

# Camera-Ready Instructions for RPIC2009

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**Abstract**— These instructions are presented to assist authors in preparing their manuscripts for submission to RPIC2009. The abstract stating the purposes of the study, its procedures, findings and conclusions, should not exceed 200 words in lengths.

**Keywords**— Up to five keywords should be provided.

## 1. INTRODUCTION

The authors are fully responsible for the printing quality of their papers, and are kindly requested to observe carefully the following instructions for the preparation of their manuscripts. This document is itself an example of the desired layout for camera-ready papers.

Papers should be written in Spanish or in English, and should not exceed 6 (A4 size) pages in length.

## 2. METHODS

### 2.1. Typing Instructions

Manuscripts must be typed in a two column format within a centered box of 165 mm × 235 mm. Column width should be 80 mm with a 5 mm space between both columns. Authors should submit an electronic version of the manuscript in PDF format.

### 2. 2. Font Size and Spacing Lines

Manuscripts must be typed with single line spacing. Increase line spacing only when necessary for subscripts and/or superscripts. Font size in text and any drawings should be 10 points (1 point=0.35 mm).

### 2. 3. Illustrative Materials

Illustrations should be arranged throughout the paper (do not group them together at the end). Figure captions must be included below each figure, as shown in Fig. 1.

Table headings should be as brief as possible and placed directly above the table, as shown in Table 1.

The words “Figure” and “Equation” should be shortened to “Fig.” and “Eq.” whenever they occur within a sentence. They should, however, be written in full when they appear at the beginning of a sentence. Equations, figures and tables must be numbered in Arabic numbers. The numbers of the equations should be aligned to the right margin, as shown in Eq. (1).

$$\dot{x} = f_1(x_1, t) + \alpha x_2 \sin(\theta), \quad (1)$$

The equations themselves should be centered.



Figure 1: Portrait of *Il caro Sassone* (G. F. Handel, 1685-1759).

Table 1: Equal-tempered Scale.

Note	Frequency [Hz]
$A_4$	440
$A_4\#$	$440 \times 2^{1/12}$
$B_4$	$440 \times 2^{2/12}$
$C_5$	$440 \times 2^{3/12}$
$\vdots$	$\vdots$
$A_5$	880

## 2. 4. Format of References

Within the text, the references should be quoted by numbers between square brackets. For instance: “The assumption by Dean in [3] regarding the instrumentation of the score of *Ariodante* is probably wrong, as suggested by Burrows in [2]. The latter provided a thorough description of recitative accompaniment in Handel’s operas in [1].”.

## 3. CONCLUSIONS

It is important to adhere to these “rules” so that the Proceedings of RPIC2009 can be produced quickly, efficiently and in a fully appealing readable form.

## REFERENCES

- [1] Donald Burrows. Handel and English Recitative. In Siegfried Schmalzriedt, editor, *Proceedings from the International Händel-Akademie Karlsruhe 1998 and 2000: Ausdrucksformen der Musik des Barock: Passionsoratorium – Serenata – Rezitativ*. Laaber Verlag, 2002.

- [2] Donald Burrows. Perhaps Handel was right after all: some thoughts on editing Ariodante. *The Musical Times*, 148(1898):35-48, 2007.
- [3] Winton Dean. *Handel's Operas, 1726-1741*, volume 2. Boydell Press, Suffolk, UK, 2006.