

AUTHORS' PROTOCOL
CIRCUIT, MUSIQUES CONTEMPORAINES

Authors submitting an article for *Circuit* are kindly asked to respect the following editorial guidelines:

1. The **text** of the article must be typed double-spaced, Times New Roman font, 12 points, with margins of 2.5 cm, left-aligned without justification. Comprising:
 - **Title** [and possibly **subtitle** (bold, lower case)];
 - **Author's name and contact information** (lowercase; please include email address);
 - **Body of the article** including footnotes, numbered and titled tables, figures and music examples captions, unnumbered headings eventually arranged hierarchically (three levels of hierarchy max., excluding the article's title) ;
 - **Bibliography** (references listed in alphabetical order);
 - **Discography** (if any);
 - **Appendices** (if applicable; numbered and titled);
 - **Keywords** (five minimum).
2. **Long quotes** (more than three lines) are to be introduced as a new paragraph, indented, Times New Roman font, 11 points, without quotation marks.
3. **Short quotes** (less than three lines) are to be included in the body of the text and inserted between quotation marks (“”). In this case, any “quotes within the quote” are to be inserted between single quotes (”).
4. The **first reference** to a publication must give a shortened notice as a footnote, in the following format: Name of the author, year of publication, page. E.g.: Schaeffer, 1966, p. 23 (not pp.). **Subsequent references** use the same format or the abbreviation “*Ibid.*” when the next reference immediately follows the first on the same page. The author can also use the abbreviation “*op. cit.*” only if the full reference has already been given in a previous note. Avoid any use of “*idem.*”
5. The formats for **references in the bibliography** are illustrated by the following examples:
 - Monograph: REICH, Steve (1981), *Écrits et entretiens sur la musique*, Paris, Bourgeois.
 - Collective work (one editor): KOSTELANETZ, Richard (dir.) (1998), *Merce Cunningham: Dancing in Space and Time*, New York, Da Capo Press.
 - Collective work (multiple editors): BOWERS, Jane and TICK, Judith (dir.) (1963), *Women Making Music: The Western Art Tradition, 1150-1950*, Urbana, Chicago, University of Illinois Press.
 - Article: LESAGE, Jean (2008), “Claude Vivier, *Siddhartha*, Karlheinz Stockhausen, la nouvelle simplicité et le *râga*,” *Circuit*, vol. 18, n° 3, p. 107-120.
 - Chapter (within a book): ARBOUR, Rose-Marie (1993), “L’apport des femmes peintres au courant post-automatiste: une représentation critique (1955-1965),” in Francine

Couture (dir.), *Les arts visuels au Québec dans les années soixante: la reconnaissance de la modernité*, Montréal, VLB éditeur, p. 23-70.

- Reprint or Translation: original publication year in brackets within parentheses indicating the date of the cited edition. E.g.: HITCHCOCK, H. Wiley ([1969]1974), *Music in the United States: A Historical Introduction*, Englewood Cliffs, Prentice-Hall.
- Electronic source: LEFEBVRE, Marie-Thérèse Lefebvre, “Serge Garant,” in *Grove Music Online. Oxford Music Online*, <www.oxfordmusiconline.com/subscriber/article/grove/music/10633> (consulted September 22, 2014).

Note: do not give the name of collections and shorten as much as possible the publisher’s name (Ex.: Bourgois, not Christian Bourgois éditeur.).

6. For the **discography**, the format used is illustrated by the following example: VIVIER, Claude (1996), *Bouchara, Lonely Child, Prologue pour un Marco Polo, Zipangu* [= if several works, list them alphabetically]. Schoenberg Ensemble, Asko Ensemble, dir. Reinbert de Leeuw. Philips CD 454231-2, “Claude Vivier” [= disc’s title, if there is one].
7. **Quotes in foreign languages** should be translated into English in the text and included in their original version in a footnote.
8. **Figures** (photos, music examples, archival documents) must be submitted in a digital format scanned at a minimum resolution of 300 dpi. Originals can also be given to the graphic designer, who will do the digitization. If any doubt, please contact us (info@revuecircuit.ca). Each figure or music example must be submitted as a separate file, saved in either JPEG or TIFF formats. Each figure is numbered and titled: the title should be as clear as possible, regardless of the contents of the article. The numbering and headings are to be included in the text where they are to appear, in capitals and between brackets (e.g.: [INSERT FIG 3.]), preceded by the legend. All images are to be numbered as they will appear as figures. In the body of the text, indicate the appropriate figure number in brackets when referring to it.
9. Authors are responsible for obtaining **copyright/permission** for the documents to be included in their texts.
10. **Tables** are inserted directly in the text, preceded by their legend and numbered. The numbering of the tables should be integrated with that of the figures (E.g.: Figure 3 is an image, Figure 4 is a table, Figure 5 is a music example).
11. Before the first use of **acronym/initials**, indicate the full name followed by the acronym in parentheses. Acronyms must be written in small capitals without punctuation (E.g.: SMCQ). If the acronym is pronounced as a word, it may be written in lower case (E.g.: Unesco).
12. **Musical terms**: musical notes are written in lowercase italics (e.g.: *B flat*). Common foreign musical terms are in italics (E.g.: *glissando, ostinato*), as are the titles of works (E.g.: *The Rite of Spring*). Common musical terms can be written in plain Roman (E.g.: *crescendo*).

soprano). Movements and sub-titles of are to be written in plain Roman between quotation marks (E.g.: Beethoven's Symphony No. 3 in *E-flat* ("Eroica")).

13. An **abstract** of the article and a **short biography** of the author (150 words max.) should follow the article, after the bibliography, discography and/or appendices, if any.

The **submission** should be sent as file(s) with attachment(s) to this email: info@revuecircuit.ca. It must include the article, abstract, annexes (following the text) and separate figures, if applicable, and the author's biography.

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