

## Information for Authors

*Recercare* publishes articles on Italian music and musical culture as well as on the musical relations between Italy and other countries, from the fourteenth to the early nineteenth centuries. The journal welcomes submissions in Italian, English, German, French and Spanish. Submissions should be sent in electronic form as an attachment to an e-mail message to: **recercare@libero.it**

Submissions should be accompanied by a summary, corresponding to about one tenth of the text, and a profile of the author (max. 150 words). Tables, graphs, diagrams, captions, music examples (both PDF / .tiff and Finale or Sibelius or MuseScore files) and high-resolution illustrations must be supplied as separate files. Large electronic files may be sent through a file-sharing service.

Each article is anonymously evaluated by two reviewers selected by the Editor, one from the advisory board and the other external. In the event of divergent evaluations, the Editor may refer to a third reviewer. Normal outcomes of such review are:

- (a) the submission is accepted for publication (with minor revisions as recommended by the reviewers or editor);
- (b) the submission is not accepted for publication in its current form, but the author is invited to resubmit it following substantial revision;
- (c) the submission is not accepted.

ANVUR (Italian National Agency for the Evaluation of the University and Research Systems): class A

ERIH Plus (European Reference Index for the Humanities): cat. INT2

Jstor Archive: coverage 1989–2012

### **Editorial guidelines for contributors**

*Presentation.* Tables, graphs, diagrams, captions, music examples and illustrations must be supplied on separate sheets. A summary, corresponding to about one tenth of the text, and a three to six-line profile of the author must also be included.

*Capitalization.* In general a lowercase style is preferred. Incipits and titles in all language should be capitalized as in running prose (for example: *Venetian opera in the seventeenth century*, *Note d'archivio per la storia musicale*, *Il bianco e dolce cigno*). Names of institutions should have full capitalization (for example: Istituto Italiano per la Storia della Musica, *The Galpin Society journal*).

*Numbers.* Numbers below 100 should be spelled out, except sums of money, specific quantities and bibliographic data (for example: 20 scudi, 15 mm, bar 36, vol. IV, p. 14).

*Dates.* Dates should be given in the following forms: 1 January 1580, 15–16 October, 1814–9, the 1810s, sixteenth century, sixteenth-century music. The forms 1.1.1580, 16th cent. will be accepted only in tables and lists.

*Abbreviations.* Abbreviations should be avoided where possible, especially in the main text. Common exceptions are the following: p./pp. = page/pages, f./ff. = folio/folios, r = recto; v = verso, vol./vols. = volume/volumes, ed. = edited by.

*Quotations.* Double quotation marks should always be used, except for “a ‘quote’ within a quote”. A quotation longer than sixty words should be displayed and quotation marks should not be used. As a rule, quotations are given in the original language and are followed by translations into the language of the article. Ellipses and interpolations must be enclosed in square brackets.

*Footnotes.* Authors should resort to footnotes only for bibliographical references and brief additional information. Footnotes are numbered consecutively in superior arabic numerals. The reference numbers in the text should always follow any punctuation.

*Note names.* Note names should be roman and capitalized where general (for example, C major), but should be italic and follow the Helmholtz code where specific (C' C' C c' c'' c'''; c' = middle C). Flats, sharps and naturals should be indicated by the conventional signs, not words.

*Bibliographical references.* The following examples may serve as models:

WILLI APEL, *The history of keyboard music to 1700*, translated and revised by Hans Tischler, Bloomington, Indiana University Press, 1972, pp. 164-165.

ALEXANDER SILBIGER, “Is the Italian keyboard intavolatura a tablature?”, *Recercare*, III, 1991, pp. 81–103: 97.

*The new Monteverdi companion*, ed. Denis Arnold – Nigel Fortune, London, Faber, 1985.

MARIN SANUDO, *I diarii*, eds. Rinaldo Fulin *et al.*, 58 vols., Venezia, Visentini, 1879–1902, XLVI, col. 463.

CARL DAHLHAUS, “Drammaturgia dell’opera italiana”, *Storia dell’opera italiana*, ed. Lorenzo Bianconi – Giorgio Pestelli, part II “I sistemi”, vol. VI *Teorie e tecniche: immagini e fantasmi*, Torino, EDT, 1988, pp. 77–162: 107–108.

CLAUDE PALISCA, “Bernardino Cirillo’s critique of polyphonic church music of 1549: its background and resonance”, in *Music in Renaissance cities and courts. Studies in honor of Lewis Lockwood*, ed. Jessie Ann Owens – Anthony M. Cummings, Warren, MI, Harmonie Park Press, 1996, pp. 281–292: 271–272.

*Josquin des Prez*, proceedings of the International Josquin festival-conference (New York City, 21-25 June 1971), eds. Edward E. Lowinsky – Bonnie Blackburn, London – New York, Oxford

University Press, 1976.

GIOSEFFO ZARLINO, *Sopplimenti musicali*, Venezia, Francesco de' Franceschi, 1588 (facs. Ridgewood, NJ, Gregg, 1966), bk. I, ch. XII, pp. 35–36.

DARIO CASTELLO, *Duodecima sonata, à 3, due violini e trombon over violetta*, in IDEM, *Sonate concertate in stil moderno [...]. Libro primo*, 2nd ed., Francesco Magni, Venezia 1658 (facs., ed. Marcello Castellani, Firenze, SPES, 1979).

FRANCESCO FOGGIA, *O ignis qui semper ardes*, bars 16–19, in IDEM: *Mottetti*, ed. Gunther Morche, Palestrina, Fondazione Giovanni Pierluigi da Palestrina, 1988, p. 45.

The following general guidelines should be observed:

- authors' and editors' forenames should always be given;
- editors should always be given for Festschriften, conference proceedings, symposia, collected writings, etc.;
- publishers should always be given;
- titles in all languages should follow prose-style capitalization;
- *ibid.*, *op. cit.* and *loc. cit.*, pp. 33ff are never used;
- the first citation of a bibliographical reference should include full details; subsequent citations should use the author's surname, short title and relevant page numbers only; for example:

APEL, *The history of keyboard music to 1700*, pp. 210-271

SILBIGER, "Is the Italian keyboard intavolatura a tablature?", p. 97.

*The new Monteverdi companion*, p. 45.

SANUDO, *I diarii*, vol. XLVI, col. 463.

DAHLHAUS, "Drammaturgia dell'opera italiana", pp. 111–112.

PALISCA, "Bernardino Cirillo's critique of polyphonic church music", pp. 271–272.

ZARLINO, *Sopplimenti musicali*, bk. I, ch. XII, pp. 35-36.

CASTELLO, *Duodecima sonata, a 3*.

*Titles and parts of musical works.* The titles of individual musical works are generally given in italics (for example: the aria *Così mi lasci, oh Dio* from the opera *La divisione del mondo*; the madrigal *Ab, dolente partita*; the *Partite sopra l'aria della romanesca*). Generic titles are given in roman type (for example: the Sonata op. 3, no. 11; the String Quartet in A major op. 39; the Concerto for violin, strings and continuo in C major RV 190; the Kyrie from the Missa *Tu es Petrus*). Movement titles are capitalized and given in roman type (for example: the Adagio from the Sonata op. 5, no. 1). Musical terms found in scores such as "eco", "piano", "solo", "tutti", "colla parte" are given in roman type between double quotes.

*Documents and historical sources.* Although archival documents and historical texts must be faithfully transcribed and original readings respected, the following guidelines also apply:

- abbreviations should be spelled out in italics (i.e. "per", "lettera", "officio", "sopradetto"), except

when their use is common and generally understood (for example: “ecc.mo”, “sig.r”, “sig.ra”, “S.A.R.” and “m<sup>o</sup>”);

- the use of capitalization, diacritics and punctuation should be normalized.

For each document cited, the following must be given: depository, archival collection, complete shelf mark, title (if any) and page- or folio-numbering (for example: Venezia, Archivio di Stato, *Notarile, testamenti*, notaio Gerolamo Savina, busta 1202, cedola n° 51, testamento di «Zuane quondam Bortolo di Fedrigo di Albinoni da Castion», 12 September 1583).

**For further information please contact: [recercare@libero.it](mailto:recercare@libero.it)**