

*Journal of the
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CONTRIBUTORS

Laurence Libin is the Frederick P. Rose Curator of Musical Instruments at The Metropolitan Museum of Art. His book reviews and articles on musical instruments have appeared in many important international publications, including the *Journal of the American Musicological Society*, *Early Music*, and this JOURNAL. With his wife, Kathryn Shanks Libin, he is currently studying the economics of music in Moravian communities of eighteenth-century Pennsylvania. A former Vice-President of AMIS, he is currently a member of its Board of Governors.

Frederick R. Selch is a musical historian, specializing in the study of early American performance practice, musical instrument makers, and composers. He maintains a museum collection, The Center for the Study of American Musical History in New York, which houses more than 600 antique American musical instruments, books, and manuscripts. He is currently at work on a dictionary of early American bowed stringed instrument makers, *The Ingenious Mechanics*. A founding member of AMIS, Mr. Selch served as its President from 1977–83. For over seven years he was Publisher and Editor of *Ovation* magazine.

Stephen Pinel is a graduate student in musicology at New York University. He holds both undergraduate and graduate degrees from Westminster Choir College in Princeton, New Jersey. Mr. Pinel is Music Director of Saint Cecilia's Roman Catholic Church, Iselin, New Jersey; a frequent organ recitalist and recording artist; and Archivist of the Organ Historical Society. His articles have appeared in many of the world's major musical instrument journals, including the *The Organ* and *The Organists' Review* in England and *Das Musikinstrument* in Germany.

JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

GUIDELINES FOR CONTRIBUTORS: A SUMMARY

The AMIS JOURNAL welcomes articles representing original research on topics of interest to scholars, collectors, curators, and performers. These subjects concern the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. Contributions must consist of new material or original interpretations. Articles may be submitted in languages other than English, but it is the author's responsibility to provide an English translation if the article is accepted for publication.

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1. For all footnote and bibliographical citations, follow the examples presented as Style A in chapters 16 and 17 of *The Chicago Manual of Style*, 13th ed. (Chicago and London: University of Chicago Press, 1982).
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3. **Double-space everything:** notes, bibliography, lists of captions, text, block quotations.
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5. Quotations in foreign languages should be translated in the text; if the original language for a block quotation is to be included, place it below the translation.
6. Place footnotes and a bibliography of primary and secondary sources on separate pages at the end of the article.
7. Indicate the places where examples or figures will appear in the text. Tables should be set up with the headings and format that the JOURNAL uses.
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9. Tables and musical examples are numbered separately. Place each one on a separate page, with the title at the top. The captions should be listed on a separate page.

Book Reviews. The JOURNAL reviews only books that have musical instruments themselves as the principal subject. Suggestions for books for review or of possible new reviewers are always welcome. Reviews are normally solicited by the book review editor. Those interested in reviewing for the JOURNAL are invited to write to the Book Review Editor: Dr. Kenton T. Meyer, Library, Curtis Institute of Music, 1726 Locust Street, Philadelphia PA 19103.

A more detailed list of the JOURNAL's "Guidelines for Contributors" may be obtained from the Editor: Dr. Martha Novak Clinkscale, Department of Music, University of California, Riverside CA 92521-0325.

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as scholar, curator, and administrator;

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in rescuing the important harpsichords at the
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of the Antwerp harpsichord tradition, published in a series of
volumes by the Ruckers Genootschap; and

IN ACKNOWLEDGEMENT of her devotion and administrative skill
at the Museum Vleeshuis, where she cared for 500 instruments,
produced a catalog, and wrote many other articles, while
meeting her many other responsibilities as Curator of the
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The American Musical Instrument Society

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Activities of the organization include the following.

- ❖ **Annual Conclaves** offer concerts, lectures, demonstrations, and exhibits of instruments and music.
- ❖ **Publications** consist of a semiannual *Newsletter* and the *Early Keyboard Journal*. Published jointly by SEHKS and the Midwestern Historical Keyboard Society, the Journal includes scholarly papers, book reviews, a catalogue of antique keyboard instruments in the Southeast, and an early keyboard bibliography.
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Music Cataloging Decisions, As Issued by the Music Section, Special Materials Cataloging Division, Library of Congress in the MUSIC CATALOGING BULLETIN through December 1991, indexed and edited by Betsy Gamble, 1992. ISBN 0-914954-39-3; \$24.00.

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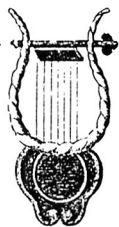
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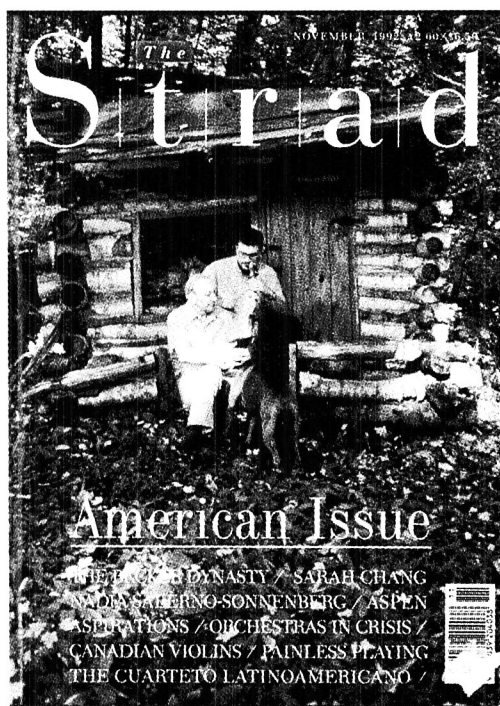
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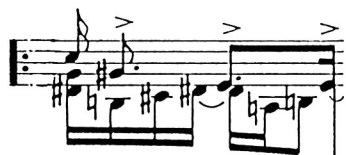
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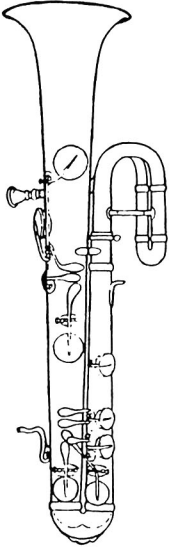
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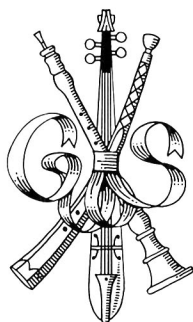
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The Journal, published annually, contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an Index (1-25) are available.

A **Research Grant** is offered to assist in study, in anticipation of an article suitable for inclusion in the Journal.

A **Bulletin** is issued three times a year, publicising future activities, reporting on recent ones, placing notices from members attending conferences, etc., and containing requests for information. A separate free advertisement leaflet is available for members.

Catalogues of the 1968 Edinburgh and the 40th Anniversary 'Made for Music' Exhibitions are obtainable from the Secretary.

Visits are organised to instrument collections, many not normally accessible in the U.K., Europe and beyond. The curators of important collections in universities, museums and conservatoires worldwide often allow visiting groups of members the privilege of seeing workshops, stores and conservation departments in addition to the collections. From time to time members are invited to visit the homes of private collectors.

The Annual General Meeting is held in the U.K. in the Summer.

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