

## **Styleguide**

Unless otherwise specified by the editors of the issue concerned, authors are advised to submit articles of no more than 50,000 characters (including spaces), including body text, notes and bibliography. "Reflections on practice", "interviews by or with mediators", "reviews" and "conference reports" should not exceed 20,000 characters.

- File: article must be sent in text format (.doc or .odt)
- Font: Times New Roman
- Text: 12 point, 1.5 line spacing, left justified
- Style: normal; no formatting markings are required other than those mentioned above
- Language: The article must be in English
- Font color: black

## **Content**

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## **Abstracts, keywords, biography, contact details**

Please send in a separate document:

- Abstract of the article in English and the author's native language (150 words)
- French and/or German translation of the abstract if the language skills allow
- A list of multimedia content by file name
- 5 keywords in English

## Research involving human beings

It is the responsibility of authors to ensure that their work meets the ethical standards advocated by IJMM. Authors must be able to provide the editorial board with proof of an ethics certificate or written consent from the persons quoted in the article.

## Compliance with applicable laws

Authors are responsible for complying with the strict copyright rules governing academic publications. Authors are responsible for taking the necessary steps to clear their rights, but IJMM offers its support to authors during this process. If an author does not receive a response to his or her request for copyright clearance, he or she should inform the editorial board, which will assess the situation.

In the case of musical excerpts in audio form:

- If the work is not in the public domain, it is the responsibility of the author to obtain the approval of the production company that owns the artistic property, or to ensure that the broadcast of the excerpt in question does not infringe copyright law (in the case of an excerpt of a work that the author plays himself on an instrument, for example).
- If the work is in the public domain, or if the author uses a recording made by a production company or a work produced by participants in a mediation activity, he or she must have written authorization from the performers or the production company.

In all cases, it is the author's responsibility to ensure that the use of musical content complies with the legal framework in force.

Images in the public domain may be reproduced

- If the images belong to institutions or third parties (museum pictures, etc.), the author must obtain written authorization.
- If the images are taken from advertising or television documents, they are also subject to copyright legislation.

## Inclusive language

IJMM attaches great importance to non-discriminatory and inclusive language use. Author's are referred to the guidelines for gender-inclusive language of the United Nations (-> [website](#)) and to the inclusive language guidelines of the American psychological association (-> [website](#)).

## Text outline

Intertitles are not numbered, and are highlighted by their typography only:

**Bold** (level 1)

*Italic* (level 2).

## Quotations

Quotations in languages other than that of the article should be translated in the body of the text and appear in their original version as footnotes.

Each quotation of three lines or less should be framed by double quotation marks ("example"), with single quotation marks ('ex.') used only if further quotation marks need to be added within a quotation.

Long quotations (more than three lines) should be presented without quotation marks, in reduced size (Times 10) left indent (1.26 cm (36 pts)), with no right indent.

Omissions should be shown as [...] (please, use ... instead of ...).

## Footnotes

Footnotes should be used sparingly and only for additional remarks or commentary or the translation of foreign language quotations.

If they are used, Footnote numbers should always follow a punctuation sign if they relate to the whole sentence, or after the specific word in the sentence they relate to.

Notes should be numbered consecutively, with no space between them, and should refer to the end of each page.

Notes should be single-spaced, 10 points, and left justified.

Every footnote begins with a capital letter and closes with a full stop.

## Punctuation and quotation marks

The author should systematically use non-breaking spaces where necessary (particularly around " ", or p. 123, vol. 5, no. 8). Non-breaking spaces can be inserted by pressing Ctrl + Shift + Space in Microsoft Word.

## Typographic enrichment

Italics are reserved for Level 2 titles, titles of works and books, Neologisms and foreign-language words, unless they have passed into common usage.

Underlining is forbidden.

Bold is used only to identify level 1 section titles.

Diacritical marks and symbols are accepted where justified.

Superscripts and small caps may be used where appropriate, e.g. "XX<sup>th</sup> century".

## Abbreviations

Abbreviations for terms containing more than one word are written without any space in between (e.g., i.e., etc.).

Letters used for musical notes should be written in italics (i.e. G, g, g1, g2).

b./bb. bar/bars

c. circa

ed./eds. editor/s

e.g. exempli gratia

et al. et alia, -i, -ae

etc. et cetera

ex. example

f. and following (no space before 'f.')

fasc. fascicle(s)

fig. figure

fol./fols. folio/folios

i.e. id est

ibid. ibidem

id. idem

m./mm. measure/measures

n. footnote

n.d. no date

no. number

n.p. no place

Pl. Plate

r recto  
St Saint  
trans. translated  
v verso

## References

References to a work should be included in parentheses directly in the body of the text (Chicago Manual of Style Author-Date system). These references are limited to the author's surname, the date of publication of the text and the number of the page cited when not referring to the work as a whole.

Examples:

- Although Wagnerian music drama could take advantage of those moments when the character seems to hear pit music to spatialize a form of "experience" of the transcendental, the character then gives the impression of crossing this boundary between the phenomenal and the noumenal (Abbate 1991, 119–120; Tomlinson 1999, 87–90).
- If we can radically distinguish between the intrinsic spatiality of a musical work and the extrinsic spatiality of its performance (Bayer 1987), etc., we can also distinguish between the intrinsic spatiality of a musical work and the extrinsic spatiality of its performance (ibid.).

## Bibliography

The bibliography appears at the end of the article, after the conclusion of the text. It constitutes a section in its own right. All sources used in the article in the form of quotations, references, electronic or other information must be listed in the bibliography, in alphabetical order by author's name.

Only sources used in the body of the text appear in the bibliography. If several publications by the same author refer to the same year, they are distinguished by adding a lower-case letter after the year, e.g. 2010a, 2010b, etc.

When a title is presented in two parts (Title: subtitle, or "Title: subtitle"), systematically mark the separation with a colon and not a period or a dash, whatever the typographic form of this sequence in the original publication.

### Book with Single Author or Editor

Reference-List: Lafortune, Jean-Marie. 2012. *La médiation culturelle: le sens des mots et l'essence des pratiques*, Collection Publics et culture. Québec: Presses de l'Université du Québec.

In-Text: (Lafortune 2012, 87)

### Book with Multiple Authors

R: Grazer, Brian, and Charles Fishman. 2015. *A Curious Mind: The Secret to a Bigger Life*. New York: Simon & Schuster.

T: (Grazer and Fishman 2015, 12)

For a book with four or more authors, list all the authors in the bibliography entry. Word order and punctuation are the same as for two or three authors. In-text, however, cite only the last name of the first-listed author, followed by et al.

### **Book with Author plus Editor or Translator**

R: Garcia Marquez, Gabriel. 1988. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape.

T: (Garcia Marquez 1988, 47)

### **Chapter in an Edited Book**

R: Gould, Glenn. 1984. "Streisand as Schwarzkopf." In *The Glenn Gould Reader*, edited by Tim Page, 308-11. New York: Vintage Books.

T: (Gould 1984, 309)

### **Journal Article**

R: Bagley, Benjamin. 2015. "Loving Someone in Particular." *Ethics* 125, no. 2 (January): 477-507.

T: (Bagley 2015, 481)

If available, please include the DOI, other persistent identifiers (such as URN) or stable URL. In this case, you do not need to add a date. If only a URL is available, please add "accessed [DATE]" in the same format as for references to websites.

R: Liu, Jui-Ch'i. 2015. "Beholding the Feminine Sublime: Lee Miller's War Photography." *Signs* 40, no. 2 (Winter): 308-19. <https://doi.org/10.1086/678242>.

T: (Liu 2015, 318)

### **Websites and Online Sources**

If you cannot find a publication date for the website, use the abbreviation "n.d." for "no date" (always in lower case) in the in-text citation as well as the entry on the reference list.

R: Endangered Languages, Alliance for Linguistic Diversity. n.d. "Balkan Romani." Accessed April 6, 2016. <http://www.endangeredlanguages.com/lang/5342>.

T: (Alliance for Linguistic Diversity, n.d.)

### **Manuscripts and Prints**

Manuscripts and prints are cited according to RISM.2

Common short-titles can be used but must be specified in a list of abbreviations. Counting of folios should be recorded like this: fol. 3r; fols. 4r–5v.

Examples: CH-SGs Cod. Sang. 381; D-Mbs Mus.ms. 3155, fol. 31v

RISM 15383; RISM A/I S 2809

For prints, the full reference includes composer, author, or editor, date, title in italics, place and publisher, and RISM. See this link for more information.

R: Ott, Hans. 1537. *Novum et insigne opus musicum*. Nuremberg: Hieronymus Formschneider (RISM B/I 153711).

T: (Ott 1537) or (RISM B/I 153711)

### **Musical Recordings**

R: Weingartner, Felix von, conductor. 1936. *150 Jahre Wiener Philharmoniker*. Preiser Records PR90113 (mono), 1992, CD.

T: (Weingartner 1936)

## **Audiovisual Recordings**

For the in-text citation, use the director's last name and the year of original release.

R: Varda, Agnès, dir. 2000. *Les Glaneurs et la Glaneuse* [The Gleaners and I]. London: Artifical Eye, 2011. DVD.

T: (Varda 2000)

This Style Guide is inspired by:

- Submission Guidelines - Canadian University Music Society ([muscan.org](http://muscan.org))
- Transposition. *Musique et sciences sociales*
- *Revue Musicale de l'OICRM*
- Chicago Manual of Style: Author-Date
- mdwPress Style Sheet