

Articles must be submitted as a Word file (".doc" or ".docx"), and must include the following information:

- short biography (about 100 words, in Italian and English);
- abstract of no more than 200 words (in Italian and English).

The contributions will take part in the anonymous "double blind" peer review procedure.

All submissions should follow the journal guidelines.

Character styles

Accents must be retained in foreign words.

Bold text and underlining should be avoided.

Italics should be used for emphasis only if absolutely necessary. Books, films, plays, musical works and stage directions should be italicised. Foreign words or phrases should be italicised, except when appearing within quotes. Italic must be used for *ibidem/ibid.* [in the same place and at the same page], and *ivi* [in the same place but at a different page/paragraph/etc.].

Punctuation

Spacing: use only one space between words and after punctuation.

Hyphens (-) should be used in compound words (self-made man). Use hyphens in dates only when these are adjectival: in seventeenth-century England (but: in the seventeenth century). Use hyphens between years (1841-1843), page numbers (pp. 167-175) and between different names in bibliographic references and citations (London-New York; Wagner-Mahler).

Spaced en dashes (–) should be used for parenthetical comments.

Parentheses can be used for simple interpolations.

Parentheses with **square brackets** should be used for editorial notes, translations in the text or interpolations in quotations, access dates for websites.

Double inverted commas (" ") can be used to emphasize individual words or phrases to give them a particular nuance: "so to speak".

Quotation marks (« ») should be used for textual quotations (pieces taken from elsewhere), but also for chapters and paragraphs of a book; should also be used for the journals title («Analecta Musicologica», «New York Times»).

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

Superscript footnote markers in the text should always follow punctuation. At the end of a quotation they go after the pair quote-punctuation.

Hyphenation

Do **not** introduce hyphens to spread words across lines and **turn off the auto-hyphenation facility** in Word.

Places, proper names, abbreviations, corporate bodies

Place names and common **proper names** should follow the English spelling (Italy, Rome, Schoenberg, Mussorgsky), except when appearing in bibliographic citations, archival references and official denominations.

Abbreviations (acronyms, initialisms etc.) should be used consistently in the article. At the first appearance abbreviations go in parentheses after the full name: Biblioteca da Ajuda (P-La). Subsequently in the same article the abbreviation should replace the full name.

Full names of **corporate bodies** in non-widespread languages should be provided with an English translation in square brackets at the first appearance in the article; if an official English name exists, this can be used in place of the original.

Notation and musical terms

a) the names of musical notes should always be in capital letters (e.g. C, E);

b) 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);

c) 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;

d) to indicate the octave of a note, the number must be placed as subscript (F₂); middle c is indicated as C₃;

e) italics should be used for dynamic markings: (e.g. the opening *pianissimo*). Also abbreviated dynamics should be written in italics (not bold): *p*, *ppp*, *ff*, *sf*, etc;

f) 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.

Please download and use the Bach font (developed by Yo Tomita) for all music symbols within the text: <http://www.mu.qub.ac.uk/tomita/bachfont/>

Dates	<p>Dates should be written as follows: 15 June 1989</p> <p>Decades should appear without an apostrophe: 1980s</p> <p>Centuries should be written out in full: in the nineteenth century</p>
Figures, illustrations, music examples	<p>Figures and illustrations must be saved separately from the text, clearly labelled and numbered consecutively within the article (Fig_1.tif, Fig_2.eps, Fig_3.jpg). Authors should supply images in the program in which they were created. Please do not copy and paste figures and illustrations into the text file. Authors should clearly indicate where they would like the figure to appear in the text in square brackets, for example: [insert Figure 2 about here] [insert Figure 6 about here]. Figures will be placed as close to the indicator as possible. Images (JPG or TIF) should be provided at their original size (1:1) and at 300 dpi resolution (dpi = dot per inch = pixel/inch).</p> <p>Tables can normally be inserted in the text as Word tables and (as far as possible) not delivered as separate files.</p> <p>Music examples must not be embedded in the text. We need each example saved and labelled separately. Authors can supply: the original files (preferably Finale); vector PDF or EPS files with fonts embedded; 600 to 1200 dpi resolution TIF files.</p> <p>Captions and source lines should be added to the text below the insert instruction (electronic file names must match the caption exactly). Captions should be brief and informative. They should be placed with an insertion instruction at the point in the text where the captioned item is to appear.</p> <p>Copyright lines should be added when necessary.</p>
Permissions	<p>It is responsibility of the Authors to seek written or email permission for any work in copyright, and also to settle any relevant fees, which can take considerable time to process. Start the application process early, as soon as you know which material you want to include. Authors must provide copies of all the relevant copyright permission documentation, remembering to note the figure number to which the permission applies. Authors should inform us of any special conditions for usage (sizing restrictions, cropping/manipulation restrictions, specific credit lines required, approval of proofs prior to publication, etc.) when submitting figures.</p>
Quotations	<p>Quotations must be an exact reproduction of the original in both spelling and punctuation.</p> <p>Quotations of less than 50 words can be worked into the main body of the text and should be clearly defined with opening and closing quotation</p>

marks. Quotations of 50 words or more should be set as a separate, indented, paragraph and without quotation marks.

Notes or editorial comments within quotations should appear in square brackets.

Any omission within quotations should be indicated by an ellipsis in square brackets: [...].

Translations of foreign language quotations could be provided in English in a footnote.

References and Bibliography

Bibliographic citations should appear in footnotes.

Complete bibliographical indications must be given at the first appearance in footnotes, according to the following examples:

1. Book (single author)
2. Book (authors)
3. Book (single editor)
4. Book (editors)
5. Book (later edition)
6. Edited book collection
7. Essay in a book collection (by the same author)
8. Essay in a book collection
9. Article in a journal (volume)
10. Article in a journal (volume & issue)
11. Article in a on-line journal
12. Article in a journal (with original edition)
13. Review in a journal
14. Dictionary entry
15. Dissertation
16. Newspaper/Magazine article
17. Liner notes (LP, CD, ecc.)
18. Scores
19. Recordings
20. Films
21. Soundtracks

1. Nino Pirrotta, *Li due Orfei: da Poliziano a Monteverdi*, ERI, Torino 1969.
2. John Evans – Philip Reed – Paul Wilson, *A Britten Source Book*, The Britten Estate, Aldeburgh 1987.
3. Maria Teresa Muraro (cur.), *Metastasio e il mondo musicale*, Olschki, Firenze 1986.
4. Andrea Bombi – Juan J. Carreras – Miguel Á. Marin (eds), *Música y cultura urbana en la Edad Moderna*, PUV, Universitat de València, València 2005.
5. Pierre Michel, *György Ligeti: compositeur d'aujourd'hui*, Minerve, Paris 1995.
6. Anke Schmitt, *Der Exotismus in der deutschen Oper zwischen Mozart und Spohr*, Wagner, Hamburg 1988 (Hamburger Beiträge zur Musikwissenschaft, 36).

7. John Cage, *Lecture on nothing*, in Id., *Silence: Lectures and Writings*, Wesleyan University Press, Middletown (CT) 1973, pp. 109-127.
8. Phillip Murray Dineen, *Gestural Economies in Conducting*, in Anthony Gritten – Elaine King (eds), *New Perspectives on Music and Gesture*, Ashgate, Aldershot 2011, pp. 131-158.
9. Clive Brown, *Dots and Strokes in Late 18th- and 19th-century music*, «Early music», 21, 1993, pp. 593-610.
10. Georgina Born, *For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn*, «Journal of the Royal Musical Association», 135/2, 2010, pp. 205-243.
11. Maria Caraci Vela, *Gli studi sulla musica italiana del Trecento nel secolo XXI: qualche osservazione sui recenti orientamenti della ricerca*, «Philomusica on-line», 10, 2011, pp. 61-95, <http://riviste.paviauniversitypress.it/index.php/phi/article/view/979/pdf> [20 Gennaio 2019].
12. José da Costa Miranda, *Fortuna e vicende del Metastasio nel settecento portoghese*, «Rivista italiana di drammaturgia», 1/2, 1976, pp. 83-105; ed. orig. *Apontamentos para um futuro estudo sobre o teatro de Metastasio em Portugal no século XVIII*, «Estudos Italianos em Portugal», 36, 1973, pp. 129-162.
13. Giorgio Pestelli, recensione di Dean W. Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style*, «Il Saggiatore Musicale», 13/2, 2006, pp. 395-406.
14. Robert Witmer – Anthony Marks, *Rhythm-and-Blues*, in *The New Grove Dictionary of American Music*, 4, Macmillan, London 1980, pp. 36-37.
15. Mellonee Victoria Burnim, *The Black Gospel Music Tradition: Symbol of Ethnicity*, Ph.D. diss., Indiana University 1980.
16. Jim Farber, *Classical Music Explodes, Both in Sales and Expanding Boundaries*, «New York Daily News», 21 Febbraio 2014, <http://www.nydailynews.com/entertainment/music-arts/classical-music-blowing-article-1.1618623> [20 Gennaio 2019].
17. Philip Glass, note di copertina a *Music in Twelve Parts*, Virgin 91311 (3 CDs), 1988.
18. Luciano Berio, *Altra voce*, für Altflöte, Mezzosopran und live electronics, Universal Edition, UE 35958, Wien 1999.
19. Bob Dylan, *Highway 61 Revisited* (LP), Columbia 9189, 1965.
20. Stanley Kubrik, *2001: A Space Odyssey*, Metro-Goldwyn-Mayer, 1968.
21. Nino Rota, *Il Casanova di Federico Fellini* (LP), Cam, SAG 9075, 1976.

At the second and following appearances, bibliographical indication must be provided in shortened form:

- Pirrotta, *Li due Orfei* cit., p. 103.
- Evans – Reed – Wilson, *A Britten Source Book* cit., pp. 48 s.
- Muraro, *Metastasio e il mondo musicale* cit., pp. 67-70.
- Schmitt, *Der Exotismus in der deutschen Oper zwischen Mozart und Spohr* cit., pp. 75-77.
- Cage, *Lecture on nothing* cit., p. 120.