Musica Academica – Scientific Journal

Author Guidelines

✅ **Title, Author, Affiliation**

• **Title (in English)**: Cambria, centered, font size 14, bold, **uppercase**.

• **Author's name and surname**: Centered, font size 12, bold, **uppercase**.

• **Affiliation and academic/professional rank**: Centered, font size 12. The institutional address must be included in a footnote, next to the name of the institution.

• **Author's e-mail address**: Centered, font size 12.

✅ **Abstract and Keywords**

• **Abstract (bold):** *Maximum 250 words. Formatting: Cambria, size 11, single line spacing, justified, italic.*

• **Keywords (bold):** *4–6 keywords. Formatting: Cambria, size 11, single line spacing, justified, italic.*

✅ **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

• **Paragraphs:**

- Indentation: First line indented 1.25 cm (Tab)
- Spacing: No extra spacing between paragraphs

✅ **Footnotes and Bibliography**

• **Footnotes:** Cambria, size 10, with single line spacing. Indent first line of each footnote by 1.25 cm. Numbered consecutively throughout the document and placed at the bottom of the page.

• **Bibliography:** Cambria, size 10, with single line spacing. Apply a hanging indent of 1.25 cm: the first line of each entry is aligned with the left margin, and all subsequent lines are indented. Entries should be listed alphabetically by the author's last name and follow the citation format prescribed by the **Chicago Manual of Style**.

✅ **Structure and Style**

• **Subheadings:** Bold.

• **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.

✅ **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

✅ **Author Bio**

• Please include a short academic biography (150–300 words, Cambria 11), written in third person, in continuous prose. Attach a recent photograph.

✅ **Article content structure**

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

2. Body – scientific discussion (chapters and subchapters).

3. Conclusions – synthesis and answers to research questions.

✅ 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 about 1.25 cm (½ inch) from the left margin (tab).
  - 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 (12 pt).
- The block quote is aligned left (not centered).

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

> 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.

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

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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.

Example:
"Music is the language of the spirit."[1]

📝 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/vol12/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/vol12/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.