

## «POLIFONIE. HISTORY AND THEORY OF CHORAL MUSIC»

### GUIDELINES FOR CONTRIBUTORS

Contributions are invited in areas including source-studies, palaeography, textual criticism, performance practice, music theory, music analysis, historical and archival studies, interdisciplinary research in fields such as literature and art related to polyphonic and monodic vocal music, from the Middle Ages to the present day, both within and beyond the Western art tradition. A special focus is placed on the dialogue among research, composition and performance practice.

«Polifonie» publishes articles in both Italian and English. Submitted manuscripts must be previously unpublished and not under review elsewhere. Articles may be in English or Italian. When an article has been accepted for publication, the editorial staff will arrange for the translation.

All submissions are subjected to double-blind peer-review: each article will be anonymously evaluated by two reviewers, one from the advisory board and the other external.

The standard article length is 5,000-10,000 words, including footnotes and other supplementary materials.

Articles should be sent via email to [polifoniejournal@fondazioneguidodarezzo.com](mailto:polifoniejournal@fondazioneguidodarezzo.com).

### EDITORIAL RULES

#### *Presentation*

Articles must be submitted in electronic form as a Microsoft Word document (“*.doc*” or “*.docx*”), along with an abstract (max. 200 words), five keywords related to the content, full contact information, and a short biographical profile of the author (max. 100 words).

Illustrations and graphs (labelled Figures and indicated with the abbreviation Fig.), tables (Tab.) and music examples (Ex.) must be supplied on separate files, numbered consecutively and saved in a folder separately from the text (e.g.: Fig\_1.jpg, Tab\_1.docx, Ex\_1.mus, etc.). Authors should indicate where figures, tables and music examples are to be placed in the text, in square brackets, [e.g., “insert Figure 1, Table 1, Example 1 about here”], followed by captions with full information about the author, source and copyright permission, when necessary.

The folder containing image files, provided at their original size (.tiff, .jpg or .eps format, not lower than 300 dpi resolution), tables (.doc or .docx) and music-examples (as Finale files or .pdf) must be sent by email along with the text of the article or using We Transfer, Dropbox, Google Drive or similar services to share files that are too large to be sent via email.

The journal takes no responsibility for any violations of current copyright laws. Authors must provide copies of all the relevant copyright permission documentation via email and also settle any applicable fees.

#### *General editorial rules*

The author’s name and surname should be in capitals/small capitals, the title and any subtitle should be on a separate line under the author’s name, in italics, both centred. Title of any subsection should be left-aligned and in italics. Paragraph breaks should be indented.

#### *Fonts*

Italics should be used for titles and subtitles of books, articles, and musical works. Moreover, it should be used for foreign words (except when appearing within quotes), for *ibidem* (in the same place and page), and *ivi* (in the same place, but different page). Bold text and underlining should be avoided. Do not use italics to stress a word. If you need to emphasize a word, you should use single inverted commas ‘’.

### *Capitalization*

In English all important words should be capitalized, including the first word after a colon, instead of Italian, where a lowercase style is preferred.

### *Spelling*

British spelling is preferred: for example honour, colour, centre, apologize, organize, analyse etc. (see the Oxford English Dictionary and its derivatives).

### *Punctuation*

Use only a single blank space between words. There should be a single space behind every punctuation mark and no space in front. In lists of more than two items, a comma should precede the final 'and'.

Hyphens should be used for compound words (long-term), between different names, years, and page numbers (London-New York, *trait-d'union*; 1545-1563; pp. 120-140). The slash is used as connecting alternative or disjunction (north/south), the vertical bar to mark line breaks when quoting lines from a poem into a prose paragraph «Voi ch'ascoltate in rime sparse il suono | di quei sospiri ond'io nudriva 'l core». Spaced en dashes (–) should be used for embedded or parenthetical clauses. Round brackets can be used for parenthetical, independent clauses or clarifications. Parentheses with square brackets should be used for interpolations in citations, editorial annotation or website access dates.

Quotation marks as guillemets or small angle marks should always be used for shorter quotations within the text and for the titles of journals, magazines, or newspapers (e.g., «Journal of the Alamire Foundation», «The Guardian»). Double quotation marks are to be used for the names of institutions (Foundation “Guido d'Arezzo”), for words or titles within a heading of an article or a book which ‘per se’ should appear in italics (*Stravinsky's “Mass” and Stravinsky Analysis*), and for a second level of quotation (« “ ... ”»); single high quotation marks are used for words and expressions to be emphasized and for a third level of quotations (« “ ‘...’ ”»). Angle brackets (<...>) should enclose the URL (Internet address) or the DOI (Digital Object Identifier), a string of alphanumeric characters which identify permanently a digital document, followed by the date of access in square brackets.

### *Quotations*

Quotations of less than fifty words should be embedded into the main body of the text and enclosed in small angle marks (« »); a quote within a quote is enclosed in double quotation marks “ ”, single quotation marks ‘ ’ are to be used for a third level of quotations. When dealing with poetry, lines should be separated one from the other by a vertical bar preceded and followed by a space (e.g.: «Voi ch'ascoltate in rime sparse il suono | di quei sospiri ond'io nudriva 'l core»).

Every extended quotation, longer than fifty words, should be set as a separate, indented, paragraph, in a smaller type than the text itself, preceded and followed by a blank line, without the use of quotation marks. Quotation from longer poetic texts should be centred according to the longest line. Any omission should be indicated by three dots ...; any interpolation must be enclosed in square brackets.

Quotations are given in the original language. A translation into the language of the article should also be provided in a footnote.

### *Footnotes*

Authors should use footnotes only for bibliographical references and brief additional information. Footnotes are numbered progressively and placed at the end of each page. The reference numbers in the text should always follow any punctuation marks. An initial note for acknowledgements or additional information should be unnumbered and marked with \*.

### *Transcription of documents and historical sources*

Archival documents and historical texts must be faithfully transcribed. Abbreviations in the text should be spelt out in italics, except for common and generally understood abbreviations; the use of capitalization, diacritics and punctuation should be normalized.

For each document cited, name of place, institution, repository and collection should be given in full along with shelfmark, title and page- or folio-numbering.

### *Notation and musical terms*

The names of musical notes should be Roman and capitalized where referred to pitches in general, keys or chords (e.g., C, E major or F chord), but should be in italics where referred to exact pitches: Upper or lower case and accents are used to indicate the octave (*C'' C' C c c' c'' c'''*; *c'* = middle C).

Flats, sharps and naturals should be indicated by the conventional signs. The Bach font for music symbols (developed by Yo Tomita) may be downloaded at the link:

<http://www.mu.qub.ac.uk/tomita/bachfont/>.

The titles of individual musical works are generally given in italics (e.g.: the madrigal *Ah, dolente partita*, the cantata *Jesu meine Freude*), generic titles or movement titles are given in Roman type (e.g.: the Kyrie from the Missa *Tu es Petrus*, the Adagio). Musical terms found in scores such as “eco”, “piano”, “solo”, “tutti”, “colla parte” are given in Roman type between double quotes. Italics should be used for dynamic markings: (e.g. the opening *pianissimo*). Also abbreviated dynamics should be written in italics: *p*, *ppp*, *ff*.

### *Numbers*

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

### *Dates*

Dates should be written as follows: 1 November 1500, 2-3 May 1589; decades in numbers, without an apostrophe: 1980s; centuries in alphabetical characters: the sixteenth century.

### *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, s.v. = *sub vocem*.

### *Pages*

In bibliographical reference, page numbers should appear in full and hyphenated (e.g.: pp. 124-138), except for a quote starting on one page and ending on the next. In this case, you should use p. 55 s. (not: pp. 55-56); if the pages are more than two, pp. 55-57 (not: p. 55 ss.).

### *Bibliographical references*

Bibliographic citations should appear in footnotes. The first citation of a bibliographical reference should include full details. At the second and following appearances, a bibliographical indication must be provided in shortened form: the author's surname, short title in italics followed by “cit.” in normal type, and relevant page numbers only.

The following examples may serve as models:

1. *References to books, editions of music and treatises*

ANTHONY NEWCOMB, *The Madrigal at Ferrara, 1570-1597*, 2 vols., Princeton, Princeton University Press, 1980.

IAIN FENLON - JAMES HAAR, *The Italian Madrigal in the Early Sixteenth Century: Sources and Interpretation*, Cambridge, Cambridge University Press, 1988.

PHILIPPE DE MONTE, *L'undecimo libro delli madrigali a cinque voci (1586)*, edited by Brian Mann, in *Philippi de Monte, Opera. New Complete Edition*, edited by René Lenaerts, *Series D: Madrigals*, IV, Leuven, Leuven University Press 1988.

GIOVANNI PIERLUIGI DA PALESTRINA, *Missarum Liber Primus (Roma, Dorico, 1554)*, introduction, critical edition, semidiplomatic edition, and facsimile edited by Francesco Luisi, 2 vols., National Edition of the works of Giovanni Pierluigi da Palestrina, Italian Ministry of Culture, Rome, Editalia - Gruppo Istituto Poligrafico e Zecca dello Stato, 2002.

*Il nobilissimo oratorio della Chiesa Nuova. Musiche per l'oratorio di Santa Maria in Vallicella di Marco Marazzoli e Bernardo Pasquini*, edited by Arnaldo Morelli, Milano, Skira, 2001

GIUSEPPE VERDI, *Messa da requiem*, critical edition by Marco Uvietta, Bärenreiter, Kassel, 2014 («Urtext»).

“*Musica Enchiriadis*” and “*Scolica Enchiriadis*”, translated, with introduction and notes, by Raymond Erickson, edited by Claude V. Palisca, New Haven and London, Yale University Press, 1995 («Music Theory Translation Series»).

## 2. References to articles and reviews in journals

FRANÇOIS DE MÉDICIS, “*Les Choéphores*”, *au-delà du mythe. Perspectives théoriques et analytiques sur la polytonalité harmonique de Darius Milhaud*, «*Il Saggiatore musicale*», XVI, 2, 2009, pp. 245-272.

STEFANO CAMPAGNOLO, *Il Frammento Brescia 5 e le relazioni di copista tra i codici fiorentini dell’Ars nova*, «*Studi Musicali*», n.s., IX, 1, 2018, pp. 47-85.

JESSIE ANN OWENS, review to *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History* (Cambridge, Cambridge University Press, 2010) by Stefano Mengozzi, «*Speculum*», LXXXVII, 3, 2012, pp. 906-908 <[www.jstor.org/stable/23488551](http://www.jstor.org/stable/23488551)> [Accessed 2 April 2020].

## 3. References to essay in book collection and dictionary entry

BONNIE J. BLACKBURN, *Cipriano de Rore’s Early Italian Years: The Brescian Connection*, in *Cipriano de Rore: New Perspectives on His Life and Music*, edited by Jessie Ann Owens and Katelijne Schiltz, Turnhout, Brepols, 2016, pp. 29-54.

RODOBALDO TIBALDI, *Le due edizioni dei “Responsoria” per la Settimana Santa e per il Natale (1544-1564) di Paolo Aretino*, in “*Cara scientia mia, musica*”. *Studi per Maria Caraci Vela*, edited by Angela Romagnoli, Daniele Sabaino, Rodobaldo Tibaldi, and Pietro Zappalà, Pisa, Edizioni ETS, 2018 («*Diverse voci...*», 14), pp. 133-159.

JAMES HAAR, s.v. *Gero, Jhan*, in *The New Grove Dictionary of Music and Musicians*, IX, edited by Stanley Sadie, London, MacMillan, 2001<sup>2</sup>, p. 745 s.

THOMAS SCHMIDT, s.v. *Motette* in *Lexikon der Musik der Renaissance*, II, edited by Elisabeth Schmierer, Laaber, Laaber-Verlag, 2012 («*Handbuch der Musik der Renaissance*», 6).

## 4. References to theses

KATHERINE S. POWERS, *The Spiritual Madrigal in Counter-Reformation Italy. Definition, use and style*, Ph.D. diss., University of California, Santa Barbara, Ann Arbor, UMI, 1997 (9800481).

EDWARD SCOTT, *Repertory Migration in the Czech Crown Lands, 1570-1630*, Ph.D. in Music, University of California, Berkeley, 2012 <<https://escholarship.org/uc/item/40v1r1r0>> [Accessed 26 March 2020].

### 5. References to online projects, books and articles

*The Gesualdo Online project*, directed by Philippe Vendrix, Tours, Programme Ricercar - Centre for Renaissance Studies <<https://ricercar.gesualdo-online.cesr.univ-tours.fr/>> [Accessed 30 March 2020].

*The Tasso in Music Project: Digital Edition of the Settings of Torquato Tasso's Poetry, c.1570-1640*, directed and edited by Emiliano Ricciardi, Amherst, UMass <<https://www.tassomusic.org/>> [Accessed 30 March 2020].

RICHARD J. AGEE, *Filippo Strozzi and the Early Madrigal*, «Journal of the American Musicological Society», XXXVIII, 2, 1985, pp.227-237, DOI:10.2307/831564, <<http://www.jstor.org/stable/831564>> [Accessed 15 June 2017].

CESARINO RUINI, s.v. *Guido d'Arezzo*, in *Dizionario Biografico degli Italiani (DBI)*, LXI, 2004 <[http://www.treccani.it/enciclopedia/guido-d-arezzo\\_%28Dizionario-Biografico%29/](http://www.treccani.it/enciclopedia/guido-d-arezzo_%28Dizionario-Biografico%29/)> [Accessed 30 March 2020].

JESSIE ANN OWENS, recensione a STEFANO MENGOZZI, *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History* Cambridge, Cambridge University Press, 2010 <[www.jstor.org/stable/23488551](http://www.jstor.org/stable/23488551)> [Accessed 2 April 2020].

### 6. References to manuscripts and prints

Augsburg, Staats- und Stadtbibliothek, *Ms. Tonkunst Schletterer*, 7 [AugsS 7, in *Census-Catalogue*].

St. Gallen, Stiftsbibliothek, *Antifonario di Hartker*, 390-391 <<http://dx.doi.org/10.5076/e-codices-csg-0390>> [H in CAO, RENÉ-JEAN HESBERT, *Corpus Antiphonalium Officii*, 6 voll, Roma, Herder, 1963-1979 (Rerum Ecclesiasticarum Documenta Cura Pontifici Athenaei Sancti Anselmi de Urbe Edita – Series maior: Fontes, VII-XII)].

Leuven, Alamire Foundation, *Leuven Chansonnier* [B-AF-ms-1], in *The Integrated Database for Early Music (IDEM)*, directed by David Burn *et alii*, <<https://idemdatabase.org/items/show/166>> [Accessed 30 March 2020].

*Le gemme. Madrigali a cinque de diversi eccellentissimi musici della città di Bologna*, Milano, Eredi di Simon Tini, 1590 [RISM 1590<sup>13</sup>]

### 7. References to recordings

JACOBUS DE KERLE, *Da pacem Domine: Messes & motets*, Huelgas Ensemble, directed by Paul Van Nevel (CD, Harmonia Mundi, HMC 901866, 2005).

GIOVAN BATTISTA PERGOLESI, *Cujus animam*, from *Stabat mater in Fa minore per soprano, contralto, archi e basso continuo*, Roberta Invernizzi, Sonia Prina, Accademia Bizantina, directed by Ottavio Dantone (CD Amadeus - AM 180-2)

For further information please contact: [polifoniejournal@fondazioneguidodarezzo.com](mailto:polifoniejournal@fondazioneguidodarezzo.com)