

Essays must be submitted as Word files (.doc or .docx) or saved in a compatible format; images, examples and tables must be submitted in a separate file (section 1). Authors are required to adhere to the editorial guidelines on citations and musical terminology (sections 2 and 3), as well as on bibliographical references (section 4). The editorial board reserves the right to edit articles to bring them into line with the Journal's style.

Formatting should be kept to a minimum:

- Font Times New Roman: 12 main body; 11 block quotation; 10 footnotes
- Line spacing: single
- Automatic and sequential numbering of footnotes
- Italics and small caps
- Block quotations
- Hyperlink

1. MUSICAL EXAMPLES, IMAGES AND TABLES

Musical examples, images and tables must not be included in the text, but saved as separate files and numbered: the text of the article should only contain the relevant references (Example 1, Figure 2, Table 3). Musical examples must be saved in TIFF format with a resolution of 72 DPI, whilst images must be in JPG format. Tables may be submitted in a separate Word file accompanied by a PDF version or a JPG file, so that the editorial team can verify the original formatting. Captions for examples, images and tables must be submitted as a list in a single Word file and include full details of the source and author.

For the publication or reproduction of any material from other sources, where necessary, authors must obtain the necessary authorisation.

2. QUOTATIONS, FOREIGN WORDS, EMPHASIS

Quotations of fewer than three lines may be included directly in the text, enclosed in single quotation marks: «»; quotations of more than three lines must be set off from the main text, without quotation marks and in a smaller font size (Times New Roman 11). In all cases, omissions within a quotation are indicated by three dots enclosed in square brackets ([...]); avoid indicating omissions at the beginning and end of the quotation. Quotations within quotations follow the hierarchy: « “ ‘ ’ ” ».

Foreign and Latin words must be written in italics if they have not entered the vocabulary of the language in which the essay is written (for example, in Italian: computer, but *revind*; omissis, but *ubi*). To highlight a phrase or if a term is used in a particular sense, it is enclosed in double quotation marks “”.

3. NOTATION AND MUSICAL TERMINOLOGY

The names of musical notes must be written in lower-case italics (*re*, *fa*#, etc.): this also applies if the term forms part of a key signature (*do* minore, *sib* maggiore, etc.). In the case of alphabetic notation, upper-case block letters are used (D, F, G minor, C major, A flat major, F sharp minor, etc.).

Movements are written in block capitals (the Allegro of the Sonata Op. 5), whilst expressive and dynamic markings are written in lower-case italics (*energetic*, *passionate*, *con brio*, *piano*, *fortissimo*, *crescendo*) as are their abbreviations (*ff*, *ppp*, *sf*). Except where a capital letter is required by the language to which the term

belongs (*Lied*), genre designations are written with a lower-case initial (aria, mass, madrigals, fugue, *csárdás*, octet, chorale, *conductus*, oratorio).

Titles of compositions identified by a musical form or genre designation are written in roman type and without quotation marks (Bach's Mass in G major, BWV 236; Mozart's Rondo in C major for Violin and Orchestra in C major, K 373; the Trio No. 13 in B flat major for two Violins and Cello; Mahler's Sixth Symphony). If an illustrative title is associated with the formal designation, this is written in italics (Symphony No. 15 in D minor, *La Divina*), and similarly, compositions identified by a descriptive title are written in italics (*La musica notturna delle strade di Madrid*, *Barcarola*).

4. BIBLIOGRAPHICAL QUOTATIONS

References must be provided in footnotes the first time they are cited, following the examples below.

STEFANO ZENNI, *I segreti del jazz. Una guida all'ascolto*, Viterbo, Stampa Alternativa, 2007, pp. 175-183.

ERNST H. GOMBRICH, *Ideali e idoli: i valori nella storia dell'arte* (1979), trad. dall'inglese di Renzo Federici, Torino, Einaudi, 1986.

DEENA ROSENBERG, *Fascinating Rhythm: the Collaboration of George and Ira Gershwin*, New York, The University of Michigan Press, 1997².

HEINRICH CHRISTOPH KOCH, *Versuch einer Anleitung zur Composition*, 3 voll., vol. II, Rudolstadt-Leipzig, Böhme, 1787 (rist. anast., Hildesheim, Olms, 2000).

WOLFGANG AMADEUS MOZART, *Tänze: Bd. 2 (Neue Ausgabe sämtlicher Werke, Serie IV, Werkgruppe 13, abt. 1/2)*, hrsg. Marius Flothius, Kassel, Bärenreiter, 1988.

FRANCESCO PETRARCA, *Canzoniere*, a c. di Marco Santagata, Milano, Mondadori, 2004².

MARCO MANGANI – FEDERICA ROVELLI, *Boccherini's Thematic Catalogues: A Reappraisal*, in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch, Newcastle upon Tyne, Cambridge Scholars Publishing, 2014, pp. 109-128: 113.

JOSÉ ANTONIO BOCCHERINI SÁNCHEZ, *Los testamentos de Boccherini*, «Revista de Musicología», 22/2, 1999, pp. 93-121: 95-97.

WILLI APEL, «Transcription», in *The Harvard Dictionary of Music*, a c. di Willi Apel, Cambridge (MA), The Belknap Press of Harvard University Press, 1974².

For the repetition of a bibliographical reference of any kind, use an abbreviated form as shown in the following example.

MANGANI – ROVELLI, *Boccherini's Thematic Catalogues*, p. 111.

In all cases not covered by the above guidelines, authors are strongly encouraged to provide as much detailed and thorough information as possible.