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- Line spacing 1.5
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Only foreign words in English should be italicised. Please differentiate an en dash (–) from a hyphen (-) and use the former to mean 'until', e.g. 1999–2003, pp. 2–5. The name of every person should be given in full on first mention in the article. Any unusual abbreviations should be defined on first mention. Longer quotations should be given in a separate paragraph, preferably in a smaller font. Pages should be numbered sequentially throughout. For additional information and/or explanatory remarks please use footnotes.

Figures, score examples, schemes, tables

All score examples, figures, schemes, tables and other types of illustration should be numbered and titled throughout the article. Legends should be given at the end of the article. Please attach all illustrative materials in separate files and title them according to the numbers given in the article's text (e.g. Example 1, Table 1). Be sure that the quality of figures is print-proof. If necessary, copyright issues should be checked by authors themselves.

References

Res Musica uses in-text references, e.g. short references should be given within the text. A short reference consists of the author's surname or the abbreviated title of the book, date of publication, and, if necessary, the cited page number or numbers, e.g. (Williams 2001: 56–57), (Bericht ... 1884). If there are two authors, please separate them with a comma, e.g. (Hughes, Abraham 1960: 33). In the case of three or more authors, please give only one name, e.g. (Deutsch et al. 2007). Short references to several works should be differentiated by a semi-colon, e.g. (Dahlhaus 1980: 164; Rink 2002: 72).

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Details in the reference list should include authorship, year of publication, title of the book

(italicised), publisher and place of publication (excl. journals):

Williams, Alastair 2001. *Constructing Musicology*. Aldershot: Ashgate.

Arro, Elmar 1933. *Geschichte der estnischen Musik*. Bd. 1, Tartu: Akadeemiline Kooperatiiv.

In references to periodicals please use a dot and en dash to separate the title of the article and work. Please include volume and page numbers:

Benjamin, William E. 1981. Schenker's Theory and the Future of Music (review of Schenker's *Free Composition*). – *Journal of Music Theory* 25/1, pp. 155–173.

Humal, Mart 2011. Counterpoint of Lines or Voices. – *Res Musica* 3, lk. 69–91.

References to the collection of articles should include the name of the editor/compiler:

Rink, John 2002. The profession of music. – *The Cambridge History of Nineteenth-Century Music*. Ed. Jim Samson, Cambridge: Cambridge University Press, pp. 55–86.

Ross, Jaan (ed.) 2012. *Encapsulated Voices: Estonian Sound Recordings from the German Prisoner-of-War Camps in 1916–1918*. Das Baltikum in Geschichte und Gegenwart 5, Köln/Weimar/Wien: Böhlau.

In the case of publications belonging to a series, please include the series name and its number:

Dahlhaus, Carl 1980. *Die Musik des 19. Jahrhunderts*. Neues Handbuch der Musikwissenschaft 6, Laaber: Laaber.

Bergeron Katherine 1998. *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes*. Californian Studies in 19th Century Music 10, Berkeley/London: University of California Press.

Siitan, Toomas 2007. Eesti kooriliikumise lätetest ja selle kiriklikest seostest 19. sajandi esimesel poolel. – *Meeskoor ja meestelaul*. Eesti Muusikaloo Toimetised 8, koost. Urve Lippus, Tallinn: EMTA, lk. 10–22.

The edition number should be also given in the reference, unless it is a first edition:

Straus, Joseph N. 2005. *Introduction to Post-Tonal Theory*, third edition. Upper Saddle River: Pearson / Prentice Hall.

References to articles from the more common reference books should be given as follows:

Bent, Ian D., Anthony Pople 2001. Analysis. – *The New Grove Dictionary of Music and Musicians*. Vol. 1, ed. Stanley Sadie, London: Macmillan Publishers, pp. 526–589.

Sarkisyan, Svetlana. Khachaturian, Aram (Il'ich). – *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article_citations/grove/music/14956> (accessed 28 March 2015).

Danuser, Hermann 1996. Interpretation. – *Musik in Geschichte und Gegenwart*. Sachteil Bd. 4, hrsg. von Ludwig Finscher, Kassel u. a.: Bärenreiter/Metzler, Sp. 1053–1069.

Pappel, Kristel 1997. Tubin: Barbara von Tisenhusen. – *Pipers Enzyklopädie des Musiktheaters*. Bd. 6, hrsg. von Carl Dahlhaus u. Sieghart Döhring, München/Zürich: Piper, S. 352–354.

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References to internet materials should include the website address and the date accessed:

Rosen, Charles 2002. Should we adore Adorno? – *New York Review of Books*, October 24, <<http://www.nybooks.com/articles/15769>> (9 February 2009).

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Hughes, Dom Anselm, Gerald Abraham (ed.) 1960. *The New Oxford History of Music. Vol. III: Ars Nova and the Renaissance (1300–1540)*. London: Oxford Univ. Press.

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Album ... 1889 = *Album Academicum der kaiserlichen Universität Dorpat*. Bearbeitet von A[rnold] Hasselblatt und Dr. G[ustav] Otto, Dorpat: C. Mattiesen, 1889.

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