

Editing Rules for Authors

Please send the article in electronic form (as attachment to an e-mail message) using word processors (Windows or Macintosh), to the following addresses:

e-mail: Gialdroni@lettere.uniroma2.it or
tmgialdroni@fastwebnet.it

Please send also a copy in PDF including figures, tables, and musical examples (if available).

Figures and Musical examples

The Authors are also required to send pictures of the best quality (300 dpi, for a picture with minimum 122 millimeters), not compressed.

The captions of the pictures should be included in the text, but in smaller font.

The printed version of the Journal publishes exclusively black&white pictures. If the author requires colour pictures, «Studi musicali» will provide an estimate of expenses that will be charged on the Author. Obviously, on the version online of the Journal the colour pictures will come out as they are.

NB In order to publish pictures, the Authors must submit the permission granted by the owners (public Institutions or private ones); consequently, the journal «Studi musicali» is not responsible for any infringement of copyright laws.

If musical examples, figures, illustrations or scores extracts are included in the essay, the Author should send the files separately: please do NOT include those files in the text. Captions will indicate the exact placement in the text.

Musical examples should be produced using preferably Finale Makemusic, and sent both in source and graphic (PDF) format. For not-standard musical repertoires, before preparing the examples please contact the assistant editor giacomo.sciommeri@uniroma2.it.

THE EDITING (of the text)

1. Title

The title and the author have to be stated as follows:

The Nuremberg and Melk Fragments and the International Ars Nova
Michael Scott Cuthbert

2. Abbreviations

See the list in the Appendix

3. Scripts different from the Latin alphabet

Please use the transliteration used in the Grove, to write words in languages that don't adopt the Latin Alphabet (*The New Grove Dictionary of Music and Musicians*, Second Edition, London, MacMillan, 2001).

4. Quoted passages within the text

If there are short quotes (up to 2-3 lines typescript) included in the text, they are to be contained within double angle brackets: «»; longer quotes have to be inserted in smaller type, not in italics, without «» and with a space before and after the main text.

Example:

... the critic of the New York Times described the novelty of these works by a representative of the Giovane Scuola:

The musical treatment was [...] fundamentally strange. The broad delineation of moods is not enough. [...] the music [is] short-breathed and paragraphic in its minute commentary upon the passing word, the detail of action, with occasional pauses for lyrical expansion at points of emotional climax. Music, text and action are knit more closely together than was ever attempted by the Italian composers of an earlier generation.

Similarly, early film audiences were baffled by the quick succession of moving....

If these passages contain other references, these must be distinguished with double quotation marks: «...“...”...».

Incidental omissions will be indicated with [...].

5. Use of single quotation marks (‘’)

They can be used to give a particular relevance to some words in the text.

6. footnotes

The reference numbers must be indicated as indices, after any sort of punctuation.

7. Use of small capitals

Use the small capitals for the Roman numerals as follows:

- a. The XVIII century;
- b. For the names of popes, kings, emperors (Pio XII, Frederick II);

- c. For well known abbreviations (CEE, USA, URSS, PCI, ONU, etc.) including the bibliographical ones (ICCU, RISM, URFM, IBIMUS, BWV, KV, etc.);
- d. In the abbreviations marking fleets, airforces, armies and corps (the American VI fleet, but the 6th regiment, the 3rd patrol, etc)

11. Libraries and archives abbreviations

We suggest to use the RISM method to quote Libraries and musical archives. It will be necessary to resolve the sigla in the article (preferably in the footnote 1)

12. Dashes

- a. The hyphen: use a hyphen without space on either side for compound numbers and for compound modifiers in an attributive function.

Examples:

thirty-second note

nineteenth-century print

A hyphen without space on either side also separates page numbers in bibliographical citations.

Example:

pp. 40-56

- b. A medium stroke with spaces on either side may be used instead of parentheses as in the following example:

In the mid-seventies, the Japanese company Yamaha produced around 200,000 pianos per year and in a five-year period, this single firm made more instruments – and, we may add, on the whole of better quality – than Italy managed to manufacture from the times of Cristofori to the present day.

13. Bibliographical Quotations

a. Books (monographic volumes)

- Author: name (in extenso) and surname in small capitals followed by a comma. If the volume has several authors quote all their names, divided by a hyphen without spaces (only the last one is preceded by the conjunction ‘and’)
 - Title: capital/lower case in italics
 - Place of publication: capital/lower case, Roman type, in its original version: Firenze (not Florence), München (not Munich), Wien (not Vienna)
 - Publisher’s name: capital/lower case, Roman type
- These specifications are to be separated by a comma
- The date of publication: Roman type, followed by a dot, or a comma if it is followed by the mention of the page (p.) or pages (pp.)

If there isn’t any indication of place of publication, publisher and data, substitute them respectively with n.p. n.e., n.d.

Indicate any eventual series to which the work belongs in round brackets and quotation marks, giving the number of the volume in Arabic numerals after the printer's notes and before the pages.

If there is a sub-series, indicate it after the main title, separated by a dot. The specification of the collection must be inserted after the printer's notes, and before the indication of the total of the pages.

Examples:

RAFFAELE MELLACE, *Johann Adolf Hasse*, Palermo, L'Epos, 2004 ("L'Amorosocanto", 1), p. 27

ARTHUR HONEGGER, *Je suis compositeur*, Paris, Édition du Conquistador, 1952

FRANCESCO PASSADORE-FRANCO ROSSI, *La sottigliezza dell'intendimento. Catalogo tematico di Giovanni Legrenzi*, Venezia, Edizioni Fondazione Levi, 2002, pp. 45-57.

If the text is a translation it is better to quote the original version as well

Example:

CHARLES ROSEN, *Le forme sonata*, Milano, Feltrinelli, 1986 (or. ed.: *Sonata forms*, New York, Norton & Co., 1980).

b. Miscellaneous works

For miscellaneous works (Proceedings of Conferences, Festschriften, Expositions catalogues, or else) avoid using the abbreviation 'AA.VV.' which has no bibliographical value, and indicate the title of the volume in capital/lower case italics followed by comma.

For the Proceedings of a Conference indicate all the dates of the Conference itself in round brackets (title, place, and data), editor in original language (ed. by; a c. di; éd. par; hrsg. von; publ. por) followed by name and surname of editor/editors. If they are two, separate the name with an 'and' (e; und; et; y); if there are several editors use the hyphen and the conjunction 'and' before the last one:

Examples:

- *Johann Adolf Hasse in seiner Zeit. Bericht über das Symposium vom 23. bis 26. März 1999, Hamburg*, hrsg. von Reinhard Wiesend, Stuttgart, Carus Verlag, 2006 ("Hasse-Studien", Sonderreihe, Band, 1).

- *Libidine dei potenti e angoscia dei vinti. Drammaturgia della crisi alla fine del Rinascimento. Atti del Convegno di studi (Roma, 5-8 ottobre 2006)*, a c. di Myriam Chiabò e Federico Doglio, Roma, Torre d'Orfeo, 2007, p. 36.

- *La Renaissance et sa musique au XIXe siècle*, éd. par Philippe Vendrix, Paris, Klincksieck, 2000.

- *Il Settecento a Roma [Catalogo della mostra]*, a c. di Anna Lo Bianco e Angela Negro, Roma, Silvana Editoriale, 2005.

- MARCO BIZZARINI, "*Dolorosi martir, fieri tormenti*": *il madrigale romano e lo stile grave*, in *Luca Marenzio e il madrigale romano. Atti del convegno internazionale di studi (Roma, 9-10 settembre, 2005)*, a c. di Franco Piperno, Roma, Accademia Nazionale di S. Cecilia, 2007 ("L'Arte armonica". Serie III, Studi e Testi, 7), pp. 97-113: 100.

- *Scritti in memoria di Claudio Sartori*, a c. di Mariangela Dona e François Lesure, Lucca, LIM-Libreria musicale italiana, 1997 (“Strumenti della ricerca musicale”, 3), p. 27.
- *The Works of Guillaume de Machaut*, ed. by Leo Schrade, Monaco, Éditions de l’Oiseau-Lyre, 1956/R1977 (“Polyphonic Music of the Fourteenth Century”, 2-3).
- *The Music of Fourteenth-Century Italy*, vol. II: *Maestro Piero, Codex Vatican Rossi 215, Anonymous Madrigals and Cacce from other Manuscripts*, ed. by Nino Pirrotta, American Institute of Musicology, 1960 (“Corpus Mensurabilis Musicae”, 8), pp. 35-40.

c. Articles in Journals

For articles in a Journal indicate:

- the author in small capitals;
- the title of the article in italics;
- the title of the journal in Roman Type between double angle brackets « » giving the following details in this order:
 - the number of the volume of the journal in roman numerals (in small capitals);
 - the year of publication in arabic numbers;
- pages (first and last). When referring to a particular section of the article, indicate the first and last page of it, followed by a colon (:), thus denoting the specific page of reference:

Examples:

- CLAUDIO SARTORI, *Un catalogo di Giuseppe Sala del 1715*, «Fontes Artis Musicae», XIII, 1966, pp. 112-116:115.
- URSULA KIRKENDALE, *Handel with Ruspoli: New Documents from the Archivio Segreto Vaticano, December 1706 to December 1708*, «Studi musicali», XXXII, 2003, pp. 301-348:327.
- NINO PIRROTTA, *Musical and Cultural Tendencies in 15th Century Italy*, «Journal of the American Musicological Society», XIX, 1966, pp. 127-161:131.

d. Articles in miscellaneous works (Proceedings of Conferences, Festschriften)

For the articles in miscellaneous works specify:

- the author in small capitals
- the title in italics followed by ‘in’ and all the dates indicated at the point b

Examples:

- MICHAEL TALBOT, *Vivaldi’s serenatas: long cantatas or short operas?*, in *Antonio Vivaldi. Teatro musicale cultura e società*, a c. di Lorenzo Bianconi e Giovanni Morelli, Firenze, Olschki, 1982, pp. 67-96.
- AGOSTINA ZECCA LATERZA, *A proposito di fondi musicali. Gli ultimi doni alla Biblioteca del Conservatorio di Milano*, in *Una piacente estate di San Martino: studi e ricerche per Marcello Conati*, a c. di Marco Capra, Lucca, LIM-Libreria Musicale Italiana, 2000, pp. 481-496.
- REINHARD STROHM, *The Neapolitans in Venice*, in “*Con che soavità*”. *Studies in Italian Opera, Song and Dance, 1580-1740*, ed. by Iain Fenlon and Tim Carter, Oxford, Clarendon Press, 1995, pp. 249-274.

- DINKO FABRIS, *La Capilla Real en las etiquetas de la corte virreinal de Nápoles durante el siglo XVII*, in *La Capilla Real de los Austrias. Música y ritual de corte en la Europa moderna*, publ. por Juan José Carreras y Bernardo José García García, Madrid, Fundación Carlos de Amberes, pp. 235-250: 248.
- FRANCO PIPERNO, *Opera Production to 1780*, in *Opera Production and its Resources*, ed. by Lorenzo Bianconi and Giorgio Pestelli, trans. by Lydia G. Cochrane, Chicago and London, University of Chicago Press, 1998, p. 21 (1st ed. *Il sistema produttivo, fino al 1780*, in *Storia dell'opera italiana*, Parte II: *I Sistemi*, 4: *Il sistema produttivo e le sue competenze*, pp. 1-75:30).

e. Dictionaries, Encyclopedias, etc.

For Dictionaries, Encyclopedias, etc., indicate:

- the author of the entry in small capitals
- the title of the entry in italics as it is worded in the volume, followed by 'in'
- the title of the dictionary in italics
- the editor/editors of the dictionary
- the number of the volume in arabic numerals preceded by "vol."
- the place of publication, publisher, year, page/pages or column/columns

Examples:

- STANLEY BOORMAN, *Petrucci, Ottaviano (dei)*, in *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. by Stanley Sadie, vol. 19, London, Macmillan, 2001, pp. 518-521.
- HANS JOACHIM MARX, *Bencini, Pietro Paolo*, in *Die Musik in Geschichte und Gegenwart*, 2. Auflage, hrsg. von Ludwig Finscher, Kassel, Bärenreiter (MGG); *Personenteil*, vol. 2, Sp. 1051-1053.
- GIAN LUIGI DARDO, *Besard Jean-Baptiste (Joannes Baptista Besardus)*, in *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, a c. di Alberto Basso, *Le Biografie*, vol. 1, Torino, UTET, 1985, pp. 501-512.
- *Vinders, Hieronymus (Vender, Venders)*, in *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, a c. di Alberto Basso, *Le Biografie*, vol. 8, Torino, UTET, 1988, p. 253.
- NINO PIRROTTA-PIERLUIGI PETROBELLI, *Italy. I, Art music (1-4)*, in *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. Stanley Sadie, vol. 12, London, Macmillan, 2001, pp. 637-645.
- FELICE RAINOLDI, *Gregoriano, canto*, in *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, a c. di Alberto Basso, *Il Lessico*, vol. 2, Torino, UTET, 1983, pp. 422-447:439.

For the *Grove online* or other web resources in addition of the normal bibliographical data, indicate the datum of access to the website.

NB: For the quotations that follow the first, repeat only the surname of the author, the title in a shorter form, comma, and the page/pages.

Examples:

- KIRKENDALE, *Handel with Ruspoli*, p. 330.
- PASSADORE-ROSSI, *La sottigliezza dell'intendimento*, p. 48.

f. Manuscripts

It is important to specify the place where the manuscript is preserved by way of RISM sigla, the collection, and the shelfmark:

Example:

I-Mc, Nosedà, T 175.

g. Archival Sources

Indicate in the order given below:

- The place in which the collection is preserved, using the RISM sigla (in Roman type);
- The name of the collection;
- The series and/or sub series, if necessary (in italic typeface);
- The specific archival unit (e.g., fascicle, folder, register) and folio number(s), or date, or other information to identify the exact location of the document.

Where necessary, cite the title of the document between quotation marks before the folio number(s).

Examples:

I-Rasy, Sacra Congregazione dei Vescovi e Regolari, Pos. 1587, Lett. P-T, 8 agosto 1587.

I-PESa, Archivio Notarile di Fossombrone, *Notaio Ubaldo Azzi* (Num. 228), vol. 1486-1497, Atto n° 203, 4 novembre 1493, cc. 146v-147r

V-CVbav, Barb. Lat. 6418, «Avviso di Roma del 16 aprile 1678», fol. 154v.

NB: the abbreviations must be resolved within the article (e.g. in the footnotes) or in a list at the end of the paper itself.

14. General rules regarding bibliographical quotations:

Use the formulas 'Id./ Ead.' ONLY to indicate the author of a work mentioned in the previous footnote

Use the formula 'Ivi' followed by the number of the page to denote a work cited in the previous footnote; if the page is the same, use only '*Ibidem*' (in italics)

If a work or a collection are repeatedly mentioned in the article, it is possible to make use of abbreviations, after the first quotation in its complete form.

Examples:

EMIL VOGEL-ALFRED EINSTEIN-FRANÇOIS LESURE-CLAUDIO SARTORI, *Bibliografia della musica vocale profana italiana dal 1500 al 1700*, Pomezia, Staderini 1977 (hereinafter NV)

The Works of Guillaume de Machaut, ed. by Leo Schrade, Monaco, Éditions de l'Oiseau-Lyre, 1956 ("Polyphonic Music of the Fourteenth Century" [hereinafter PMFC], 2-3)

If the re-edition of a work is quoted, following the author and the title, it is necessary to indicate, between brackets, the year of the first edition and the place of publication

Example:

- Walter Riezler, *Beethoven*, Zürich, Atlantis Verlag, 1966, 9^a ed. (from which I cite), p. 27 (1st edition, Zürich, 1936)

15. Titles of musical works

Indicate titles – both for textual incipits and forms – in italics (*Sonata*, *Quartet*, etc.). For cantatas the title is usually the textual incipit; occasional titles should be put into brackets [] or double angle brackets «»

Quote the pieces from an opera and the pieces within a cantata in Roman type between «».

Quote the internal movements of instrumental compositions in italics

Examples:

- Operas

Rigoletto, *Die Walküre*, *The Turn of the Screw*, *Khovanshchina*, *Les pêcheurs de perles*, *La vida breve*.

- Vocal works:

Ecco mormorar l'onde (madrigal); *Con brachi assai* (chase); *Gran piant'agl'occhi* (ballade); *Pianger vidi appresso a un fonte* (cantata); *O numi eterni* («La Lucrezia») (cantata with title); «Piangerò la sorte mia» from *Giulio Cesare* (opera aria); *Gretchen am Spinnrade* (Lied); «Mi chiamano Mimì» from *Bohème* (aria from opera).

- Instrumental works

Sonata in A major. For violin and piano («Kreutzer»), op. 47; *Sonata* in F min. for piano, op. 2 n. 1; *Sonata* in C min., op. 13 («Pathétique»); *Quartet* in G major op. 18 n. 2; *Quartet* in D min. D. 810 («Der Tod und das Mädchen»); *Symphony* n. 4 in Bb Major; *Symphony* n. 3 in E b Major («Eroica»); *Allegro ma non troppo* from *Sonata* in G major, op. 49 n. 2.

16. Musical terms

The names of the musical notes must be capitalized and in Roman type. Use the following symbol for alterations, i.e.: Eb, C#, En (in the printed version they will be replaced with the appropriate musical symbols).

Use extended key names: i.e., E flat major

Use subscript numerals to indicate the register of a note (middle C = C₃)

Write time signatures as two digits separated by a slash (i.e. 3/8, 2/4) and in Roman type

Use Roman numerals in small caps to indicate harmonic scale degrees (Stufen): i.e. II-V-I

Use arabic numerals to indicate scale degrees in general (i.e.: 4-5-1 for F-G-C in C

major)

Use abbreviated ordinal numerals for intervals (i.e. 2nd, 7th)

Use lower-case nouns in plain Roman type for tonal functions (i.e., tonic, dominant) as well as for musical forms or genres (symphony, oratorio, sonata, fugue, string quartet, opera)