**Title of the Manuscript**

Author One1, Author Two1,2

1Affiliation Author One

2Affiliation Author One and Author Two

Abstract

This template exemplifies the required format for manuscripts submitted to the journal *Analitica. Online Journal of Music Studies*. Authors are invited to draft their manuscript within the template, replacing this illustrative text with their own while preserving the formatting. Before a submission is sent out for peer review, or upon final acceptance at the latest, the Editors may request that the manuscript is revised to comply with the editorial standards exemplified in this template. When first submitting a manuscript, please make sure not to change the placeholder list of authors and affiliations (so that the manuscript remains anonymous): you will be asked to include this information after peer review. Headings in the heading and footer margins also remain the responsibility of the Editorial team and should not be modified by the Authors.

**Keywords:** music theory, music analysis, performance, artistic research, journal

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# 1. Formatting

## 1.1 Text body

The body of the text is justified, in size 11pt.[[1]](#footnote-1) A line spacing of 1.15 applies to the entire document. Page margins are set at 1” for the top and bottom margins, and 0.79" on both sides. Each main section is numbered (1., 2., etc.) and the title of each section is presented in bold in the same size as the body of the text. The titles of the subsections, which are also numbered (1.1, 1.2, 1.2.1, etc.), are presented in italics in the same size as the body of the text. The title of each (sub-)section is preceded by a space of 0.1".

Long quotes are included in smaller font (9pt) with indentation 0.2” on both sides, as follows:

Many of us may be loath to accept what the history of music analysis so clearly teaches us – that no single analytical method remains fixed for ever, that, like any language, discourse about music will always be susceptible to the changes in perception we ourselves must make within an ever-changing social and aesthetic environment. (Schmalfeldt, 1991, p. 276)

## 1.2 Title

The title is presented in bold 24pt size. It is followed by the list of author names, presented in bold 12pt size and separated by a comma. The name of each author is followed by a numerical superscript for each of his or her institutional affiliations (equal affiliations correspond to equal superscripts). Affiliations are shown in 10pt size below the list of authors, each preceded by its respective superscript. In the case of a single author, or multiple authors sharing the same affiliation, superscripts may be omitted.

## 1.3 Abstract

The abstract and Keywords should be inserted below the titling information, in 10pt size. The title "Abstract" appears in bold, while the body of the abstract is justified.

# 2. Figures and tables

Figures are placed centered within the body of the text, separated with a blank space from the text that precedes and follows. Each figure is numbered sequentially (Figure 1, Example 2, etc.), and the label is used to refer to the figure in the body of the text. The caption is inserted below each figure, as in the following Figure 1, but above each table.

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Description automatically generated with medium confidence

Figure 1. A figure’s caption is displayed below the figure, in italics 9pt size, with 0.2” indentation on both sides.

# 3. Bibliography

## 3.1 Bibliografical references

Bibliographical references in the body of the text are entered in the format (Author, Date), or Author (Date) if the author's name is part of the syntactic construction of the sentence. For example, Schmalfeldt (1991, pp. 233ff.) discusses the relationship between Schenkerian analysis (Schenker, 1935) and modern theories of form (Caplin, 1998). Two authors are indicated separated by '&' (Lerdahl & Jackendoff, 1983), while for three or more authors only the first is reported, followed by the abbreviation 'et al.' (Mehr et al., 2019). Thus, bilbiographic details are not to be reported in footnotes (as, e.g., in the Chicago Citation Style).

The bibliography is reported at the end of the text, in an unnumbered section entitled "References". Bibliographies should conform to the APA 7th edition format. The entries in the bibliography at the end of this template exemplify the most common types of citation, including articles (Schmalfeldt, 1991), books (Lerdahl & Jackendoff, 1983), and chapters in miscellaneous volumes (Wason, 2002). Authors are invited to refer to the numerous detailed guides (in English [[1](https://apastyle.apa.org/style-grammar-guidelines/references/examples)]and Italian [[2](https://box.bul.sbu.usi.ch/i/guida-BUL-citazioni-bibliografiche-2022-ita-web-apa.pdf)]) that explain the format to adopt for each type of bibliographic document. The APA format is also supported by all major bibliography management software (here is a guide to the use of Zotero [[3](https://www.zotero.org/support/word_processor_plugin_usage)], in integration with text-editing softwares), and Authors are also welcome to format their bibliography with the help of dedicated webapps dedicated webapps [[4](https://zbib.org/)] Please make sure to report the DOI of every reference included in the bibliography, whenever it is available.

## 3.1 Websites and other online resources

Links to websites (including online multimedia content such as YouTube videos etc.) are listed in a separate, unnumbered section titled *Online and multimedia resources*, to be placed after the *References* section. Each entry in the sitography is to be numbered sequentially in the order in which the websites are first referenced in the main text, with the number enclosed in square brackets. When referencing a website in the body of the text or footnotes, please do not report the entire url. Instead, please report the corresponding number from the sitography, enclosed in square brackets, and hyper-linked to the target website. To achieve this, select the reference number, right-click, select ‘Hyperlink’ in the pop-up menu, and paste the url of the target website in the ‘Address’ field.

# References

Caplin, W. E. (1998). *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. Oxford University Press.

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Mehr, S. A., Singh, M., Knox, D., Ketter, D. M., Pickens-Jones, D., Atwood, S., Lucas, C., Jacoby, N., Egner, A. A., Hopkins, E. J., Howard, R. M., Hartshorne, J. K., Jennings, M. V., Simson, J., Bainbridge, C. M., Pinker, S., O’Donnell, T. J., Krasnow, M. M., & Glowacki, L. (2019). Universality and Diversity in Human Song. *Science*, 366(6468). https://doi.org/10.1126/science.aax0868

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Wason, R. (2002). Musica Practica: Music Theory as Pedagogy. In T. Christensen (Ed.), *The Cambridge History of Western Music Theory* (pp. 46–77). Cambridge University Press.

https://doi.org/10.1017/CHOL9780521623711.004

# Online and multimedia resources

[1] American Psychological Association, *APA Style 7th edition.* Accessed 01/09/2024.

<https://apastyle.apa.org/style-grammar-guidelines/references/examples>

[2] Biblioteca Universitaria di Lugano, *Stile APA*. Accessed 01/09/2024.

<https://box.bul.sbu.usi.ch/i/guida-BUL-citazioni-bibliografiche-2022-ita-web-apa.pdf>

[3] Zotero, *Using the Zotero Word Plugin*. Accessed 01/09/2024.

<https://www.zotero.org/support/word_processor_plugin_usage>

[4] Zotero, *ZoteroBib*. Accessed 01/09/2024. <https://zbib.org/>

1. Footnotes are displayed in font size 8pt. [↑](#footnote-ref-1)