«Nuove Musiche» – Guidelines for authors

Any material which authors wish to submit for evaluation and to the editorial staff must be delivered in its final version – complete with texts, tables and images, captions, and bibliographies – according to the following guidelines and rules.

Guidelines for presenting material:

There are two separate procedures for submitting material: for *peer reviews,* authors are requested to provide a complete document to be read by the reviewers; for *editing*, authors are requested to separate any tables, images, etc. from the text they submit.

Complete document (for peer reviews)
Authors can upload one PDF file for a maximum file size of 20 MB. This file must contain the entire piece to be published (with text, images, etc.), which has been written according to these publishing guidelines; however, *there should be no references to the author's identity*, in order to allow for anonymity during the evaluation process.

Multiple materials (for the editorial staff)
Each file containing texts, tables, images, etc. (as well as any certificates, curriculum, etc.) must be uploaded separately. The preferred format allowed for text is DOCX, or DOC. For other materials, only compressed formats will be accepted: ZIP or RAR. Before compressing, images must be put in TIFF or EPS formats, with a minimum resolution of 300 ppi and a 100x150 mm format. The maximum size for each file is 50 MB, for a maximum total of 200 MB. For larger materials or data sets, authors are requested to contact the technical staff in advance, in order to agree on an alternative delivery procedure.

Authors are requested to name their files with their surname and to specify content type, consistent with the internal numbering in the text (for ex: "surname for peer review.pdf"; surname text.docx", "surname table 1.docx", "surname example 2.tiff", "surname figure 3.tiff").

Writing guidelines:

The text file must contain the following, in this order:
- the title;
- the author's name;
- the institution the author or authors belong to (to be published);
- the author's or authors' email addresses (to be published);
- the mailing address and phone number of at least one author (for assistance purposes).
- an abstract of about 1500-2500 characters (spaces included), also in English;
- 5 key words that – if possible – are different from those contained in the title, also in English:
- the text, including footnotes, captions placed in the correct location, etc.;
- a list of cited works.

In the text file, please provide colored highlights of any portions of the text which risk being altered: special diacritical symbols; Greek, Cyrillic, etc. characters; logical or mathematical symbols; musical notation symbols (sharp, flat, etc.).
If necessary, provide indications about special formatting needs in a separate file.

Respect the number of characters (spaces included) foreseen for the text.

Write any music examples (if created from scratch) with *Finale*, *MuseScore* or *Sibelius* software, and save them as image files in TIFF format.

For musical notation symbols that are incorporated into the text, please use the *Bach* font (this can be downloaded for free from www.mu.qub.ac.uk/tomita/bachfont/), or write out the entire word (for ex.: sharp, flat, crotchet, quaver etc.). To insert outdated notation symbols, unusual contemporary symbols, or non-Western symbols, please contact the editorial staff.

Authors may freely utilize all the typographic hierarchy levels as long as they are consistent: chapters, subchapters, paragraphs, subparagraphs etc., including the empty line between the start of paragraphs.

Clearly mark the start of paragraphs with an automatic indentation: the first paragraph of each section should have no indentation, while the rest should (after long quotes in smaller type size, clearly show whether the subsequent paragraph has an indentation or not; that is, show whether it still belongs to the same section, or if it's starting a new section).

Authors are free to headline the various hierarchical levels as they wish (with numbers, titles, nothing…), as long as they are consistent.

For quotes, special symbols, notes, etc.:

- long quotes that are over 4-5 lines (as well as shorter ones, if appropriate) should be put into a smaller type size without quotation marks;
- brief quotes in the body text are placed between double angle quotation marks: « »;
- for quotes within quotes use double quotation marks: « " " »;
- further quotes within quotes go between single quotation marks, with the following hierarchy: « " ' ' " »;
- also use double quotation marks " " to mark special locutions, typically for pre-established locutions which are not exactly precise quotes (for example: <it is therefore the "fetishism of the material" that the composer censures…>);
- also use double quotation marks " " to identify a metadiscourse level (for example: <we use the term "vectoriality" by extrapolating it from mathematics-physics jargon>);
- (sparingly) use single quotation marks ' ' to legitimize the slightly strained use of a term or locution (for ex.: <a 'nocturnal' chord and a 'midday' chord interchange with one another>);
- (sparingly) use Italic to focus attention on a term or locution (in the same way words are emphasized in spoken language);
- use Italic for foreign words (but not for any foreign words that have been adopted for use in English);
- the first letter of a quote should be uppercase or lowercase according to where the quotation is located in the text, regardless of the original form (for ex., quotes always begin with a capital letter after a full stop);
- only mark omissions in quotes (with ellipsis points between square parentheses […]) that are in the middle of a quote; doing this at the beginning or end of a quote is only necessary in those rare cases in which the cut would damage the syntactic structure or the semantic integrity of the original quote;
- use footnotes, not endnotes;
- footnote numbers (superscript) go before punctuation marks, except in cases where there is a long quote in smaller type size.

A mixed system is used for bibliographical references:
- when the reference is short, it should be placed between square parentheses in the text and include the author's surname (in small capitals), the date of the edition and the pages. For ex.: [KRAMER 1988, 389];
- when the reference is long or is part of a discussion in and of itself, it is given in a footnote. For ex.:

14 KRAMER 1988, 389. Nonetheless, this view is questioned by Richard Cohn [1992, 170], who underlines the differentiation of music listening skills among spectators.

The following is also required in bibliographical references:
- be as precise as possible, also indicating pages (if one is referring to an area or part of the volume, all the pages must be indicated, and not just the entire volume; for ex.: [DAHLHAUS 1987, 62-72]);
- use *Ibid.* when referring to the same text that was just cited;
- use ID. and EAD. when the author referred to is the one that was just cited.

At the end of the text a complete list of all cited works must be provided, and the list must be written according to the following model (which sequentially displays: a volume; a translated volume; a volume of an author's writings, with editors; an author's contribution in a volume by the same author, with editors; an author's contribution in an edited volume; an entire issue of a journal, with editors; an article in a journal; an online source):

Cited works

ABBATE, Carolyn [1991], *Unsung Voices. Opera and Musical Narrative in the Nineteenth Century*, Princeton University Press, Princeton.

ADORNO, Theodor W. [1992], *Mahler. A Musical Physiognomy* (1960), transl. Edmund Jephcott, The University of Chicago Press, Chicago-London.

GRISEY, Gérard [2008], *Écrits, ou l'invention de la musique spectrale*, eds. Guy Lelong – Anne-Marie Réby, MF, Paris.

HUSSERL, Edmund [1966], *Zur Phänomenologie des Inneren Zeitbewusstseins* (1893-1917), in Id., *Husserliana*, X, ed. Rudolf Boehm, Martinus Nijhoff, Den Haag.

LALITTE, Philippe [2005], *La forme musicale au regard des sciences cognitives*, in Philippe Reynal (ed.), *Structure et forme: du créateur au médiateur*, Observatoire Musical Français, Paris, 67-82.

NEUWIRTH, Markus – UTZ, Christian – SPRICK, Jan Philipp – ROHRINGER, Stefan (eds.) [2013], *Expektanz*, theme issue, «Zeitschrift der Gesellschaft für Musiktheorie», 10/2.

VERDUYN, Philippe – LAVRIJSEN, Saskia [2015], *Which emotions last longest and why: The role of event importance and rumination*, «Motivation and Emotion», 39/1, 119-127.

VON APPEN, Ralf – FREI-HAUENSCHILD, Markus [2015], *AABA, Refrain, Chorus, Bridge, Prechorus – Song Forms and their Historical Development*, «Samples – Online-Publikationen der Gesellschaft für Popularmusikforschung», 13, <http://www.gfpm-samples.de/Samples13/appenfrei.pdf>.

(Authors' surnames are in small capitals. For authored volumes, editors' surnames are in normal type. For non single-authored volumes, editors' surnames are treated as author surnames: placed at the beginning, in small capitals. Em dashes are used to separate the names of more than one author or editor. The international initials "ed." or "eds." indicate the editor or editors of volumes published in any language. The titles of books, book chapters, and articles in journals are all in

Italic. The names of periodicals are in normal type and placed between double angle quotation marks « ». The year's issues, volumes and single issues of journals are only indicated with their respective numbers, separated by slashes. In the case of translated works or works that have been republished in new editions, the date of the original edition is indicated after the title, and is placed between round brackets. The title and subheading of works are separated by a full stop, unless a colon is actually used in the original edition. An en dash joins the names of multiple editors. An en dash joins the names of multiple edition locations. Pages are indicated without the "p." or "pp." abbreviations. The URLs of online sources go between single angle quotation marks < >.)