Timbre and Orchestration Resource – Editorial Policy and Submission Guidelines

Updated February 2024

After reviewing the guidelines below, you may submit your items using the following form:
https://www.actorproject.org/forms-index/publications

For questions, please contact the TOR editorial team at:
timbre.and.orchestration.resource[at]gmail.com

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1. TOR editorial policy

1.1.

We welcome submissions on timbre- and orchestration-related topics that could be of interest to a diverse community of world-class artists, humanists, and scientists. We look for work that makes a new contribution to scholarship, situates its argument within the existing published research, and is well organized and clearly written.

1.2.

The *Timbre and Orchestration Resource* (TOR) aims to be an innovative web resource for timbre and orchestration research and pedagogy. This is achieved by bringing together the knowledge and expertise of the members of the *Analysis, Creation, and Teaching of Orchestration* (ACTOR) Project through various forms of knowledge mobilization. Publications on the TOR can assume many different forms—some peer reviewed, others not.
The following list provides definitions and descriptions of accepted types of submissions:

Peer-Reviewed

- An **article** is a substantial text-based presentation of scholarly research. Article submissions should have a minimum of 5000 words and a maximum of 10000 words (not including notes and bibliography). Examples can be audio, video, or graphical.

- An **essay** is a short-format scholarly text to be featured in one of two platforms: *Amazing Moments in Timbre*, and *Timbre Lingo*. Essay submissions should have a maximum of 1500 words (not including notes and bibliography, if relevant). There is no specific limit on examples and works cited.

  - *Amazing Moments in Timbre*: This series encompasses articles that focus on the timbral qualities of musical examples or excerpts. It features moments in music history considered excellent examples of timbre and orchestration, with links to

recordings. These posts explore authors' perspectives and impressions on amazing moments in timbre in music from a wide range of repertoires.

- *Timbre Lingo*: This series features short essays by ACTOR members explaining terms related to timbre and orchestration, often with visual aids. Appropriate for introductory undergraduate courses, or for anyone interested in learning some basics about timbre and orchestration. It is essentially an accessible glossary of timbre- and orchestration-related terms.

- An **interactive project report** summarizes research undertaken by ACTOR members working on projects fully or partially funded by ACTOR. It comprises text summarizing the project's aims and results. Multimedia elements are essential: audio, video, pictures, scores, etc. (e.g., our team investigated X, listen to Y; our team then explored Z, here's a visualization of Q; our team discovered R, here's a video of S; etc.). Minimum of 3000 words. The minimum word limit can be lowered if the submission contains a large number of media that encapsulates the narrative.

Not Peer-Reviewed (though still subject to review-based suggestions by the TOR editors)

- A **video** is a copyright-free recording of a performance, conference presentation, tutorial, and other resources documenting the subjects of timbre and orchestration. We especially welcome video submissions in the following categories:

  - **Paper presentations.** These can be video recordings of standard conference-style presentations, usually 10-20 minutes in length. If the video is from an actual conference presentation, you may include the question period or you may edit it out at your own discretion.

  - **Long presentations.** These can be keynote presentations, class lectures, job talks, documentary-style videos, or any other long-format presentations of more than 20 minutes.

  - **Tutorial videos.** These are short videos that address technical skills or problems. They may introduce a concept in your field, demonstrate a software application, instruct the execution of an instrumental technique, and so forth. Tutorial videos may be submitted singly or in series.

- A **tool** is a piece of software, code, system, website, or material that aids research and pedagogical outreach by facilitating the analysis, creation, and teaching of timbre and orchestration. The tool can be a pre-existing (pre-ACTOR) tool, or a new tool developed as part of recent research. There are no word-count limits for tool-based documentation.

- A **resource** is a web page with relevant content, which can be created by ACTOR members and collaborators, or an external source. There are no word-count limits for resource documentation.

- **Conference Report**: TOR welcomes the submission of reports from conferences organized on special topics deemed relevant to the ACTOR community. Any attendee(s) of a conference, including its organizer(s), can submit a conference report. Authors should communicate their intent to submit reports so that multiple authors do not simultaneously and unknowingly prepare reports. Conference reports are reviewed internally by the ACTOR Webmaster, who may request revisions or clarifications before copy-editing and publication.

1.3. Submission and reviews.

Authors must be members (see membership information to become a member), or affiliated with members (i.e., students of a member, colleagues at a partner institution, etc.), of the ACTOR Project to submit items. The project currently does not charge any fees for submission or publication. Each submission is reviewed the TOR Editor; more assessments, such as peer review, may be required as needed. The reviewers can be from the ACTOR Central team or external individuals depending on the area of expertise required by the submission.

1.4. Disclaimer.

All videos submitted to the TOR are uploaded to YouTube. However, you may choose to make the video "public" or "unlisted." If the latter is chosen, the video will not be available to the public and will only be accessible via ACTOR's website. If desired, you may submit a link to your own YouTube channel. Please remember to use copyrighted materials sparingly in your videos to avoid issues that can arise when posting on YouTube.

1.5. Republication.

Items published in the TOR, for example works in progress that have been revised and/or expanded, may be republished by their authors in a print journal or as a book chapter. However, one of the following statements must be included in the republished version:

"This article was first published in the *Timbre and Orchestration Resource* (Month, Year), [url]"

"This article is based on an article first published in the *Timbre and Orchestration Resource* (Month, Year), [url]"

Questions concerning these editorial policies on for the TOR should be addressed to the editorial team at **timbre.and.orchestration.resource[at]gmail.com**.

2. Submission Guidelines

2.1. Formatting requirements.

Authors must submit their articles as a Word document, with properly formatted Headings (i.e., heading 1, heading 2, etc.) that delineate the structure. For sound files, .wav is preferred but .mp3

is also accepted. For video files, use .mov or .mp4. Be sure to include a keyword list and abstract along with your submission. For details of formatting, citation, etc., see the section "Guidelines for Text" below.

2.2. Abstract and Keywords.

In addition to the main document and examples, prepare the following before submitting:

- A list of 5–10 descriptive keywords (research fields, topics, composer or artists involved, genre of works, etc.).

- An abstract of no more than 250 words.

2.3. Graphics.

For the initial submission, all graphics should be embedded as images within the text. If the submission is accepted, we will need individual high-resolution graphic files (150 dpi and above) for each example and a file with the text for captions.

2.4. Media examples.

The formal caption text should be at the desired location in the text, with example number. Include the name of the file and name of the performer and year recorded in square brackets following this format Example-#_Composer_Work-name_Performer_Year, e.g., [Example-26_Mozart_Symphony-41_iv_Berlin-Philharmonic_1982]. The recording should be included in the bibliography.

2.5. Language.

Given the scholarly nature of the peer-reviewed publications curated by ACTOR, these will require a formal language. For blog posts and other informal reports, a colloquial language is accepted. Note that the ACTOR project has endorsed the principle that language that treats both sexes equally should characterize all its publications. Guidelines for Non-Sexist Language are available online at: https://www.wmich.edu/mus-theo/nsl.html.

2.6. Example or Figure captions.

References to figures or musical examples, along with identifying captions that also function as alt text (hyperlink or popup explaining what this is), should be included at appropriate points in the text. For instance:

- **Example 1**. Ravel, La valse, mm. 1–8. An example of XYZ

2.7 Video Submissions.

Videos may be screen-shares of slideshow presentations with voiceover recorded with apps such as PowerPoint, Zoom, or QuickTime; footage of the speaker recorded with an external camera; or some combination of the two. If you are considering some other format, we are open to possibilities but please let us know what you have in mind.
If possible, please adopt the following quality standards:

- High-quality microphone (i.e., preferably not a built-in laptop mic)
- 44.1 kHz, 16-bit audio
- 1080p (HD) video
- 300 dpi images

If you are able to send us original files for examples in your presentation (e.g., images, audio, video), this could help us post-production. Our ACTOR cover screen will be used to identify the videos. The image is available upon request if you would like to add it to your presentation, or we can add it post-production. An ACTOR theme template for Powerpoint presentations is available upon request. This is optional: other themes or styles of presentations may also be used.

2.8. Submitting your files.

When you are ready to submit your files, go to the Publications Submission Form - **https://www.actorproject.org/forms-index/publications.**

For files larger than 100 Mb, please upload your materials to a file storage service (e.g., Dropbox, Google Drive, WeTransfer, etc.), and email a link to **timbre.and.orchestration.resource[at]gmail.com**

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3. Guidelines for text

Style guidelines. For any questions not addressed here, we encourage you to consult the *APA Publication Manual*, 7th ed., or contact the ACTOR Webmaster. We reserve the right to return your submission for further revisions if it does not conform to the *TOR* style guidelines.

3.1. Labeling for examples and figures.

Use the terms Examples, Tables, Figures, Audio and Video. Number in sequence throughout the article (e.g., Example 1, Example 2; Video Example 1, Video Example 2; Audio Example 1, Audio Example 2).

3.2. Punctuation and other conventions.

Here are some general guidelines for the formatting of text in *TOR* submissions.

1. Quotations: Block quotations should be handled as discussed in the *APA Publication Manual* (7th ed.), sections 8.27. Do not use leading and trailing ellipses within quotations. For quoted material in the main text, the parenthetical author/date citation follows the closing quotation mark and precedes the final punctuation:
   - "to obtain variety either in tone colour or resonance." (Rimsky-Korskov, 1912, p. 100).

2. Commas: A comma is used to separate all items in a series of three or more (including the last item).
   - " . . . major, minor, and augmented . . ." (comma before "and")

3. Dashes and hyphens: Use the en-dash to indicate a continuous range (e.g., "in the years 1968–72" or "in mm. 52–53"). For proper usage of dashes, hyphens, em dashes, see the *APA Publication Manual* (7th ed.), sections 6.6 and 6.12.

4. Measure numbers: The terms "measure" or "measures" should be abbreviated "m." or "mm." When referring to a specific beat within a measure, use a period to separate the measure number from its subdivision. Thus, for a piece in common time, one may write:
   - "The violas enter in m. 8.4 . . ."

5. Numbers:
   - <u>Use words</u>: twentieth century, sixties, eighth note, quarter note, chord fifth, five hundred years ago; see also *APA Publication Manual* (7th ed.), section 6.33.
     - <u>Use numerals</u>: 26,000, pages 48–56, minor 6th, April 19, 1936
     - <u>Plurals</u>: To make a plural out of a number, add an "s" but no apostrophe: (e.g., the 1960s, or "accented 32nds")

6. Note and chord names: Flats, sharps, and naturals should be indicated by the conventional signs when referring to pitches: Eb, F#, B-natural. When referring to the title of a work, the accidental should be spelled out: E-flat. A style guide for chord symbols used in jazz and pop music is available here.

7. Octave identification: All pitches should be labelled unless specifically referring to a score where one can reference their register.

8. Page numbers: To indicate a single page, use the abbreviation "p." (e.g., p. 3); for multiple pages, use the abbreviation "pp." and separate the page range with an en dash (e.g., pp. 45-49).

9. Quotation marks: In general, use "double" quotation marks; use 'single' quotation marks within double quotation marks for a quotation within a quotation. Place commas and periods (but not other punctuation; e.g., a dash, or semicolon) inside closing quotation marks.

10. Special symbols: If your submission contains mathematical or other special symbols, you should provide *TOR* with any needed fonts and with a PDF file that correctly displays the appearance of those symbols.

11. Spellings: American spellings should be adapted to the Canadian spelling.

12. Capitalization, italicization, and music-specific terms:
    o <u>Capitalize</u>:
    Example x
    Sonata, Nocturne, Prelude, etc. (when used as a title)
    Piano Sonata op. 2, no. 3 (opus not spelled out; no comma before "op." unless the key is given as in Piano Sonata in C major, op. 2, no. 3) Sonata K. 545
    Symphony no. 35 ("Haffner")
    All key and pitch-class names (E major, the flute's C, etc.)
    Medieval, Renaissance, Baroque, Classic, etc. (historical eras)
    German nouns (also, italicize Schenkerian terms such as *Ursatz*, *Deckton*, *Vordergrund*, etc.)
    Chapter 1
    o <u>Lower case</u>: sonata structure, Mozart sonatas, etc. (general reference)
    stanza 1, level 2, section 3, chapter 1, etc.
    modifiers in prose (major 3rd, diminished 5th, C minor)
    Sonata in E-flat major, op. 27, no. 1 (modifier and mode in titles)
    o <u>Italicize</u>: Titles of larger works such as operas, musicals, ballets, tone poems, song cycles, some instrumental works, albums (e.g., *Don Giovanni*, *Liederkreis*, *Abbey Road*)
    o <u>In quotations</u>: Song titles from individual selections within larger works ("Erstarrung" from *Winterreise*)

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4. Reference style

Use the author-date system of documentation as outlined in Chapter 8 of *APA Publication Manual* (7th ed.).

4.1. Author-date citations.

Only author-date citations should appear in the body of the document, generally in parentheses and situated at the ends of sentences to cause minimal visual disruption to the reader:
A form extended in time directly poses the problem of how to do research on the mental representation of its temporal structure. (McAdams, 1989).

When referring to the author in the sentence, only the date is placed in parentheses:
- McAdams (1989) discusses mental representations of temporal structures in music.

When two or more works published in the same year by a single author are referenced, both text citations and the list of works cited must use the letters a, b, and so on to disambiguate them. If specific pages or page ranges are being cited, these numbers should be listed following the year.

- (Prout, 1899a, p.55)
- (Prout, 1899b, pp. 272–89)

Page numbers in citations and references should be abbreviated: see *APA Publication Manual* (7th ed.), section 8.13.

4.2. Reference list.

Complete references should appear only in a bibliography under the heading REFERENCE LIST. Some sample references are included below, but authors should consult chapters 9 and 10 of the *APA Publication Manual* (7th ed.) for more detailed explanations of bibliographic entries.

Journal articles, one author:
- Wallmark, Z. (2019). A corpus analysis of timbre semantics in orchestration treatises. Psychology of Music, 47(4), 585–605. https://doi.org/10.1177/0305735618768102

Journal articles, more than one author:
- Reymore, L., & Huron, D. (2020). Using auditory imagery tasks to map the cognitive linguistic dimensions of musical instrument timbre qualia. Psychomusicology: Music, Mind, and Brain, 30(3), 124–144. https://doi.org/10.1037/pmu0000263

Online article, more than one author:
- Reymore, L., & Hansen, N. C. (2020). A Theory of Instrument-Specific Absolute Pitch. *Frontiers in psychology, 11*, 2801. https://doi.org/10.3389/fpsyg.2020.560877

Books, one author:
- Sallis, F. (2015). Music Sketches. Cambridge University Press

Edited volumes:
- Dolan, E.I. & Rehding, A. (Eds.) (2018), The Oxford Handbook of Timbre, Oxford University Press, New York, NY.

Articles in an edited volume:
- McAdams, S., & Goodchild, M. (2017). Musical structure: Sound and timbre. In R. Ashley & R. Timmers (Eds.), *Routledge companion to music cognition* (pp. 129–139). New York, NY: Routledge.

Two or more references by a single author published in the same year:
- Prout, E. (1899a). *The orchestra: orchestral techniques and combinations, Vol. I*. London, UK: Augener & Co.
- _____ (1899b). *The orchestra: orchestral techniques and combinations, Vol. II*. London, UK: Augener & Co.