

## Notes on contributors

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**Victoria Hardwick** is a lecturer in German Studies at the University of Adelaide. She has just successfully completed her PhD thesis, entitled *A legacy of hope: critical songs of the German Democratic Republic 1960–1989*.

**Elizabeth Mackinlay** was a doctoral student in Ethnomusicology at the University of Adelaide, South Australia. Her research with Yanyuwa women at Borroloola in the Northern Territory has centred on gender relations as applied to Aboriginal song performance, the relationship between genres and gender roles, and the growing status of Yanyuwa women as keepers of culture and performers of song. She is currently Associate Lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland.

**Ros McMillan** is Co-ordinator of Music Education at the University of Melbourne, where she lectures in improvisation and teaching methods in classroom and instrumental music. Her research interest is the teaching of improvisation and composition at all levels of education.

**Kerry Murphy** is a senior lecturer in the Faculty of Music, University of Melbourne. Author of numerous writings on nineteenth-century French music criticism, she has recently been engaged in a major project preparing critical editions of historic Australian operas.

**Hartmut Möller** is Assistant Professor in music history at the University of Rostock, Germany. His research interests lie in Medieval music, the theoretical problems of music history writing, contemporary music, and multimedia and music as an aesthetic experience.

**Janice Stockigt** completed a M.Mus. on the music of Telemann at the University of Melbourne in 1980, and a Ph.D. on the music of Jan Dismas Zelenka in 1996, also at the University of Melbourne. She is currently an ARC Fellow in the Faculty of Music, University of Melbourne.

**Kerry Vann** is a Ph.D. candidate at the University of Queensland. Her current research is on the genesis of Wagner's *Lohengrin*. Her M.Mus. was a sketch study of Wagner's *Siegfried*.

## Guidelines for contributors

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Submissions are encouraged in the form of articles on historical musicology, ethnomusicology and music theory and analysis, interviews with composers, reviews, letters and abstracts of recently passed PhD theses.

- 1.1 Preference will be given to articles of about 4000 words in length. Reviews should be between 1000 and 2000 words in length.
- 1.2 All material should be submitted in hard copy, double-spaced with margins of at least two centimetres, by the published deadline. If accepted, contributions must then be provided on an Apple Macintosh floppy disc saved as an RTF file. Contributors will also be asked to submit an abstract of no more than 100 words.
- 1.3 Manuscripts are accepted for publication subject to stylistic editing.
- 1.4 Postgraduate and undergraduate students should only submit contributions for publication after such contributions have been approved by their supervisor or lecturer.
- 1.5 All contributors should submit a two-line biography for inclusion in the journal.
- 1.6 *Context* is a fully refereed journal and all articles will be subject to a referral process by two persons deemed suitable by the Editorial Committee. Both positions of author and reader will remain entirely confidential.
- 1.7 The editors' decision is final and no correspondence will be entered into.
- 2.1 References should be set out according to the footnote system contained in the *MLA Handbook for Writers of Research Papers* (fourth edition), with the following exceptions:
  - Page numbers should be indicated with 'p.'
  - 2.1.1 All subsequent references to a source should include author's last name and short title.
  - 2.1.2 Single quotation marks should be used in all cases, except in the instance of a quotation within a quotation; for example, 'Moreover, it is a sympathy "tempered with distaste".'
  - 2.1.3 All dates should be expressed in the following format: 25 July 1974.In titles, use a capital letter only for the first word and proper nouns.
- 2.2 Pitch notation should follow the Helmholtz system (with middle C as c').
- 2.3 Musical examples, tables and diagrams are to be set out with proper captions and with locations and sources of examples carefully indicated. They should be computer typeset or neatly handwritten and presented in portrait format on A4 size paper with a margin of two centimetres on all sides.
- 3.1 It is the author's responsibility to obtain any necessary copyright permissions, and to provide the editorial committee with the original copy of such permissions.
- 3.2 Articles should not be submitted to other journals while they are under consideration by the *Context* Editorial Committee, nor once they have been accepted for publication in *Context*.
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