

Information for Authors

Recercare, an international peer-reviewed yearbook, 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 or English. Articles submitted should be sent as an e-mail attachment to: **recercare@libero.it**

The journal does not impose a strict word limit on submissions, but published articles generally range from 6,000 to 15,000 words.

Contributions should be sent as a separate Word file (.doc or .docx), complete with footnotes formatted according to *Recercare* editorial guidelines (see below). Tables, graphs, diagrams, captions, music examples (as PDF, Finale, Sibelius, or MuseScore files) and high-resolution figures (JPG, TIFF) should be supplied as separate files. It is the author's responsibility to secure and pay for all necessary permissions for such material before an article can go into production. Large files may be sent through a file-sharing service.

Submissions should be accompanied by a summary of no more than 300 words, and a profile of the author of no more than 150 words.

Each article is anonymously evaluated by at least two reviewers selected by the Editor. 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.

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Editorial guidelines for contributors

Presentation. Contributions should be sent as a single Word file (.doc or .docx). Tables, graphs, diagrams, captions, music examples and illustrations should each be supplied as separate files. A summary (max. 300 words), and a profile of the author (max. 150 words) 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, *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, the 1810s, sixteenth century, sixteenth-century music. The forms 1.1.1580, 16th cent. will be accepted only in tables and lists.

Names. Proper forenames and surnames mentioned throughout the text, the spelling of which is very variable in the original sources, must be normalized to current use by referring to scholarly dictionaries or encyclopedias of the same language. For Italian names, refer to the *Dizionario biografico degli italiani* (for example: “Hieronimo / Geronimo / Girolimo”, “Jacomino”, “Horatio”, “Madalena”, “Theodora”, “Beneuolo”, “Monteuerde”, “Mutij”, “Vincentij” should be given as “Girolamo”, “Giacomo”, “Orazio”, “Maddalena”, “Teodora”, “Benevoli”, “Monteverdi”, “Muzi”, “Vincenzi”).

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”. Quotations longer than sixty words should be displayed in a separate paragraph indented on the left by 1 cm, without quotation. As a rule, quotations are given in the original language and are followed by translation into the language of the article. Authorial 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 superscript arabic numerals. Reference numbers in the text should always follow any punctuation. The initial footnote with acknowledgments and other information should not be numbered nor marked by an asterisk.

Note/pitch names. Pitches represented by note names should be Roman and capitalized where general (for example, C major), but should be in italics and follow the Helmholtz code where specific (C´´ 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), ed. Edward E. Lowinsky – Bonnie Blackburn, London – New York, Oxford University Press, 1976.
- GIOSEFFO ZARLINO, *Sopplimenti musicali*, Venezia, Francesco de’ Franceschi, 1588 (fac. Ridgewood, NJ, Gregg, 1966), bk. I, ch. XII, pp. 35–36.
- DARIO CASTELLO, *Duodecima sonata, a 3, due violini e trombon over violetta*, in IDEM, *Sonate concertate in stil moderno [...]. Libro primo*, 2nd ed., Francesco Magni, Venezia 1658 (fac., 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’ forenames and surnames should be written in ~~half~~ small capitals; 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*, 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*.

Online bibliographic resources. In the case of a reference to online publications, it should be specified author, title, name of the journal or other publication, year, paragraph, complete with URL or DOI; in brackets, the date of last access. In the case of online resources on platforms, it should be specified the author and/or editor and title, name of the database or website consulted, complete with URL or DOI; in brackets, the date of last consultation. References to platforms, web pages, encyclopedias or dictionaries of a non-scholarly nature or in any case without the names of authors and/or editors are not permitted. The following examples may serve as models:

NOEL O'REGAN, "Asprilio Pacelli, Ludovico da Viadana and the origins of the Roman *concerto ecclesiastico*", *Journal of seventeenth-century music*, VI/1, 2000, § 4.3, <https://sscm-jscm.org/v6/no1/oregan.html>.

DIANA BLICHMANN, "The Stuart-Sobieska opera patronage in Rome", *Mélanges de l'École française de Rome – Italie et Méditerranée modernes et contemporaines* vol. 131-1, Rome, Ecole française de Rome, 2019, § 19–20 (accessed 14 January 2024). <http://journals.openedition.org/mefrim/6296>; DOI <https://doi.org/10.4000/mefrim.6296> (accessed 14 January 2024).

PAOLO FABBRI, "Monteverdi, Claudio Gian Antonio", *Dizionario biografico degli italiani*, vol. 76, Rome, Istituto dell'Enciclopedia Italiana, 2012, [https://www.treccani.it/enciclopedia/claudio-gian-antonio-monteverdi_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/claudio-gian-antonio-monteverdi_(Dizionario-Biografico)/) (accessed 14 January 2024).

"Caffarelli Borghese, Scipione", *The cardinals of the Holy Roman Church. Biographical dictionary*, ed. Salvador Miranda, <https://cardinals.fiu.edu/bios1605.htm#Caffarelli> (accessed 14 January 2024).

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. For each document cited, the following must be given: place, archive, archival collection, complete shelf mark, title (if any) and page- or folio-numbering for example:

- Venice, Archivio di Stato, *Notarile, testamenti*, notaio Gerolamo Savina, busta 1202, cedola n° 51, will of «Zuane quondam Bortolo di Fedrigo di Albinoni da Castion», 12 September 1583.
- Vatican City, Biblioteca Apostolica Vaticana, *Capp. Sist. 639, Istruzione per gl'officiali della cappella pontificia*, ff. 22r-23v.

Document transcription guidelines. Generally the journal does not publish diplomatic transcriptions of

documents, but only their transcriptions normalized based on the principles of modern philology, preserving only the phonetics of the text. According to journal editorial policy, the purpose of transcription is to render what the Author reads in the document and not what he sees. Archival documents and historical texts must be faithfully transcribed by applying the following guidelines:

- abbreviations should be tacitly expanded or 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.”, “V.S.”, “S.E.” and “m^o”);
- the use of capitalization, diacritics and punctuation should be normalized. Capitalization is primarily needed for proper names, acronyms (for example: “Fondazione Italiana per la Musica Antica”), and for the first letter of a sentence. Apostrophes and accent marks missing from the original source must be added (for example: “niũ la ne ara” should be transcribed “niun l’ha né arà,” or, if the Author prefers, “niun l’*ba* né arà”).
- sentences or words omitted from the transcription must be replaced with [...].
- Lacunae, missing words or sentences must be replaced with <...>.
- Accent marks should be normalized according to current usage: (for example: “a”, “ha”, “perché”, and not “à”, “hà”, “perchè”)
- The letter “u”, which in ancient Italian is also used as “v”, must be normalized according to the correct phonetics (for example: “hauer”, “doueua”, “diuersi”, “uedendosi”, “Giouanni”, “Paolo” should be transcribed as “haver”, “doveva”, “diversi”, “vedendosi”, “Giovanni”, “Pavolo”)

It would be very useful — and appreciated by the Editor — if the Author provided a reproduction of the documents transcribed in the article.

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