

*eISSN 2317-6377*

**Title of the work in the main language**

Title of the work in English (if the main language is Portuguese or Spanish)

Title of the work in Portuguese (if the main language is English)

***First author's Name  ORCID***

University, Department, city, state, country

*author's e-mail*

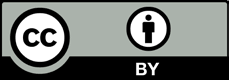
|  |  |
| --- | --- |
| **SCORE**  **Section Editor:**  **Layout Editor**:  **License**: ["CC by 4.0"](https://creativecommons.org/licenses/by/4.0/deed.pt) | **Submitted date**:  **Final approval date**:  **Publication date**:  **DOI: https://doi.org/00.00000/0000-0000.0000.0000** |

**ABSTRACT**: Abstract of no more than 150 words. The text should use 1,15 spacing, 10-point, Calibri, justified. This Template uses as an example an article in English. If the article is written in Portuguese or Spanish language, please change the order: Abstract and Keywords in the main language of the article (Portuguese OR Spanish) and after in English. Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text

**KEYWORDS**: Keyword 1; keyword 2; keyword 3; keyword 4; keyword 5.

**RESUMO:** Abstract of no more than 150 words. The text should use 1,15 spacing, 10-point, Calibri, justificed. Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text.

**PALAVRAS-CHAVE**: Palavra-chave 1; Palavra-chave 2; Palavra-chave 3; Palavra-chave 4; Palavra-chave 5.

[](https://creativecommons.org/licenses/by/4.0/deed.pt)**1. Music Score Presentation (discussion on musical ideas, references, etc.)**

**Per Musi | Belo Horizonte | v. | *Section* | *e*xxxxxx | 2023**

**(For Title Topics use Calibri, 16-point bold, orange color)**

For text use Calibri, 12-point for the text. 1.15 spacing should be used in all instances, after periods, colons, semicolons. Add line space before paragraph without indent. The text should be justified. (Author Year, page). Generic titles of works should be given in italic. Flats, sharps, and naturals can be indicated by the conventional symbols or spelled out (e.g., C-sharp, D-flat, or B-natural). Example of an article reference (Taruskin 1985, 101; Nettl 2017, 45–46; Locke 2015). Example of a book reference (Clarke 2004; Cook and Everist 2001). Example of a book chapter or Book section (Bohlman 2018, 75, 79). Example of a Conference proceedings (Born 2010). Example of a web site (Chua 2021). Form more details please consult the website https://paperpile.com/s/music-education-research-citation-style/

In case of translating a quotation, consider adding in a footnote the original version of that selected excerpt between quotation marks and in italics.[[1]](#footnote-1) Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text[[2]](#footnote-2).

For citations, use Calibre, 12-point, 1.15 spacing and indent 3.0. Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text.

Text text text text text text text text text text text. Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text.

1.1. Subtitle of the topic (if necessary) - Use Calibri 14-point

Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text.

(spacing to insert figure)

Figure 1 – For the title for the figure, musical example, diagrams or other material, use Calibri, 9-point, bolt, 1 spacing, in the center

Text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text text.

(spacing to insert table)

**Tab. 1 – Title for the table. Calibri, 9-point, bolt, 1 spacing, justified**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

**2. Author's biography (Use Calibri 16-point bold) - \*should not be completed before final approval.**

Author' biography of no more than 250 word. Use Calibri, 12-point for the text. 1.15 spacing. **should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval. should not be completed before final approval.**

**3. References** (According to the style of *Music Education Research https://paperpile.com/s/music-education-research-citation-style/*. Automatic bibliographic Software can be used with this formatting)

Bohlman, Philip V. 2018. “Musical Thought in the Global Enlightenments.” In *Studies on a Global History of Music: A Balzan Musicology Project*, edited by Reinhard Strohm, 1st ed., 61–80. Oxon & New York: Routledge Taylor & Francis Group, LLC.

Born, Georgina. 2010. “For a Relational Musicology: Music and Interdisciplinarity, beyond the Practice Turn: The 2007 Dent Medal Address.” *Journal of the Royal Musical Association* 135 (2). Cambridge University Press: 205–243.

Chua, Daniel K. L. 2021. “The Four R-Projects.” International Musicological Society. https://www.musicology.org/.

Clarke, Eric. 2004. “Empirical Methods in the Study of Performance.” In *Empirical Musicology: Aims, Methods, Prospects*, edited by Eric Clarke and Nicolas Cook, 77–102. Oxford: Oxford University Press.

Cook, Nicholas, and Mark Everist. 2001. *Rethinking Music*. Oxford: Oxford University Press Oxford.

Locke, Ralph P. 2015. “Musicologia e/Como Preocupação Social: Imaginando o Musicólogo Relevante.” *Per Musi* 32: 8–52. doi:10.1590/permusi2015b3201.

Nettl, Bruno. 2017. “Have You Changed Your Mind?: Reflections on Sixty Years in Ethnomusicology.” *Acta Musicologica* 89 (1): 45–65.

Taruskin, Richard. 1985. “Chernomor to Kashchei: Harmonic Sorcery; Or, Stravinsky’s ‘Angle.’” *Journal of the American Musicological Society* 38 (1). University of California Press - American Musicological Society: 72–142. doi:10.2307/831550.

**MUSIC SCORE ATTACHED FROM THIS PAGE**

**Pages may be landscape or portrait, in any page format/layout**

**Make sure that author's identification is hidden**

\* Please make a copy/paste of author's reference below (Calibri, 08, 1pt spacing) and insert it in the header, align to right, of each page of the music score attached

Author’s last name, Author’s first name. Year. “Title of the work: subtitle of the work”

*Per Musi* no. XX, *XXXXXXXXXXXXX*: X-XX. *e*000000.

References to the author’s work(s) should be filled by Per Musi Editors,

**AFTER** final approval

1. “*No caso de traduzir uma citação, considere adicionar em nota de rodapé a versão original desse excerto selecionado entre aspas e em itálico*” (Author Year, page). [↑](#footnote-ref-1)
2. Foot note: Calibri, 12-point, simple spacing, justified. [↑](#footnote-ref-2)