

# revue musicale oicrm

Le site de la Revue musicale de l'Observatoire interdisciplinaire de création et recherche en musique

## SUBMISSION AND AUTHOR GUIDELINES

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### THE SUBMISSION PROCESS

#### Submitting an article (thematic and open-submission sections) for peer review

If you wish to submit an article, please follow the instructions below:

1) The article should be submitted as a Word document, written according the editorial guidelines of the journal (see below). This document must be anonymous and saved with the article title as the document name (**titleofthearticle.doc**).

2) Please send a separate file with the following information:

- Author's name and first name;
- Institutional affiliation;
- Biographical note (100 words max);
- Postal address, phone number and email address;
- Title of the article;
- Abstract of the article (150 words);
- French translation of the abstract;
- List of the media files, in alphabetic order;
- 5 keywords;
- French translation of the keywords;
- Ethics protocol for research involving human subjects or human data.

This file will be named: **nameoftheauthor.doc**.

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Multimedia content must be indicated in the body of the article by its file name. It is recommended not to use more than 15 files per article. Nevertheless, it is sometimes possible to submit more media files—if they are absolutely necessary. In this case, please contact the editorial coordination (revuemusicale@oicrm.org).

## Peer review process (thematic and open-submission sections)

Once the article is submitted to the editorial coordination, the reviewers are asked to complete their reviews within 4-6 weeks. The articles are evaluated anonymously (anonymized articles, blind peer-review). Then, the editorial board makes a decision and the authors receive detailed comments, suggestions and requests for corrections. Four decision outcomes are possible: 1) accepted for publication; 2) accepted with minor revision; 3) accepted with major revision; 4) rejected.

## Submitting a Field note or a Review

The authors are kindly asked to respect the following instructions:

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- Author's name and first name;
- Institutional affiliation;
- Biographical note (100 words max);
- Postal address, phone number and email address;
- Title of the Field note/Review;
- Abstract of the text (150 words);
- French translation of the abstract;
- List of the media files, in alphabetic order;
- 5 keywords;
- French translation of the keywords;
- Ethics protocol for research involving human subjects or human data.

This file will be named: **nameoftheauthor.doc**.

3) Multimedia content must be supplied separately: Each file must be saved with the article title as the document name, followed by a number corresponding to the order in which the files are presented in the article, e.g.: titleofthearticle\_1.jpeg, titleofthearticle \_2.mp3, titleofthearticle \_3.mp4...

## Submitting a Lecture

Authors should follow the instructions below, depending on the format chosen (written or audiovisual):

### *Written format*

Please follow the same guidelines as for field notes and reviews.

### *Audiovisual format*

Lectures may be submitted in the form of a high-quality audiovisual recording, preferably in MP4 or WebM format and no larger than 500 MB.

The file should then be accompanied by the **nameoftheauthor.doc** file, following the same rules as for written material (biography, abstract, etc.).

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Regardless of the format chosen, the lecture may be accompanied by complementary audiovisual material (images, PowerPoint, sound extracts, etc.), in compliance with copyright law—see below “Copyright” and “Reproduction of musical works.” The author must also specify the original context in which the lecture was given and provide full details, including the names of the organizers.

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## AUTHOR GUIDELINES

It is recommended to submit articles not exceeding 50,000 characters including all text (article, notes, bibliography) and spaces. Field notes and reviews should not exceed 20,000 characters.

- Software: e.g. Word;
- Font: Times New Roman;
- Font size: 12;
- Spacing: 1.5;
- Style: normal;
- Font color: black;
- Margins: right, left, top and bottom 2.5 cm;
- Neologisms and terms in a foreign language are in italics, unless they have come into common usage.

## Quotations

When quoting passages shorter than 3 lines, use double quotations marks—and single quotation marks for quotes within quotes—and leave the quote embedded in the text. Place the footnote number behind the full stop and/or the inverted commas. For quotations longer than 3 lines, set the text apart and use indentation.

## Punctuation

There is no space before or after quote marks and before the following punctuation marks or signs: % \$ ! ? ; —. Punctuation goes inside quote marks. Please insert a hard space after the abbreviation “p.” (page).

## Typographical details

Please italicize titles of musical works and books. Please avoid underline. Bold is used only for headings and sub-headings. Diacritical signs and symbols are allowed where justified. Subscripts, superscripts and small caps can be used where appropriate (e.g., 2<sup>nd</sup> bassoon, Bb<sup>7</sup>). Please avoid style sheets and uppercase words.

## Foreign-language words and quotations

All foreign-language quotations (except French quotations) must be translated into English. The original quotations are given in the footnotes. Foreign language terms used within the text should be in italics.

## Footnotes

Footnotes should be in 10 pt, single-spaced and justified. They should be numbered consecutively, with no space between them, and typed at the bottom of the page to which they refer.

## Author-date method for quotations and references

In-text referencing should be the author's last name, the year of publication and the page number(s)—if applicable—in parentheses and in that order.

Examples:

- Debussy published two of the *Proses lyriques*, “De rêve” and “De grève,” in December 1892 in *Entretiens politique et littéraires*, at the urging of Henri de Régnier (Debussy 1892, pp. 269–270; Lockspeiser 1962, p. 127).
- The purpose of this essay is to review the literature and explore its representations of Debussy's relationship with what we might term the “cakewalk tradition” (Deaville 2002) while examining some of the sources from the time and positioning and re-positioning the composer within the French *fin-de-siècle* racial discourse.

## Bibliography

References should appear in a separate bibliography at the end of the article, after the conclusion. All sources used in the article (quotation, reference, electronic information, etc.) must be listed in the bibliography, classified in an alphabetic order following the authors' family names. The bibliography should list only the sources used in the text. Publications by the same author(s) and same date should be differentiated by letters after the date, e.g. 2010a, 2010b, etc.

- Book (sole author)

Name, First name of the author ([date of the first edition if applicable]publication date), *Title*. *Subtitle*, presentation and translation if applicable, City, Edition.

Ex.: Rosen, Charles (2002), *La génération romantique. Chopin, Schumann, Liszt et leurs contemporains*, translated by English Georges Bloch, Paris, Gallimard.

- Book (two authors and more)

Name, First name, and First name Name ([date of the first edition if applicable]publication date), *Title. Subtitle*, presentation and translation if applicable, City, Edition.

Ex.: Cooper, Grosvenor, and Leonard B. Meyer ([1960]1971), *The Rhythmic Structure of Music*, Chicago, The University of Chicago Press.

- Article in collective work

Name, First name (publication date), “Title of Article,” in First name and Name of the author/editor (ed.), *Booke Title*, “Title of the volume if applicable,” City, Edition, pages.

Ex.: Albèra, Philippe (2003), “Le mythe et l’inconscient,” in Jean-Jacques Nattiez (ed.), *Musiques. Une encyclopédie pour le XXI<sup>e</sup> siècle*, “1. Musiques du XX<sup>e</sup> siècle,” Arles-Paris, Actes Sud/Cité de la musique, pp. 136–155.

- Article from a periodical

Name, First name (publication date), “Title of Article,” *Journal Title*, vol., n<sup>o</sup>, pages.

Ex.: Pednault-Deslauriers, Julie (2011), “Pierrot L.,” *Journal of the American Musicological Society*, vol. 64, n<sup>o</sup> 3, pp. 601–645.

- Thesis and dissertation

Name, First name (publication date), *Title of Thesis/Dissertation*, Degree level, University.

Ex.: Trottier, Danick (2008), *La querelle Schoenberg/Stravinski. Historique et prémisses d’une théorie des querelles au sein de l’avant-garde musicale*, Ph.D. diss., Université de Montréal/EHESS.

- Article (Electronic reference)

Name, First name (publication date), “Title of Article,” *Online Journal Title*, vol., n<sup>o</sup>, full URL address, pages if applicable, date of access.

Ex.: Lazzaro, Federico (2014), “Bilitis après Debussy. Hommage, influence, prise de distance?,” *La Revue musicale OICRM*, vol. 2, n<sup>o</sup> 1, <http://revuemusicaleoicrm.org/bilitis-apres-debussy-hommage-influence-prise-de-distance/>, accessed 1 September 2014.

- Website

Name, First name, *Website Title*, full URL address, date of access.

Ex.: Patrimoines et langages musicaux, *Lexique musical de la Renaissance*, <http://www.ums3323.paris-sorbonne.fr/LMR/>, accessed 1 September 2014.

Ambrose, Z. Philip, *J.S. Bach. Texts of the Complete Vocal Works with English Translation and Commentary*, <http://www.uvm.edu/~classics/faculty/bach/>, accessed 1 September 2014.

- Audio and audiovisual documentation

Name, First name of the composer ([recording date if different from copyright date]publication date), *Recording Title*, First name(s) Name(s) of the main performer(s) (function(s), if necessary), Name of the orchestra, Name of the conductor, Label and Label number [format].

Ex.: Schoenberg, Arnold (1956), *Pierrot lunaire*, Ethel Semser (soprano), Virtuoso Chamber Ensemble, René Leibowitz (conductor), BAM LD016.

## **Research involving human subjects or human data**

All research involving human subjects or data should be approved by the ethical review committee of the institution to which the researcher is affiliated. In other words, the author should be able to provide proof the editorial board that an ethics certificate (or a written consent) has been issued. It is therefore the author's responsibility to ensure that his/her work meets the ethical standards of his/her home institution and of the socio-cultural environment where he/she developed his/her research.

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It is the author's responsibility to obtain the copyright release, but the *RMO* acknowledges its own responsibility and commits to assisting the author throughout the process.

## **Reproduction of musical works**

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## **Questions**

Throughout the evaluation and production process, the author is informed of procedures, schedules and postponements (if any). He/she is also personally notified of the launch date of the issue in which he/she participated.

Please do not hesitate to contact the editorial coordination for any problems you may encounter and/or for further information (see "Contact").

Updated: September 2023