable. The most common format is JPG (also known as JPEG), but TIFF is preferable. Images should be 300 dpi, with a print size large enough for the purpose. Please consult the editor for further directions.

If you do not have digital images, it is better to send a negative or a transparency rather than a machine-produced print.

12. Reviews

For printed materials, use this form:

Author or editor (first name, last name): Title: subtitle, opus number (if applicable).

Place, publisher, year. Reference number or ISBN. Price. Contact details if necessary.

If the work is a collection, list the parts after the general title in this form:

Author 1: Title 1; Author 2: Title 2; Author 3: Title 3.

For recorded works such as CDs, use this form:

Title (if there is one). Artist (first name, last name). Composer 1: Title 1; Composer 2: Title 2; Composer 3: Title 3. Publisher. Reference number. Price. Contact details if necessary.

Please remember: one space only at the end of a sentence and after a comma, colon or semicolon.

13. Copyright

Get permission to quote copyright material. Useful information on copyright can be found on the British Library web site:

<http://www.bl.uk/services/information/copyrightfaq.html>

14. Plagiarism

Work must be the author's own or must be credited. Plagiarism cannot be tolerated.

15. Courtesy

We welcome opinions and will accept strong opinions if they are expressed with courtesy. Abuse and personal attacks will not be tolerated. Cultural, racial or gender stereotyping are not allowed. Quarrels should be settled elsewhere.

16. Commercial matters and declaration of interest

We consider it one of the strengths of our magazine that we will review books, music, recordings and products. We welcome contributions from authors, artists, composers and makers on the condition that they do not use the magazine as a vehicle for blatant publicity.

We expect authors to say if they are describing an item in which they have an interest. Please play fair.

17. When in doubt

...please ask.

Robert Bigio, Editor
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