# Musiques : Recherches interdisciplinaires

# Writing protocol

## Text submission

Authors wishing to propose a **thematic issue** to the journal *Musiques : Recherches interdisciplinaires* must submit their proposals by email to the journal coordination (Anthony Grégoire: musiques@ulaval.ca). Proposals must include an abstract of the proposal (500 words), a summary of each of the envisaged contributions (300 words), as well as the names, contact details and short biography (150 words) of the authors for each article. A thematic issue must have at least 6 articles.

To submit an **independent article**, **an essay**, **an interview or a book or record review**, submit the complete proposal in OpenOffice, Microsoft Word, RTF or WordPerfect format directly to the journal platform.

*Musiques : Recherches interdisciplinaires* only publishes original texts, written in French, English and Spanish. All proposals, with the exception of essays, reviews and interviews, are subject to double blind review. Articles must respect a maximum of 8 000 words (notes and bibliography excluded), and be submitted in separate files:

1. a **title page** mentioning the title of the proposal, the full name(s) of the author(s) with email addresses and academic affiliations, an abstract of 300 words maximum, as well as five (5) keywords (for indexing);
2. the complete, anonymized **proposal**.

Interviews and essays must have between 5 000 and 8 000 words maximum (including notes and bibliography), and reviews must respect a limit of 1 500 words (including notes and bibliography).

Any sound, audio-video and image files must be submitted separately in the proposal submission platform.

## General presentation

The components of the text must appear in the following order:

<u>For the title page:</u>

1) The title of the proposal;

2) Complete reference of the work listed (only in the case of reviews of works or records);
3) The name of the author(s), the institutional affiliation and email address of each author, as well as the contact details of the respondent, if applicable;
4) The abstract of the article (300 words maximum);
5) Five keywords for indexing;
6) The biographical note of each of the authors, if applicable (100 words maximum).

For the full article:

1) The title of the proposal (using the "title" style, Times New Roman font, line spacing 1.5, size 16, bold, centered);
2) The body of the article ("normal" style), including the elements of the title page:
    - The body of the text must be in Times New Roman font, size 12, line spacing 1.5, with justified alignment;
    - It is preferable to separate the article into titled sections, using only a maximum of 2 levels and with title functions 1 and 2 ("title" being reserved for the title of the text);
    - Titles and subtitles (respectively the styles "title 1" size 14, in bold type; and "title 2" size 13 with 1 cm indent and italics) must be short, without punctuation or numbering, and not be in capital letters;
    - Notes must appear at the bottom of the pages, not at the end of the document (endnotes);
    - An indication of the positioning of musical figures and examples must appear in the text. Tables must be incorporated into the text.
3) Appendices, if applicable;
4) References (only works cited in the text must be included);
5) Declaration of interests, if applicable.

## Presentation of figures, tables and musical examples

Figures, tables and musical examples must have a title ("Figure 1: Title"; "Table 1: Title"; "Example 1: Title") and be numbered continuously. Illustrations and musical examples (e.g. extracts from scores) must be submitted separately to the journal platform, in high-resolution graphic files in JPG or PNG format **(not in a Word document)**. Please indicate very clearly in the text the places where musical figures and examples must be inserted. Tables that span more than one page must repeat the table header row on each page. For musical examples, it is essential to identify the artist and/or performer of the extract, the title of the piece and its origin, in that order.

For audio files, it is important to submit files of the best possible quality, directly to the platform when submitting the proposal. If the musical examples are referenced on online platforms (YouTube, Spotify, Amazon Music or others), indicate the URL links in parentheses in the text, where the extract should be heard.

It is up to the authors to request the necessary permissions from the rights holders of the works and images used: consequently, it is the authors who are responsible for the legislative standards concerning the intellectual and artistic property of the material submitted. *Musiques : Recherches interdisciplinaires* will not take any responsibility in the event of a dispute for non-compliance with the rights of use and/or distribution.

## Style

The language used is Canadian English, without spaces before the colon (:) or after and before the opening and outgoing English quotation marks (“ ”).

The semicolon, question mark and exclamation point must not be preceded by a non-breaking space.

The forward slash (/) is neither preceded nor followed by a space.

When there are multiple parentheses, square brackets must be used inside the parentheses ([ ]).

All expressions in languages other than French or English can be retained in the text but must be translated into English immediately afterwards and placed in parentheses.

Always use English quotation marks for a quotation (“ ”); single quotation marks (‘ ’) only apply if a quotation is already enclosed in English quotation marks.

It is strongly recommended to use the historical present tense and not the simple past tense.

We must avoid using the verbs *speak* and *say* when referring to the writings of an author.

It is advisable to use the first person singular, and not the first person plural, when the author identifies him or herself.

Neologisms are placed in English quotation marks (“ ”). Be careful with popular language.

The words that to highlight and those that are used autonymically are in italics.

Enumerations in the body of the text must be indicated as follows: 1) …; 2) …; and finally 3) …. A non-breaking space immediately follows the parenthesis. Highlighted listings can be in bullet form or following the previous numbering.

Page and year ranges are indicated with an en dash *and* with truncation where appropriate (e.g.: 2000–2001, 1950–51, 2004–5, pp. 30–31, pp. 101–88, December 2002–March 2003). The mention of a

page range in the body of the text will be indicated by a single “p.” (e.g. p. 31, p. 34-58) followed by a non-breaking space. Note, however, that Chicago style mentions an in-text citation of the type “(author date, #ofpage)” (without the “p.”).

Centuries are written in Arabic numerals with “th”.

The numbers from zero to nine (0-9) will be shown in words, and the numbers starting from ten (10) will be shown in digits.

The titles of movements, songs, periodical articles or book chapters are put in quotation marks, while the name of the work, magazine or book is in italics.

Indications of notes, chords and tones are in italics and with the accidental throughout (e.g.: *A* flat, *D* major). Depending on the case, chords with extensions can be indicated in full or in notation form (e.g.: *C* major seventh with major ninth, *C* maj 9).

## Abbreviations and symbols

The first mention of an acronym repeated more than once in the text must be immediately preceded by the full name of the organization, institution or work that it is used to abbreviate: for example, “Observatoire interdisciplinaire de création et de recherche en musique de l’Université Laval (OICRM-ULaval)”.

Latin expressions (et al., ca., cf., etc.) are not indicated in italics.

Expressions such as “number” and rank indications may be abbreviated (n°, nos $^{1-2}$, $2^{nd}$, etc.).

## Quotes

Quotations of less than three lines are enclosed in quotation marks (“ ”) in the body of the text.

Quotations longer than three lines are indented. They do not have quotation marks and are written single-spaced. If the long quotation contains another quotation, the latter must be placed in English quotation marks (“ ”).

Quotations in languages other than French or English must be translated into English in the body of the text, and the quotation in the original language must be put in an endnote.

Changes to a quotation must be indicated in square brackets ([ ]). Breaks in a quotation must be indicated by three dots in square brackets ([…]).

Endnotes should be in Times New Roman, size 10, single spaced, with justified alignment.

Notes must be called by a superscript number placed after the punctuation and after the closing quotation marks (if applicable).

References are not included in notes; these are reserved for nuances or information supplementing the text itself. However, long lists of bibliographical references are noted.

In the body of the text, the reference must immediately follow the quotation, **after** the quotation marks and **after** the punctuation.

For a long quotation, the reference is placed after the punctuation.

If the author's name is mentioned in the sentence, only include the year and page.

### Bibliographic references

*Musiques : Recherches interdisciplinaires* follows the bibliographic standards of the University of Chicago Press (Chicago style). For all the details, consult the following address: https://www.chicagomanualofstyle.org/book/ed17/frontmatter/toc.html

The bibliography must be in Times New Roman, size 12, single spaced, left aligned.

The authors must be placed in alphabetical order, then in chronological order. If the same author published more than one document in the same year, we will add a lowercase letter after the year (e.g.: 2011a). If there is no author, the title will be part of the alphabetical classification.

## Inclusion Policy

In our commitment to inclusivity and diversity, we offer those who wish a progressive editorial approach using what Camille Circlude has called *La typographie post-binaire : Au-delà de l'écriture inclusive* (Éditions B42, 2023)[1]. Thus, the body of the text of our journal uses the BBB Baskervvol[2] typography, and the titles and subtitles use the Amiamie[3] typography, both of which can be downloaded for free online. These typographies are taken from the *Bye Bye Binary* typothèque which collects and distributes a collection of post-binary typographic characters. For more information on their use: https://typotheque.genderfluid.space/fr/mode-d-emploi

[1] https://editions-b42.com/produit/la-typographie-post-binaire/
[2] https://typotheque.genderfluid.space/fr/fontes/baskervvol
[3] https://typotheque.genderfluid.space/fr/fontes/amiamie

## Essays, commentaries, editorials and book reviews

The above guidelines apply to essays, commentaries, and editorials. For reviews, references to the document being reviewed should be indicated in the body of the text with only the page number or timing. All other references are indicated as stipulated above.

For reviews, the complete bibliographic reference presented will be added on the title page, following the title of the proposal.

## Interviews

The above guidelines apply to interviews. The format also includes the following elements:

- At the beginning of the interview, indicate the topic, the interviewer and the aim of the interview, and the interviewee's full name including affiliations;
- Include full names in the text at the beginning of the first speech, then initials only;
- Respect the verbatim format as closely as possible, with brackets ( [ ] ) when there are changes in the wording;
- Information and/or clarifications should be placed in footnotes with the note "Editor's Note."