

Rivista di Analisi e Teoria Musicale

AUTHOR GUIDELINES

Layout

This will be dealt with by the publisher. Authors should therefore submit their text:

- with figures and examples in separate files (one file for each figure or example);
- with captions in another separate file;
- without appending notes to the figures or to the captions (any comments should go in the caption);
- do not hyphenate words at the end of the line;
- body of text: 12 pt font, line spacing 1.5, first line indentation 0.5;
- footnote: 10pt font, spacing 1, with no indentation.

Italics, titles, names of notes

- a) Titles of books or articles should always be in italics;
- b) foreign words (including expressions like *passim* and *ibid.*) should be written in italics;
- c) the names of musical notes should always be in capital letters (e.g. C, E);
- d) the title of a composition should be written as in the following examples (with the musical genre and key not in italics):

Haydn's *The Creation*

Beethoven's "Pathetic" Sonata

Beethoven's Ninth Symphony, Chopin's Study op. 25 n.1

The opening Allegro of Symphony n. 38

The Sonata in B flat major op. 13

The Waldstein Sonate;

- e) accidentals should be given in abbreviated form where possible, using # for a sharp and b for a flat (except when the flat symbol is available). For example: F#, Eb (without a space between the name of the note and the accidental);
- f) to indicate the octave of a note, the number must be placed as subscript (f_2); middle c is indicated as c_3 ;
- g) italics or bold should not be used to emphasize particular words;
- h) italics should be used for dynamic markings: e.g. the opening *pianissimo* of the piece... Also abbreviated dynamics should be written in italics (not bold): *p*, *ppp*, *ff*, *sf*, etc;
- i) the names of institutions should be left in round print and without inverted commas, even if they are foreign (the Benedetto Marcello Conservatory, or the Internationales Musikinstitut of Darmstadt);
- l) the verbal incipits of vocal music should be written in italics: the aria *Amami Alfredo*, the cantata *Jesu meine Freude*, the *Hosanna* of the XY Mass.

Abbreviations

The terms Table, Example, Figure, bar/measure, should always be abbreviated (Tab., Ex., Fig.) when immediately followed by their relative number.

Hyphens

The hyphen (-) serves to unite the elements of a composite word and numerical intervals (e.g. 1960-61; pp. 151-152). The dash (–) serves to distinguish the items of a list in the left-hand margin and to isolate an interpolated clause within a sentence.

Captions for Examples, Tables and Figures

Captions should always be given beneath every example, table or figure. The standard formula is as follows:

Ex. 1. F. Chopin, *Berceuse*, bb. 12-15.

Tab. 1. Dodecaphonic series and their inversions.

Fig. 1. Schenkerian Graph.

The term Example should be used for a passage in musical notation, Figure for a scheme in graphic form, Table for an ordered set of numbers or data.

Captions should be written in bold. The character should be the same as that of the text.

If you have files of the illustrations, please note that:

- in the case of grey tone or coloured images, their native format should be TIF at 300 dpi;
- in the case of line drawings, they should be at 600/1200 dpi;
- in the case of images saved in EPS or PDF format, the relative texts or symbols should be correctly codified;
- the dimensions must be compatible with the publication;
- we do not accept files in JPG format.

Use of capital initial letters and numbers

a) The names of musical groups and musical institutions should be treated as proper nouns (even if the names are foreign):

The Beatles and the Rolling Stones

The concert by the Roma Sinfonietta

The Accademia Nazionale di Santa Cecilia;

b) in the main text (not in the bibliography!) numbers lower than 10 should be written in words, unless they are part of a list (b. 2, Tab. 4). Numbers from 10 upwards should use arabic numerals;

c) page numbers should always be written in full: 120-129; 131-142; 199-201.

Inverted commas, quotation marks and footnotes

The following rules should be respected:

- a) double inverted commas (“ ”) can be used to emphasize individual words or phrases to give them a particular nuance: “so to speak”;
- b) quotation marks (« ») should be used for textual quotations (pieces taken from elsewhere), but also for chapters and paragraphs of a book;
- c) quotation marks (« ») should also be used for the titles of journals.

Long quotations (not less than four lines of text) should be written in small print (font size: 11pt) and with an indentation on the left (1 cm.), without quotation marks. Bibliographical references after quotations should also be written in small print. Quotation marks should not be used in this case. A line should be left blank before and after the quotation.

Quotation marks should always be used for shorter quotations within the text.

Footnote numbers should preferably be written at the end of a sentence and in any case after the punctuation that indicates the end of the sentence.

Spelling

British spelling and terminology should be used throughout (e.g. bar, crotchet, metre, perfect cadence); please use -ise, -isation, rather than -ize, -ization.

Bibliographical references within a text

Any sources mentioned within the text should be given in square brackets and in the following order: surname of author(s) or editor(s), year of publication and page number, the latter separated by a comma. For example: [Cone 1982, 235].

- a) The formula "et sequentia" should be abbreviated to "et seq.", preceded by a space, without a comma;
- b) groups of consecutive page numbers should be separated by a hyphen [Cone 1982, 129-130], individual pages should be separated by a comma [Cone 1982, 120, 181]; if various works by the same author are quoted they should be separated by a semicolon [Cone 1982; 1993];
- c) if there are two or more authors they should be separated by hyphens without spaces, whereas if an author has two surnames they should be written one after the other without a hyphen:
[Eggebrecht-Dahlhaus 1986, 27]
[Robbins Landon 1991, 27];
- d) several publications by the same author in the same year should be distinguished by the letters "a, b, .." after the year, without a space (as in the final bibliography):
[Dahlhaus 1971a; 1971b];
- e) if a quoted work has already been referred to, and is not followed by quotations from different authors, use *ibid.*
- f) in the case of an indirect quotation where the information is drawn from another text, use the formula cit. in: for example [Jørgensen 1995, 318, cit. in Hallam 1997, 12].

Final Bibliography

Complete bibliographical references should be given in full only at the end of the article in a special section named REFERENCES (in small capitals).

They should be written in the following form:

a) author: surname in full and initial of first name, both in small capitals and with no comma; multiple authors should be separated by a dash (–);

b) year of publication (in round brackets followed by a comma):

FRANCI R. (1986),

c) if the book has no author but an editor (or several editors) the abbreviation “ed.” followed by a comma should be given before the year of publication (also in the case of several editors):

AZZARONI L. (ed. 1991),

d) the title of a book should be in italics; the title should be followed (separated with a comma) by the name of the publisher and the place of publication; a full-stop should be added at the end:

PASTICCI S. (2012), *Sinfonia di Salmi. L'esperienza del sacro in Stravinsky*, LIM, Lucca.

e) particular cases:

- If the publication consists of more than one volume, the number(s) of the volume should be given in roman numerals preceded by vol. or vols. (in round print) and preceded by a comma:

Enciclopedia della Musica, vol. III, Einaudi, Torino.

- If a specific volume has its own title this can be added in brackets in italics:

Enciclopedia della Musica, vol. III (*Le musiche del mondo*), Einaudi, Torino.

- If the author wishes to specify how many volumes there are in a given work, this can be added in brackets at the end:

Enciclopedia della Musica, Einaudi, Torino (5 vols.).

- The name of an American city should be followed by the abbreviation of the state if this is necessary to avoid any possible ambiguity. For example: Cambridge MA.

f) the title of an article published in a journal should also be written in italics;

the title should be followed by the name of the journal in which the article was published (in round print and in quotation marks «»), and then the following information (separated by a comma): year and issue number in arabic numerals separated by a forward slash /; pages of the entire article.

CONE E.T. (1982), *Schubert's Promissory Note: An Exercise in Musical Hermeneutics*, «19th Century Music», 5/3, pp. 233-241.

If the journal is not numbered by year or issue but only by a progressive numbering, only this should be given.

g) if the article appears in a miscellaneous volume details should be given of the author, year and title of the article in the usual fashion, followed by “in” and then the name of the editor(s) of the volume (first name initial + surname, both in round print, followed by “ed.” in round brackets). This should be followed by the title of the volume and all other necessary details for a book. Finally the pages should be specified; remember that any pages with roman numerals should be written in small capitals. For example:

LOCKWOOD L. (1988), *I primi schizzi della Sinfonia Eroica*, in G. Pestelli (ed.), *Beethoven*, Il Mulino, Bologna, pp. 163-184.

SCHENKER H. (1926), *Haydn: Die Schöpfung. Die Vorstellung des Chaos*, in *Das*

Meisterwerk in der Musik, vol. II, Drei Masken, München, pp. 161-170.

If several articles contained in a miscellaneous volume all refer to the volume in which they are contained, the volume should be quoted in the same way as the bibliographical references used in the main text. Its title should nevertheless be present in the alphabetical succession of the titles:

RINGER A. L. (1988), *Beethoven e la scuola pianistica londinese*, in Pestelli 1988, pp. 321-342.

LOCKWOOD L. (1988), *I primi schizzi della Sinfonia Eroica*, in Pestelli 1988, pp. 163-184.

PESTELLI G. (ed. 1988), *Beethoven*, Il Mulino, Bologna.

h) the name of the same author quoted several times should be rewritten each time. Do not use formulas such as ID. or initial hyphens.

i) original editions and first editions, should be indicated at the end, followed by the necessary bibliographical references. For example:

ROSEN C. (1980), *Sonata Forms*, Norton, New York; It. trans. *Le forme-sonata*, Feltrinelli, Milano 1986.

ROSEN C. (1986), *Le forme-sonata*, Feltrinelli, Milano; orig. ed. *Sonata Forms*, Norton, New York 1980.

[...]; Eng. trans. by W. Drabkin in H. Schenker, *The Masterwork in Music. A Yearbook*, vol. II, Cambridge University Press, Cambridge 1996.

j) Discography, Sitography

Details of recordings and sites should be placed in separate sections after the Bibliography.

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