

Notes for contributors

Schweizer Jahrbuch für Musikwissenschaft / Annales Suisses de Musicologie / Annuario Svizzero di Musicologia

Contributions should be submitted (in German, French, Italian or English) as .word, .pages or .rtf files. Musical examples and illustrations should be submitted as separate files: Musical examples as Finale (preferred) or Sibelius files, illustrations as .tiff or .jpeg files, with a resolution of at least 300 dpi. Please include an abstract in English (150–200 words) and a short biography (100–150 words) with your submission.

Please mark carefully where the music examples and illustrations are to be inserted in the main text, and provide a caption for each one. Use “ ” or « » marks for direct quotations, italics for the titles of works, quotation marks for the titles of numbers, movements or sections within works (ex: *Giulio Cesare*, «Ombra del gran Pompeo»). When quoting a source in a different language from that of the contribution, provide the original language quotation in the text, and the translation in the footnote. Pitches are to be indicated with octave markings (according to the usual system in each language). The first reference to a person should always include the first name (both in the main text and the footnotes).

Bibliographic citations should always appear in full the first time; for further references to the same work only the family name of the author and the title beginning are required; in the case of immediately subsequent footnotes, standard abbreviations are to be used (e. g. id., ead., ibid., ders., ebd.). When quoting reprints please always indicate the year of the original publication. References to dictionaries should follow the international abbreviation norms. Footnotes should be presented in the following manner:

Deutsch

Catherine Kintzler, *Jean-Philippe Rameau. Splendeur et naufrage de l'esthétique du plaisir à l'âge classique*, Paris: Minerve, 1988 (1. Aufl. 1983), S. 177.

Carl Dahlhaus, «Dramaturgie der italienischen Oper» (Erstdruck: «Drammaturgia dell'opera italiana», 1988), in: *Gesammelte Schriften 2. Allgemeine Theorie der Musik II*, hrsg. von Hermann Danuser, Laaber: Laaber-Verlag, 2001, S. 467–545.

Gianmario Borio, «Tempo e ritmo nelle composizioni seriali. 1952–1956», in: *Le musiche degli anni Cinquanta*, a cura di Gianmario Borio, Giovanni Morelli e Veniero Rizzardi, Firenze: Olschki, 2004 (= *Studi di musica veneta. Archivio Luigi Nono*, 2), S. 61–115.

Vgl. Leo Treitler, «The early history of music writing in the West», in: *Journal of the American Musicological Society*, 35 (1982), S. 237–279.

Isabelle Peretz, «Le cerveau musical», in: *Musiques. Une encyclopédie pour le XXI^e siècle*. Bd. 2: *Les savoirs musicaux*, sous la dir. de Jean-Jacques Nattiez, Arles: Actes Sud, 2004, S. 293–320.

- Wolfgang Amadeus Mozart, *Le nozze di Figaro*, vorgelegt von Ludwig Finscher, Kassel u.a.: Bärenreiter, 1973 (= *Neue Mozart-Ausgabe*, II/5/16).
- Harold S. Powers, Art. «Mode», in: *NGroveD*, 1980, Bd. 12, S. 376–450, hier: S. 378.
- Philip Bate – Ludwig Böhm, Art. «Boehm, Theobald», in: *Grove music online*, 10.01.2010: <www.oxfordmusiconline.com/subscriber/article/grove/music/03374>.
- Ludwig Finscher, Art. «Streichquartett», in: *MGG²S*, Bd. 8 (1998), Sp. 1924–1977.
- Alban Berg, *Lulu*, musikalische Leitung Andrew Davis, Inszenierung Graham Vick, Glyndebourne 1996, DVD NVC Arts 0630-15533-2.

Français

- Catherine Kintzler, Jean-Philippe Rameau. *Splendeur et naufrage de l'esthétique du plaisir à l'âge classique*, Paris, Minerve, 1988 (1^{ère} éd. : 1983), p. 177.
- Carl Dahlhaus, « Dramaturgie der italienischen Oper », in *Gesammelte Schriften 2. Allgemeine Theorie der Musik II*, hrsg. von Hermann Danuser, Laaber, Laaber-Verlag, 2001, (1^{ère} éd. : « Drammaturgia dell'opera italiana », 1988), pp. 467–545.
- Gianmario Borio, « Tempo e ritmo nelle composizioni seriali. 1952–1956 », in *Le musiche degli anni Cinquanta*, a cura di Gianmario Borio, Giovanni Morelli e Veniero Rizzardi, Firenze, Olschki, 2004 (Studi di musica veneta. Archivio Luigi Nono, 2), pp. 61–115.
- Cf. Leo Treitler, « The early history of music writing in the West », *Journal of the American Musicological Society*, 35, 1982, pp. 237–279.
- Isabelle Peretz, « Le cerveau musical », in *Musiques. Une encyclopédie pour le XXI^e siècle*. Vol. 2 : *Les savoirs musicaux*, sous la dir. de Jean-Jacques Nattiez, Arles, Actes Sud, 2004, pp. 293–320.
- Wolfgang Amadeus Mozart, *Le nozze di Figaro*, vorgelegt von Ludwig Finscher, Kassel [...], Bärenreiter, 1973 (*Neue Mozart-Ausgabe*, II/5/16).
- Harold S. Powers, « Mode », in *NGroveD*, 1980, vol. 12, pp. 376–450 : 378.
- Philip Bate – Ludwig Böhm, « Boehm, Theobald », in *Grove music online*, 10.01.2010 : <www.oxfordmusiconline.com/subscriber/article/grove/music/03374>.
- Ludwig Finscher, « Streichquartett », in *MGG²S*, vol. 8 (1998), col. 1924–1977.
- Alban Berg, *Lulu*, direction musicale Andrew Davis, mise en scène Graham Vick, Glyndebourne 1996, DVD NVC Arts 0630-15533-2.

Italiano

- Catherine Kintzler, Jean-Philippe Rameau. *Splendeur et naufrage de l'esthétique du plaisir à l'âge classique*, Paris, Minerve, 1988 (1^a ed. 1983), p. 177.
- Carl Dahlhaus, *Dramaturgie der italienischen Oper* (1^a ed.: *Drammaturgia dell'opera italiana*, 1988), in *Gesammelte Schriften 2. Allgemeine Theorie der Musik II*, hrsg. von Hermann Danuser, Laaber, Laaber-Verlag, 2001, pp. 467–545.
- Gianmario Borio, *Tempo e ritmo nelle composizioni seriali. 1952–1956*, in *Le musiche degli anni Cinquanta*, a cura di Gianmario Borio, Giovanni Morelli e Veniero Rizzardi, Firenze, Olschki, 2004 (Studi di musica veneta. Archivio Luigi Nono, 2), pp. 61–115.
- Cfr. Leo Treitler, *The early history of music writing in the West*, «Journal of the American Musicological Society», 35, 1982, pp. 237–279.

- Isabelle Peretz, *Le cerveau musical*, in *Musiques. Une encyclopédie pour le XXI^e siècle*, vol. 2: *Les savoirs musicaux*, sous la dir. de Jean-Jacques Nattiez, Arles, Actes Sud, 2004, pp. 293–320.
- Wolfgang Amadeus Mozart, *Le nozze di Figaro*, vorgelegt von Ludwig Finscher, Kassel [...], Bärenreiter, 1973 (*Neue Mozart-Ausgabe*, II/5/16).
- Harold S. Powers, *Mode*, in *NGroveD*, 1980, vol. 12, pp. 376–450: 378.
- Philip Bate – Ludwig Böhm, *Boehm, Theobald*, in *Grove music online*, 10.01.2010: <www.oxfordmusiconline.com/subscriber/article/grove/music/03374>.
- Ludwig Finscher, *Streichquartett*, in *MGG²S*, vol. 8 (1998), coll. 1924–1977.
- Alban Berg, *Lulu*, direttore Andrew Davis, messa in scena Graham Vick, Glyndebourne 1996, DVD NVC Arts 0630-15533-2.

English

- Catherine Kintzler, *Jean-Philippe Rameau. Splendeur et naufrage de l'esthétique du plaisir à l'âge classique* (Paris: Minerve, 1988; 1st ed. 1983), p. 177.
- Carl Dahlhaus, “Dramaturgie der italienischen Oper” (1st ed.: “Drammaturgia dell’opera italiana”, 1988), in: *Gesammelte Schriften 2. Allgemeine Theorie der Musik II*, hrsg. von Hermann Danuser (Laaber: Laaber-Verlag, 2001), pp. 467–545.
- Gianmario Borio, “Tempo e ritmo nelle composizioni seriali. 1952–1956”, in: *Le musiche degli anni Cinquanta*, a cura di Gianmario Borio, Giovanni Morelli e Veniero Rizzardi (Firenze: Olschki, 2004; = *Studi di musica veneta. Archivio Luigi Nono*, 2), pp. 61–115.
- See Leo Treitler, “The early history of music writing in the West”, in: *Journal of the American Musicological Society*, 35 (1982), pp. 237–279.
- Isabelle Peretz, “Le cerveau musical”, in: *Musiques. Une encyclopédie pour le XXI^e siècle*. Vol. 2: *Les savoirs musicaux*, sous la dir. de Jean-Jacques Nattiez (Arles: Actes Sud, 2004), pp. 293–320.
- Wolfgang Amadeus Mozart, *Le nozze di Figaro*, vorgelegt von Ludwig Finscher (Kassel [...]: Bärenreiter, 1973; = *Neue Mozart-Ausgabe*, II/5/16).
- Harold S. Powers, “Mode”, in: *NGroveD*, 1980, vol. 12, pp. 376–450: 378.
- Philip Bate – Ludwig Böhm, “Boehm, Theobald”, in: *Grove music online*, 10.01.2010: <www.oxfordmusiconline.com/subscriber/article/grove/music/03374>
- Ludwig Finscher, “Streichquartett”, in: *MGG²S*, vol. 8 (1998), cols. 1924–1977.
- Alban Berg, *Lulu*, conductor Andrew Davis, director Graham Vick, Glyndebourne 1996, DVD NVC Arts 0630-15533-2.

For submissions

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