

# *The Flutist Quarterly* Writer's Guidelines

## **General Notes:**

Anyone interested in writing for *The Flutist Quarterly* is encouraged to query the editor (at [awelsbacher@nfaonline.org](mailto:awelsbacher@nfaonline.org) or 312-332-6682) with article ideas before preparing full articles. In addition to saving the writer time and effort should the article not be appropriate for the magazine (reasons might include factors out of the writer's control such as the recent acceptance of a similar piece), this also allows the editors to suggest guidelines for narrowing, broadening, or otherwise shifting the focus of the proposed piece for a better fit to the magazine's needs. However, full articles may also be submitted for consideration. (If querying, please also submit a writing sample.)

**Please note that posted editorial deadlines do not apply to unsolicited feature articles.** They apply to departments and to assigned feature articles. Submissions related to time-sensitive matters, such as a major anniversary year or upcoming event, should be made well in advance of the deadline date.

## **Submission and Review Process for Unsolicited Articles:**

1. Unsolicited submissions should be sent to the address noted above. Once the submission is received, it is disseminated among the editorial advisory committee and a determination is made regarding whether or not to invite the author to submit a full piece on speculation. This can take some time depending on individual schedules and the time of year, but every effort is made to respond to the author within one month. Authors who do not hear back within this time are encouraged to contact the editor with follow-up queries; also, authors who do not receive acknowledgement of receipt within one week of submission should follow up to ensure that the submission did not get lost in the mail.
2. The editor will respond with either an invitation to submit on spec or regrets that the article is not right for *The Flutist Quarterly*. If a submission is encouraged, the author might receive additional feedback regarding revisions desired. The author might also be informed at this point that the article originally submitted will proceed to the next step.
3. Once submitted, the article is sent to a peer reviewer for more thorough review. (Selected articles, such as personal profiles of individuals or those fitting specific department guidelines, will not receive peer review.)
4. The peer reviewer will return the article with comments, queries, and suggested revisions according to his or her availability; again, this can take some time, although all effort is made to adhere to a reasonable timeline.
5. The editor will return the article to the author with peer reviewer comments. (The editor will provide further details at this stage depending on the nature of the article and peer review.) At this stage, the author will have the opportunity to respond to queries and edits and usually is asked to return the manuscript with comments and author queries answered within one week's time.

## Formatting and Other Technical Matters:

### 1. Submitting text

As noted above, queries are the best first step in submitting unsolicited articles, but if and when a full article is invited, or if the writer chooses to submit a full manuscript initially, a few guidelines will assist in the process. Generally our length needs are in the range of 1,800-2,500 words, but this can vary depending on the nature of the article. We prefer manuscripts to be in a standard typeface such as Times Roman, single spaced (double spaces between paragraphs, no tabs or indents for new paragraphs), and as stripped of formatting as possible other than use of italics, etc. as needed. We use endnotes, not footnotes. The format of other ephemera such as tables can be addressed if or when an article is accepted for publication; for the purposes of consideration, they can be placed within the manuscript or submitted as separate files. The article and related files may be submitted initially in PDF, but these files will need to be in Word at subsequent stages, as noted below.

As a general rule, *The Flutist Quarterly* uses Chicago Manual of Style, but exceptions and adaptations from other sources are noted in *The Flutist Quarterly* style manual. Efforts made by the author of an article—solicited or unsolicited—to conform to our style are appreciated, but it is expected that adjustments will be made in the editing process, so absolute style adherence is not a mandate or a final determination of an article's acceptance or rejection. However, a few general formatting guidelines are included here, and adherence to them (particularly our word count range) is appreciated.

- Please supply copy in a format that can be read by Word, either as a .doc file or in Rich Text Format (.rtf). 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.”
- Place a blank line between paragraphs to indicate new paragraphs.
- Nothing is unique except snowflakes and fingerprints. The word “unique” may not be qualified. (It is not possible to have a “very unique” composition.) Avoid using the word, as it will be deleted or altered to “distinct” in editing.

### 2. Punctuation

- Use *one space only* at the end of a sentence or after a comma, question mark, colon, or semicolon.
- Place a comma before the “and” or “or” in lists: “one, two, three, and four”; not “one, two, three and four.”
- Avoid exclamation marks.

### 3. Accidentals and octaves

- Write out accidentals in words: F sharp, B flat, C natural.
- Refer to notes in the flute's first octave as C<sup>1</sup> to B<sup>1</sup>; in the second octave as C<sup>2</sup> to B<sup>2</sup>; and the third octave as C<sup>3</sup> to B<sup>3</sup>.

#### 4. Numbers

- Use words up to nine and figures for 10 and above.
- 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.

#### 5. References

- Although this is not a scholarly journal, it is important that the reader should be able to follow 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 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.

#### 6. Abbreviations, acronyms, capital letters

- Avoid them. Use "page" or "volume," not "p." or "vol." Avoid use of "etc."
- When referring to an organization, spell it out unless the reference occurs frequently, in which case use acronyms on subsequent references. Do not include the acronyms in parentheses after the first reference. "The National Flute Association began in the 1970s. In its third year, the NFA added several competitions to its annual convention." (Not "The National Flute Association (NFA) began in the 1970s. In its third year, the NFA added several competitions to its annual convention.")
- 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.
- 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."

#### 7. Dates

- March 15, 1955.
- The 1990s (no apostrophe before the "s").
- 19th century, not nineteenth century.

#### 8. Tables, charts, musical examples

- On initial submission, these may be embedded into the Word document, but upon acceptance, they will need to be sent as separate files, with their insertion point noted in the document.
- Musical examples should be sent in a standard image file format, not as native notation files as produced by, for example, Sibelius.

#### 9. Images

- When submitting unsolicited articles, the writer need not be overly concerned with technical spec needs for images, but the editors appreciate author's input on image ideas or resources.
- Upon acceptance, the editor will appreciate any and all assistance the author can provide with procuring images, or, if that isn't possible, with suggested resources or ideas.
- Images should be sent separately, not embedded into the Word document.
- PDF files are preferred, but jpeg or tiff files are acceptable as well. Images should be 300 dpi. (Most images taken from websites are 72 dpi and are not suitable for print media.)
- Individual guidance on art will be provided during the editing process of accepted articles.

## 10. “Reviews” Department Writers

Currently *The Flutist Quarterly* has a corps of reviewers who have both expertise in selected areas and writing skills. We are always happy to consider additions to our corps. If you are interested in joining the reviews group, please contact the editor privately. Final decisions are at the editor’s discretion.

- Please submit one review per Word document.
- Include the item’s title, name of flutist, and copyright year and publisher.
- In the body of the text, or following the above information, include any names of non-flutist artists or collaborators including other musicians and editors/arrangers.

Flutey Tunes

George Burns, Gracie Burns, piano

©2005 Otherworld Publications

(percussion, Rodney Dangerfield; accordion, Dean Martin)

## 11. Copyright and plagiarism

- Obtain permission to quote copyright material.
- Work must not have been previously published elsewhere, and any subsequent publication should include a credit citing its original publication in the National Flute Association’s member magazine, *The Flutist Quarterly*, and including citation of the issue’s volume and number. (Some simultaneous-publication exceptions will be made on a case-by-case basis but are generally discouraged.)
- Work must be the author’s own or must be credited.

Contact Anne Welsbacher with questions at 661-313-8274 or [awelsbacher@nfaonline.org](mailto:awelsbacher@nfaonline.org).

*Many thanks to Robert Bigio, former editor of the British Flute Society’s member magazine, for allowing adaptation of his writer guidelines in parts of the above guidelines.*

## Endnotes, footnotes, bibliographies

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From *Chicago Manual of Style*, 16th edition, 2010

### Notes and Bibliography: Basic Format, with Examples and Variations

14.14 **Notes and bibliography—an overview.** In the system favored by many writers in the humanities, bibliographic citations are provided in notes, preferably supplemented by a bibliography. The notes, whether footnotes or endnotes [FQ uses endnotes] are usually numbered and correspond to superscripted note reference numbers in the text (but see 14.48); in electronic works, notes and note numbers are usually hyperlinked. If the bibliography includes all works cited in the notes, the notes need not duplicate the source information in full because readers can consult the bibliography for publication details and other information. In works with no bibliography or only a selected list, full details must be given in a note at first mention of any work cited; subsequent citations need only include a short form

#### Full citation in a note:

1. Newton N. Minow and Craig L. LaMay, *Inside the Presidential Debates: Their Improbable Past and Promising Future* (Chicago: University of Chicago Press, 2008), 24–25.

#### Shortened citation in a note:

8. Minow and LaMay, 138. [*Note: This is NFA style, which deviates from CMOs in this case.* If article has notes and bibliography, and each author has only one work cited in the bibliography, the citation in the notes should only be the author's last name and the page number, e.g., Minow, 192. For two authors, use "Minow and LaMay" as above. For multiple authors, Minow et al., 192.]

#### Entry in a bibliography:

Minow, Newton N., and Craig L. LaMay. *Inside the Presidential Debates: Their Improbable Past and Promising Future*. Chicago: University of Chicago Press, 2008.

Note citations are styled much like running text, with authors' names in normal order and the elements separated by commas or parentheses. In bibliographies, where entries are listed alphabetically, the name of the first author is inverted, and the main elements are separated by periods. [FQ most often uses only endnotes, not a bibliography as well. When only endnotes are used, follow "Entry in a bibliography" style.]

**Book that is part of a series:** Powell, Ardal. *The Flute*. The Yale Musical Instrument Series. New Haven: Yale University Press, 2002.

**Editions:** Eagle, David. *A Social History of Flute Playing*, 2<sup>nd</sup> ed., etc. (this is style for note with no biblio).

**Journals:** Auerbach, Emily. "The Musicians of Charles Dickens." *The Sphinx* 24 (October 2014): 235–244. Or: *The Sphinx* 24, no. 3: 235–244.

**On-line citations:** Do not use "accessed [date]" (CMoS, p. 646). Ex: Burford, Freda and Anne Daye. "Contredanse." In *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com>

**Chapters:** Frank, Henry. "A space in time," in *Illuminations*. Boonsboro, MD: Half Halt Press, 2012.

**Dissertations:** Kane, Lynn Marie. *The influence of the flute in jarocho music*. PhD diss, University of Oregon, 2006.

**E-mail communication:** Rarely cited in a bibliography. Mention in text, as in “In an email communication to the author from Jane White on October 24, 2016, ...”

**Videos (YouTube):** APA style is:

Author [screen name]. Year, month, day posted. Title of video [video file]. Retrieved from youtube.  
<http://www.xxyyzz>.

From “onlinelearningtips:”

1. “Jeffrey Brenzel: The Essential Value of a Classic Education,” YouTube video, 56:42, a special lecture on December 11, 2012, posted by “Big Think,” January 15, 2013,  
<http://www.youtube.com/watch?v=cVLpdzhcU0g>.

There is plenty to dissect, but the key thing to recognize is that we included all of the components above including when it was posted and when we watched it. Here is a breakdown of each component.

1. “[Video Title],” [YouTube Video], [Length in HH:MM:SS], [Description of video and date], [posted by “username”], [Date watched], [URL].

It is never appropriate to have more than one note reference at a single location (e.g., “... to change.<sup>5,6</sup> “  
These references should be combined.

Multiple authors: list all authors, not “Smith, Mary, et al.”