

Sound Stage Screen (SSS) Guidelines

Editorial Policy

Sound Stage Screen (SSS) is a biannual peer-reviewed journal devoted to historical and theoretical research into the relations between sound, performance, and media. SSS will address a wide range of phenomena, practices, and objects pertaining to sound and music in light of the interconnections between performing traditions and media archaeologies: from opera to musical multimedia, and from cinema to interactive audio-visual platforms.

We welcome contributions in research areas such as auditory cultures, listening practices, historicization of sound; theory and history of recording, media inscription, and studio practices; theory and history of sonic installations, and sound and video art; concert production and the dramaturgy of musical performance; adaptations and remediations of music theater, to name but a few.

Submissions should be between 7,000 and 10,000 words (including footnotes), although innovative formats, longer articles, and shorter communications are welcome. Authors guarantee that the work submitted has not been previously published in any form, nor is it under consideration elsewhere.

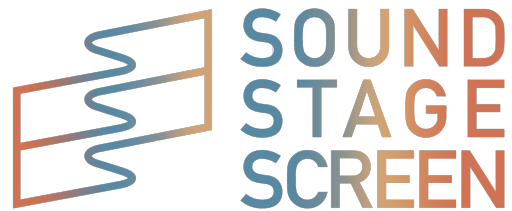
The main manuscript should be submitted as a Word file (.doc or .docx) or OpenOffice (.odt), double-spaced, 1-inch margins. To enable anonymous peer review, the manuscript should include no identifying information. The author's name (or authors' names) should not appear anywhere on the manuscript. Do not include personal notes (acknowledgements, thanks, references to conferences, etc.). These may be added later if the article is accepted.

Authors are required to provide an abstract of ca. 250 words and 5 keywords.

All tables and captions have to be uploaded as separate files (either .doc/.docx or .pdf), and all figures and music examples separately as JPGs or TIFFs. Please indicate clearly in the text the exact position of tables, examples, and figures. Examples and figures can be submitted initially at low quality resolution. If an article is accepted for publication, high-res files will be requested.

For reviews of books, DVDs, online multimedia and live events, SSS favors the "review-essay" format, which ideally should be no longer than 4000 words. Books and other materials to be considered for review should be sent to the address listed in the "Contacts" section below.

The editors of SSS welcome submissions any time of the year. Peer-reviewers have eight weeks to complete their evaluations, after which a decision is made. SSS is committed to publishing accepted articles within one year from submission.



Citation Style Guidelines

SSS adopts the [Notes and Bibliography](#) style of the latest version of the *Chicago Manual of Style*. Authors are asked to compile the Bibliography as a list of works cited to appear at the end of the article.

When citing a journal article or book chapter, the footnote should not include the full page range, as this will be reported in the full citation included in the Bibliography. For multiple references of the same item in different footnotes, the full citation is given the first time only, while the short-form citation consisting of the Author's last name, *Title*, and specific page number is used for all the other notes. There is no need for *Idem*, *Ibid.*, *op. cit.*, etc. Items cited multiple times over subsequent footnotes can omit the *Title* in the short-form citation (note that a citation of the same item in a later footnote will require the short-form version including the *Title*).

Here is a brief list of citation examples based on the *Chicago Manual of Style*:

Books

Footnote:

Mitchell Cohen, *The Politics of Opera: A History from Monteverdi to Mozart* (Princeton: Princeton University Press, 2017), 124–127.

Bibliography:

Cohen, Mitchell. *The Politics of Opera: A History from Monteverdi to Mozart*. Princeton: Princeton University Press, 2017.

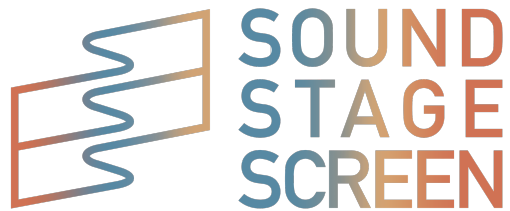
Essays in edited volumes

Footnote:

Marina S. Brownlee, "Postmodernism and the Baroque in María de Zayas," in *Cultural Authority in Golden Age Spain*, ed. Marina S. Brownlee and Hans Ulrich Gumbrecht (Baltimore: Johns Hopkins University Press, 1995), 107–130.

Bibliography:

Brownlee, Marina S. "Postmodernism and the Baroque in María de Zayas." In *Cultural Authority in Golden Age Spain*, edited by Marina S. Brownlee and Hans Ulrich Gumbrecht, 107–130. Baltimore: Johns Hopkins University Press, 1995.



If authors need to cite the entire collection, please use the following model:

Footnote:

Marina S. Brownlee, Hans Ulrich Gumbrecht, eds., *Cultural Authority in Golden Age Spain* (Baltimore: Johns Hopkins University Press, 1995).

Bibliography:

Brownlee, Marina S., and Hans Ulrich Gumbrecht, eds. *Cultural Authority in Golden Age Spain*. Baltimore: Johns Hopkins University Press, 1995.

Journal article

Footnote:

Wendy Heller, "Tacitus Incognito: Opera as History in *L'incoronazione di Poppea*," *Journal of the American Musicological Society* 52, No. 1 (1999): 39–96.

Bibliography:

Heller, Wendy. "Tacitus Incognito: Opera as History in *L'incoronazione di Poppea*." *Journal of the American Musicological Society* 52, No. 1 (1999): 39–96.

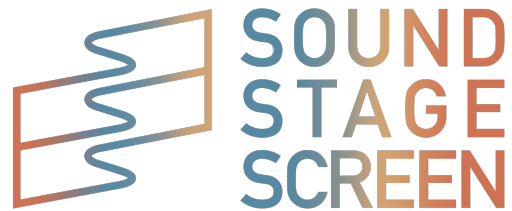
Electronic Resources and Websites

Jeffrey Marlow, "Is This the Opera of the Future?" *Wired Magazine*, October 22, 2013, <https://www.wired.com/2013/10/is-this-the-opera-of-the-future>.

"Privacy Policy," Privacy & Terms, Google, last modified April 17, 2017, <https://www.google.com/policies/privacy/>.

Curtis Price, "Pasticcio," *Grove Music Online*, published online 2001, <http://www.oxfordmusiconline.com/>.

For a source that does not list a date of publication or revision, include an access date. Please delete the hyperlink in the footnote by using the appropriate command on the software of your choice. For online reference works which require a subscription, please provide the URL of the homepage.



Spelling and formatting

Names and language

Persons should be given their full name only the first time they are mentioned in the main text. SSS believes in the use of non-sexist language. Here you can find the Society for Music Theory's guidelines: <https://www.wmich.edu/mus-theo/nsl.html>.

Quotations and translations

Please use double inverted commas [“”] for quotations of no more than three lines in the main text. Longer quotations (four lines or more) should be indented and in smaller font size, without inverted commas. Periods and commas precede closing quotation marks, while colons and semicolons have to be put after the quotation marks. Quotations within quotations should have single inverted commas [‘’].

Use three spaced dots ... to indicate a cut within a complete sentence. Use the dots in square brackets if the cut is between different paragraphs of the original source.

When quoting foreign-language sources, the English translation must be given in the main text; there is no need to provide the original in the footnote, unless it is relevant for what is being discussed in the main text.

Single foreign words in the main text and footnotes should be italicized: e.g., *Nachträglichkeit*. If the meaning of the word is not immediate, the translation should follow the foreign word in parentheses: e.g., *Nachträglichkeit* (Afterwardsness). Foreign personal titles, buildings, monuments, institutions, and the like should not be italicized.

Page ranges, numbers, and dashes

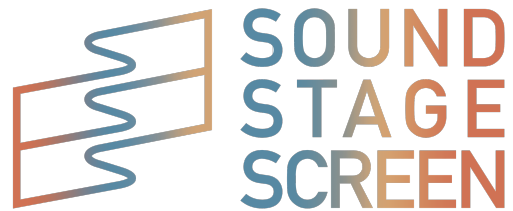
Use en-dashes (–) to separate page and date ranges, which are given in full (e.g., 327–328; 1928–1929). Whole numbers from zero through one hundred should be spelled out. Decades, when not spelled out, should have no apostrophe [1950s].

Punctuation

Items in a series should be separated with the so-called Oxford comma (e.g., “Italy, Germany, and France”). In general, the use of commas should be kept to a minimum.

Music vocabulary

Musical works should be written in the form: Piano Sonata in C major, op. 2, no. 3. Pitches are always in capital letters. To indicate a specific octave, please use the Scientific pitch notation (middle C = C4).



Images and Music Examples

After a manuscript is accepted for publication, authors will be asked to provide high-quality illustrations and musical examples.

Figures should be high-resolution digital files (TIFF or JPG, minimum 300 dpi).

It is the author's responsibility to secure all necessary permissions for such material before the publication process begins. Check with all the specific institutions for copyright clearance.

Contacts

For all inquiries, please send correspondence to sss.journal@unimi.it.

Books and other materials to be considered for review should be sent to:

Sound Stage Screen
Università degli Studi di Milano
Dipartimento di Beni Culturali e Ambientali
Via Noto, 6
20141 Milano (MI)
ITALY

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