

## Notes on contributors

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**David Boyle** has studied with Larry Sitsky, David Worrall and Barry Conyngham. He is presently writing a thesis on the analysis of music for performers and electronics, and is currently working at the National Film and Sound Archive.

**Dr Naomi Cumming** currently holds a QE II Fellowship at the Faculty of Music, The University of Melbourne. Her research area is the epistemology of 20th – century music theories.

**Chris Dench** is a Canberra based composer. Recent projects include *Beyond Status Geometry* for Synergy, and *propriocepts*, for four voices and orchestra.

**David Forrest** is a Lecturer in Arts Education at the Royal Melbourne Institute of Technology. His Doctoral research is on the educational theory of the Russian composer and teacher Dmitri Kabalevsky. He is editor of both the national *Update* of the Australian Society for Music Education and the *Victorian Journal of Music Education*.

**Monique Geitenbeek** is a Ph. D candidate, Department of Music, Monash University. Her research area is Australian women composers born before 1930.

**Chris Mann** is a compositional linguist.

**Suzanne Robinson** has recently completed an ARC post-doctoral fellowship at Monash University, examining operas by Britten and Stravinsky, and is currently a lecturer in music at The University of Melbourne.

**Patrica Shaw** recently graduated Master of Music from The University of Melbourne, and has been lecturing at the Canberra School of Music while preparing, with Peter Campbell and Robyn Holmes, *Larry Sitsky: a Bio-Bibliography* (Greenwood Press, forthcoming).

## Guidelines for contributors

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1. i Postgraduate and undergraduate students should only submit contributions for publication after such contributions have been examined and approved by their supervisor or lecturer. Manuscripts are accepted for publication subject to stylistic editing. The editors' decision is final and no correspondence will be entered into.
- ii 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.
- iii Articles should preferably be between 2000 and 3000 words in length and should be submitted on disc (readable on Apple computers) or in typescript (double-spaced with margins of at least two centimetres) by the published deadline. If accepted, contributors who have not already done so will be required to submit their articles on disc.
- iv Compositions should be presented in portrait format on A4 size paper with a margin of two centimetres on all sides. They should be computer typeset or neatly hand written. The maximum number of pages for compositions is four.
- v Contributors of articles, compositions or reviews should submit a two-line biography for inclusion in the journal.
2. References should be set out according to the footnote system contained in the *MLA Handbook for Writers of Research Papers* (third edition). Footnote numbers should appear in the text immediately following the material which is borrowed or cited, not after the author's name (if it is mentioned).
3. 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" '.
4. The abbreviations used for editions, libraries and journals are those employed in *The New Grove Dictionary of Music and Musicians*.
5. Pitch notation should follow the Helmholtz system (with middle C as 'c').
6. All dates should be expressed in the following format: 25 July 1974.
7. Musical examples, tables and diagrams are to be set out with proper captions and with locations and sources of examples carefully indicated.
8. Glossy positive photographs (preferably black-and-white) should be supplied for all half-tone plates.