

revue musicale oicrm

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

SUBMISSION AND AUTHOR GUIDELINES

THE SUBMISSION PROCESS

Submissions must be original works that have not been published or submitted for publication elsewhere—however, a French translation of a text published in another language may be submitted. They should be sent by e-mail (including multimedia material) to the editorial coordinator(s) ([revuemusicale\[a\]oicrm.org](mailto:revuemusicale[a]oicrm.org)).

Submissions can take the following forms ([click here for a detailed description of each category](#) [in French]):

- **Article (thematic and open-submission sections):** 50,000 characters, including all text (article, notes, bibliography) and spaces;
- **Field notes or review:** 20,000 characters, including all text (article, notes, bibliography) and spaces;
- **Conference presentation:** written text of 20,000 characters, including all text (article, notes, bibliography) and spaces, or audiovisual file (MP4 or WebM) of 500 MB or less.

As the RMO is an online publication, please note that the inclusion of web-based resources is strongly encouraged.

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

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

1) Send an initial Word document containing the article, written according to the journal's editorial guidelines (see below). This document must be saved with the article title as the document name (**titleofthearticle.doc(x)**; in the case of long titles, only include the first few words needed to identify the article). It must also include the author's surname and first name, institutional affiliation, a biographical note (100 words max), email address, an abstract of the article (150 words max) and its translation into French; 5 keywords and their translation into French; the ethics protocol if the research involves human subjects or human data.

2) Send a second Word document containing the article, written according to the journal's editorial guidelines (see below). This document **must be anonymous** and saved with the following name: **titleofthearticle_anon.doc(x)**. It must also include an abstract of the article (150 words max) and its translation into French; 5 keywords and their translation into English; the ethics protocol if the research involves human subjects or human data. **This file will be used**

for the blind peer review. Any information identifying the author may be replaced in this version by "XXX."

3) Send the multimedia content associated with the article. A maximum of **15 files** per article is recommended. Nevertheless, it is sometimes possible to submit more media files—if they are truly necessary. In this case, please contact the editorial coordinator(s).

Peer review process (thematic and open-submission sections)

Once the article is submitted to the editorial coordinator(s), 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:

1) Send an initial Word document containing the text, written according to the journal's editorial guidelines (see below). This document must be saved with the text's title as the document name (**titleofthetext.doc(x)**); in the case of long titles, only include the first few words needed to identify the text). It must also include the author's surname and first name, institutional affiliation, a biographical note (100 words max), and email address. For a **field note**: an abstract of the text (150 words max) and its translation into French; 5 keywords and their translation into French; the ethics protocol if the research involves human subjects or human data. For a **review**: 5 keywords and their translation into French.

2) Send a second Word document containing the text, written according to the journal's editorial guidelines (see below). This document **must be anonymous** and saved with the following name: **titleofthetext_anon.doc(x)**. For a **field note**: an abstract of the text (150 words max) and its translation into French; 5 keywords and their translation into French; the ethics protocol if the research involves human subjects or human data. For a **review**: 5 keywords and their translation into French. **This file will be used for the review by the editorial board.** Any information identifying the author may be replaced in this version by "XXX."

3) Send the multimedia content associated with the text. A maximum of **10 files** per article is recommended. Nevertheless, it is sometimes possible to submit more media files—if they are truly necessary. In this case, please contact the editorial coordinator(s).

Submitting a conference presentation

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

Conference presentations 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 a **nameoftheauthor.doc(x)** file, containing:

- Author's surname and first name;
- Institutional affiliation;
- Biographical note (100 words max);
- Email address;
- Title of the conference presentation;
- Abstract of the conference presentation (150 words max);
- French translation of the abstract;
- 5 keywords;
- French translation of the keywords;
- Ethics protocol for research involving human subjects or human data.

Regardless of the format chosen, the conference presentation may be accompanied by **complementary audiovisual material** (images, PowerPoint, audio excerpts, 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 conference presentation was given and provide full details, including the names of the organizers.

AUTHOR GUIDELINES

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

- 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 quotation 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 **quotation marks**, nor before the following **punctuation marks**: % \$! ? ; —. Punctuation goes inside quotation marks. Please insert a hard space after the abbreviation “p.” (page).

Typographical details

Please **italicize** titles of musical works and books. Please do not **underline**. **Bold** is used only for headings and subheadings. **Diacritical signs** and **symbols** are allowed where justified. **Subscripts, superscripts** and **small caps** can be used where appropriate (e.g., 2nd bassoon, Bb⁷). Please avoid **style sheets** and **uppercase words**.

Foreign-language words and quotations

All **foreign-languages** 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.), *Book 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^e siècle*, “1. Musiques du XX^e 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^o, pages.

Ex.: Pednault-Deslauriers, Julie (2011), “Pierrot L.,” *Journal of the American Musicological Society*, vol. 64, n^o 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.

For all references from the web

Rather than repeating the **date on which the URLs were consulted** each time, a note can be added at the beginning of the bibliography to give the date on which all the links in the bibliography were consulted. For example: “All hyperlinks were verified on January 23, 2024.”

Note that the inclusion of a **DOI (Digital Object Identifier) link** does not require a consultation date, since it is a permanent link. In this sense, if it is available, it is preferable to a URL link.

- Article (Electronic reference)

Name, First name (publication date), “Title of Article,” *Online Journal Title*, vol., n^o, 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^o 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.

Multimedia material

As the RMO is an online journal, authors are strongly encouraged to support their demonstration or proposal with multimedia content. All such material should be mentioned in the body of the text. For example: (see figure 1).

Figures (musical examples, diagrams, images, tables) must be submitted in a separate format (preferably jpeg) and in high resolution (300 dpi). They should be numbered consecutively (figure 1, figure 2, etc.).

Video or **audio excerpts** are not part of the figures but of the **media**, and are therefore numbered independently of the figures, but also consecutively (media 1, media 2, etc.).

Video excerpts should be of short duration and high quality, in MP4 or WebM format, and no larger than 500 MB.

Audio excerpts should be of short duration and high quality, in MP3 format, and no larger than 500 MB.

Each multimedia file must be named with the first words of the article title, followed by a number corresponding to the order in which it appears in the text. For example: `texttitle_1.jpeg`, `texttitle_2.mp3`, `texttitle_3.mp4`...

The author must indicate in the body of the text the **desired placement** of the file, identified by its name, and accompanied by a **caption** that is as complete as possible and written in italics. For example:

[INSERT TEXTTITLE_2.JPEG]

Figure 2: Graham Dunning live performance with 'Mechanical Techno' machine at The Albany, Deptford, London in October 2016. Courtesy of the artist. Image: Andy Worthington.

For a video or audio excerpt **freely available on the web**, the URL link may be preferred to the file in order to avoid any conflict of copyright. For example:

Media 1: Flor Amorosa performed by André Fajersztajn, Vanessa Ribeiro, Izaías Bueno, Camila Silva, Israel Bueno, Luizinho 7 Cordas, and Edinho Schmidt (source: Brasil Toca Choro, January, 2019). [Watch the video.](#)

Copyright

All authors are expected to abide by **copyright** standards. We will not tolerate **plagiarism**. Any source information the author provides in-text must correspond to the source information in the bibliography. The author should obtain written permission for any copyrighted material he/she wants to reproduce on the RMO website. If the copyright owners don't answer, despite the author's numerous requests, please let us know.

For **audio musical examples**, if the work is not in the public domain, the author is responsible for obtaining permission from the record company or for making sure that the reproduction of the musical example does not infringe the copyright law (e.g., a musical extract played by the author him- or herself, on an instrument). For **public domain** works, if the author uses a record produced by a record company, he/she is responsible for obtaining written permission from performers or the record company. In any case, the author has the responsibility of making sure that the material contained in his/her article does not infringe any copyright.

Images in the public domain can be used and reproduced. However, the author is responsible of obtaining written permission for public domain images that belong to an institution or any third party (e.g., a painting owned by a museum). Advertising and television images are also subject to copyright laws. Again, it is the author's responsibility to obtain written permission and, if he/she gets no response after several requests, to keep the editorial board informed; it will evaluate the situation.

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

Reproduction of musical works is part of the multimedia content of the article. If the author digitizes music examples, he/she has the responsibility of obtaining **written permission** for the use of copyrighted materials. For visual quality reasons, it is however strongly recommended to produce the music examples with **computer typesetting programs** (e.g., MuseScore, Finale or Sibelius). For works that are not in the public domain, the author should do his/her utmost to try to obtain **written permission from singers/composers/performers or organizations concerned**.

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 coordinator(s) for any problems you may encounter and/or for further information.

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