Musica Academica – Scientific Journal

Author Guidelines

✅ **Title, Author, Affiliation**

• **Title (in English)**: Cambria, centered, font size 14, bold, **uppercase**. Please leave 6 free spaces of 14 pt **before** the article title.

• **Author's name and surname**: Centered, font size 12, bold, **uppercase**. Please leave a 12 pt. space **before and after** the name and surname.

• **Affiliation and academic/professional rank**: Centered, font size 11. The institutional address must be included in a footnote, next to the name of the institution.

• **Author's e-mail address**: Centered, font size 11.

✅ **Abstract and Keywords**

• Please leave 2 free spaces of 11 pt. **before the abstract**.

• **Abstract -** Cambria, size 11, bold

 Abstract Text: maximum 250 words. Formatting: Cambria, size 11, single line spacing, justified, italic.

• Please leave 1 free space of 11 pt **after the abstract** text.

• **Keywords -** Cambria, size 11, bold

 4–6 keywords. Formatting: Cambria, size 11, single line spacing, justified, italic.

• Please leave 2 free spaces of 11 pt **after the keywords**.

✅ **Document Formatting**

• **File type**: Microsoft Word (.doc, .docx).

• **Page setup**:

 • Paper size: B5
 • Orientation: Portrait
 • Margins: Top = 2 cm; Bottom = 2 cm; Left = 3 cm; Right = 2 cm

• **Font:** Cambria, size 12

• **Line spacing:** Single

• **Alignment:** Justified

- **Tab:** 1 cm

- **Paragraphs:**

  - Indentation: First line indented 1 cm (tab)
  - Spacing: No extra spacing between paragraphs Spacing Before Lines: **0 pt**; Spacing After Lines: **0 pt**.

✅ Footnotes and Bibliography

• **Footnotes:** Cambria, size 10, with single line spacing. Indent first line of each footnote by 1 cm (tab). Numbered consecutively throughout the document and placed at the bottom of the page.

• Please write the word **Bibliography** in bold, 12 pt. Please leave 2 spaces of 12 pt. before the word Bibliography and 1 space of 12 pt. after the word Bibliography.

• **Bibliography items (list):** Cambria, size 11, with single line spacing. Apply a hanging indent of 1 cm (tab): **the first line** of each entry is aligned with **the left margin**, and all subsequent lines are indented (1 cm). Entries should be listed alphabetically by the author's last name and follow the citation format prescribed by the **Chicago Manual of Style**.

• Spacing: No extra spacing between paragraphs Spacing Before Lines: **0 pt**; Spacing After Lines: **0 pt**.

✅ Structure and Style

• **Headings and subheadings** should be formatted as bold, with no first-line indentation. There should be no line space (0 pt Before/After) between the heading or subheading and the subsequent paragraph.

• **Paragraph numbering:** Bold (including the period), e.g., 1.1., 1.1.1., 2.1., etc.

• **Use of diacritics** (in both English and/or Romanian) is mandatory.

• **The first line** of the article, the first line after titles and subtitles, and the first line after block quotes should not be indented.

✅ Tables, Musical Examples, and Figures

• **Tables:** Numbered and titled below. Formatting: Cambria, size 10, *italic*, centered. *(e.g., Table no. 1 – Description of contents)*

• **Musical examples and figures:** Numbered consecutively, with captions placed below. Cambria, size 10, *italic*, centered. Minimum resolution: 300 dpi *(e.g., Example no. 1 – Composer, Work Title, Movement, Bars 1–16, First Theme; Fig. 1 – …)*

• **References in text** to tables/figures/musical examples in text must be clear and consistent

Please leave one free space before and after tables, figures, and musical examples.

✅ **Author Bio**

Please send, in a Word document separate from the article:

- a short academic biography (150–300 words, Cambria 11), written in third person, in continuous prose,
- the ORCID ID,
- a recent photograph.

✅ **Article content structure**

Introduction – motivation, literature review, objectives, hypotheses and methods, research questions.

Body – scientific discussion (chapters and subchapters).

Conclusions – synthesis and answers to research questions.

Please do not number the introduction and conclusions.

✅ **Citation and Quotation Guidelines**

The journal follows **chapter 14** of *The Chicago Manual of Style*, 18th ed. (2024):

- [Chicago Manual Citation Guide](#)
- [Purdue OWL – Chicago Style](#)

See also the **Chicago Mini-Guides** below.

📝 Mini Guide:

Incorporating Quotations in Chicago Style

• Quotations must use double quotation marks ("..."); for quotes within quotes, use single quotation marks (' '). Omissions within quotations should be indicated using (...).

1. Short Quotations (Fewer than 100 words or about 5 lines)

- Enclose the quoted text in **double quotation marks** ("...").
- Footnote number goes **after** the closing quotation mark, before punctuation if possible.
- Use quotation marks even for short phrases.

Example:
As Williams notes, "Bach's organ music demonstrates remarkable contrapuntal skill."[1]

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2. Long Quotations (More than 100 words or 5 lines)

- Set off long quotations as a **block quote**:
  - Start on a new line.
  - Indent the entire block 1 cm from the left margin and 1 cm from the right margin).
  - Do **not** use quotation marks.
  - Use single spacing within the block.
- The footnote number comes at the end of the quote.
- Font size consistent with the main text (11 pt).
- The block quote is centered.

Below is an **example** of how to format a long quotation (more than 100 words):

> Bach's organ music is not only a monument of the Baroque era but also a testament to his theological convictions. The intricate counterpoint and structural designs found in his chorale preludes reflect a deep engagement with Lutheran doctrine. Each piece serves not merely as a musical composition but as a spiritual meditation, inviting both performer and listener into a contemplative space. The Clavier-Übung III, for instance, stands as a comprehensive exploration of the catechism, with each movement meticulously crafted to align with specific theological themes. Such

works demand a performance approach that balances technical precision with an understanding of their devotional context.[1]

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3. Citing Poetic or Musical Texts

- For poetry or song lyrics, preserve original line breaks.
- Use block quotation format if the passage is longer than a few lines.
- Indent each line to maintain the structure.
- For very short excerpts, use quotation marks and inline formatting.

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4. Punctuation with Quotations

- Periods and commas go **inside** the quotation marks in American English style (Chicago's preference).
- Footnote numbers go **outside** the punctuation, immediately after the quote or sentence.

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[1] Peter Williams, *The Organ Music of J. S. Bach*, 2nd ed. (Cambridge: Cambridge University Press, 2003), 213.

📝 Chicago Style Mini-Guide

Footnotes and Bibliography system

✅ General Notes:

- *Italicize* titles of books, scores, and recordings
- Use "quotation marks" for articles, chapters, and unpublished works
- Include URLs and access dates for online sources
- All sources cited in footnotes must be included in the bibliography
- Use footnotes only (no APA-style in-text citations)

✅ The Difference Between Footnote Citation and Bibliography

Footnote Examples:
- First citation:
  Peter Williams, *The Organ Music of J. S. Bach*, 2nd ed. (Cambridge: Cambridge University Press, 2003), 45.
- Subsequent citation example:
  Williams, *The Organ Music of J. S. Bach*, 78.
- Or if immediately consecutive:
  Ibid., 80.

Bibliography Example (alphabetized):
- Williams, Peter. *The Organ Music of J. S. Bach*. 2nd ed. Cambridge: Cambridge University Press, 2003.

✅ Rules for Using Subsequent Citations:

- Use **short form**: author + shortened title + page
  e.g., Williams, *Organ Music*, 47
- Use **Ibid.** only for **exact same source and page** (optional in modern usage)
  - For different page: *Ibid.*, 50
- If a different source intervenes, use short form, not *Ibid.*
- Electronic sources: use paragraph (e.g., para. 4) or section
- Use "ed." or "eds." for editors in the full citation only

Citation Example Sequence:
1. Peter Franklin, *The Life of Mahler* (Cambridge: Cambridge University Press, 1997), 88.

2. Ibid., 90.

3. Lawrence Kramer, *Musical Meaning: Toward a Critical History* (Berkeley: University of California Press, 2002), 45.

4. Franklin, *Life of Mahler*, 102.

5. Emily Dolan, "The Orchestral Revolution," *Journal of the American Musicological Society* 72, no. 1 (2019): 22.

6. Kramer, *Musical Meaning*, 48.

☑️ **How to Cite Different Sources in Chicago Style:**

Footnotes and Bibliography

In the table below, you will find examples of how to cite a bibliographic source according to its type (*single-author book, multi-author book, article, score,* etc.) in both **footnotes** and the **bibliography**.

Chicago Style Mini-Guide: Footnotes, Subsequent Citations and Bibliography Examples

Type of Citation	First Citation in a Footnote	Subsequent Citation in Footnote	The Source Format in the Bibliography
1. Book	Peter Williams, *The Organ Music of J. S. Bach*, 2nd ed. (Cambridge: Cambridge University Press, 2003), 45.	Williams, *Organ Music*, 47.	Williams, Peter. *The Organ Music of J. S. Bach*. 2nd ed. Cambridge: Cambridge University Press, 2003.
2. Chapter in an Edited Volume	Anne C. Shreffler, "Musical Analyses and the Listener," in *Music and Meaning*, ed. Jenefer Robinson (Ithaca, NY: Cornell University Press, 1997), 320.	Shreffler, "Musical Analyses," 322.	Shreffler, Anne C. "Musical Analyses and the Listener." In *Music and Meaning*, edited by Jenefer Robinson, 313–330. Ithaca, NY: Cornell University Press, 1997.
3. Book with Multiple Authors	David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (London: Routledge, 2005), 22.	Beard and Gloag, *Musicology*, 25.	Beard, David, and Kenneth Gloag. *Musicology: The Key Concepts*. London: Routledge, 2005.
4. Books Originally Published in Other Languages	Constantin Brăiloiu, *Folclor muzical românesc* (*Romanian Musical Folklore*) (București: Editura Muzicală, 1984), 120.	Brăiloiu, *Folclor muzical românesc*, 130.	Brăiloiu, Constantin. *Folclor muzical românesc* (*Romanian Musical Folklore*). București: Editura Muzicală, 1984.
5. Journal Article (Single Author)	Robert Hatten, "The Troping of Topics in Mozart's Instrumental Works," *Music Theory Spectrum* 19, no. 1 (Spring 1997): 56.	Hatten, "Troping of Topics," 59.	Hatten, Robert. "The Troping of Topics in Mozart's Instrumental Works." *Music Theory Spectrum* 19, no. 1 (Spring 1997): 55–75.
6. Journal Article (Multiple Authors)	James Webster and Georg Feder, "Haydn, Joseph," *Grove Music Online*, 2001, https://www.oxfordmusiconline.com.	Webster and Feder, "Haydn, Joseph."	Webster, James, and Georg Feder. "Haydn, Joseph." *Grove Music Online*. 2001. https://www.oxfordmusiconline.com.

7. Journal Article (Single Author, Electronic Journal)	James Smith, "Rhythmic Innovation in African Drumming Traditions," *Ethnomusicology Review* 12, no. 2 (Fall 2020), accessed May 19, 2025, https://ethnomusicologyreview.example/journal/vol 12/issue2/smith.	Smith, "Rhythmic Innovation," 10.	Smith, James. "Rhythmic Innovation in African Drumming Traditions." *Ethnomusicology Review* 12, no. 2 (Fall 2020). Accessed May 19, 2025. https://ethnomusicologyreview.example/journal/vol 12/issue2/smith.
8. Musical Score (Critical Edition)	Wolfgang Amadeus Mozart, *Le nozze di Figaro*, ed. Ludwig Finscher (Kassel: Bärenreiter, 2005), Act II, mm. 1–12.	Mozart, *Le nozze di Figaro*, Act II.	Mozart, Wolfgang Amadeus. *Le nozze di Figaro*. Edited by Ludwig Finscher. Kassel: Bärenreiter, 2005.
9. Audio Recording	Gustav Mahler, *Symphony No. 5*, Berlin Philharmonic, cond. Claudio Abbado, Deutsche Grammophon 0002894745942, CD, 1993.	Mahler, *Symphony No. 5*.	Mahler, Gustav. *Symphony No. 5*. Berlin Philharmonic, conducted by Claudio Abbado. Deutsche Grammophon 0002894745942, CD. 1993.
10. Online Source (e.g., Encyclopedia Article)	John Whenham, "Monteverdi, Claudio," *Grove Music Online*, 2001, https://www.oxfordmusiconline.com.	Whenham, "Monteverdi, Claudio."	Whenham, John. "Monteverdi, Claudio." *Grove Music Online*. 2001. https://www.oxfordmusiconline.com.
11. Manuscript	Franz Liszt, Sketches for *Piano Sonata in B Minor*, manuscript, ca. 1853, Franz Liszt Museum, Weimar.	Liszt, Sketches for *Piano Sonata*.	Liszt, Franz. Sketches for *Piano Sonata in B Minor*. Manuscript, ca. 1853. Franz Liszt Museum, Weimar.
12. Interview	Maria Tănase, interview by Elena Văcărescu, Bucharest, May 12, 1958.	Tănase, interview by Văcărescu.	Tănase, Maria. Interview by Elena Văcărescu. Bucharest, May 12, 1958.
13. Conference Presentation	Mariana Popescu, "Modal Structures in Contemporary Romanian Choral Music," paper presented at the Annual Conference of the Romanian Society for Ethnomusicology, Cluj-Napoca, September 2023.	Popescu, "Modal Structures."	Popescu, Mariana. "Modal Structures in Contemporary Romanian Choral Music." Paper presented at the Annual Conference of the Romanian Society for Ethnomusicology, Cluj-Napoca, September 2023.