# Format Instructions for the proceedings of Innovation In Music: Title Formatted in Title Case (use style ‘Heading 1’)

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Abstract (style ‘Abstract Heading’)

An abstract of 100-200 words in 11-point Times New Roman Italic should be provided. The abstract is a concise summary of the research and the research results. The abstract also allows the paper to be catalogued, categorized and searched by subject and keywords (style ‘Abstract Italic’).

## Introduction (style ‘Heading 2’)

An introduction section is usually required for all articles. Papers must be written in English. Use paper size of A4. (Paragraph style ‘Body Text’).

## Margins and Formatting

Margins should be 4cm top and bottom, 3cm left and right. Use Times New Roman throughout with 11-point justified text. All text should be single-spaced. The style ‘Body Text’ can be used for all paragraph text.

The Body Text style is set up to automatically indent on new paragraphs, though this indentation should eb removed from the very first paragraph in a section.

## Typographical Style and Layout

MS Word Quick Styles are featured in this template for your convenience. To use this document, save it in your preferred format (.doc or .docx) with your own title, delete its text as required, and then *only* use the quick styles to format your own text ‘over the top’. Users of other word processors will have to import/replicate the styles/formatting.

### Section Headings (style ‘Heading 3’)

The following sections are suggested for guidance, though it is not necessary to include all these sections:

* Abstract
* Introduction including aims
* Background and related work
* Body text (divided by numbered sub-headings) including results and discussion
* Conclusions
* References
* This list uses the style ‘List Bullet’
* Bulleted lists can also be tab indented if necessary

### Numbered List

1. A numbered list looks like this
2. It uses the style ‘List Numbered’
3. Numbered lists can also be tab indented if necessary

### Sub-Headings and Columns

Use only one or two levels of heading.The paper should be in single column format throughout all sections in the Paper (i.e. not two-column style as required by some style guides).

### Page Start and End

Do not end a page with a heading or sub-heading and where possible avoid starting a page with a single line of text. There is no need to include page numbers or running heads; this will be done in the final typesetting by the publisher.

### ReferencING

References should follow a standard Harvard style referencing protocol. Therefore, references in the text should include the author name, date and page number where relevant (Owsinski, 2013, p. 167).

For Internet references, where possible reference the webpage author in the same way as a standard reference, or webpage owner if no author is obvious.

### Quotations

Quotations should be embedded within text as follows:

Always use single quotation marks (style ‘Quotations’). This is an example of how to cite a quotation that is longer than two lines. For shorter quotations, embed in the normal flow of text, but for two lines or longer use this style. State the source page number if referencing the quote from a book. Quotations can be edited through use of … three dots. Place the quote reference on the following line and update to be right justified.

(Moylan, 2004, p. 13)

Return to body text after the quotation, with the indentation removed for the first paragraph. As shown here. Line spacings between body text and quotations are automatically inserted by the ‘Quotations’ style. When using short in-line quotations, use “quotation marks followed by the correct Harvard reference” (Bogdan, 2013).

## Diagrams and Figures

Where possible, enclose diagrams and figures at appropriate points in the main text, rather than appending them at the end of the paper.

### Tables

Tables should be positioned to not cross page boundaries. See below for an example table:

|  |  |
| --- | --- |
| Row 1 | Tables should be numbered in sequence, Table 1, Table 2 etc. |
| Row 2 | The style ‘Table Text’ can be used for text within tables. |
| Row 3 | Each table should have a brief explanatory title in the caption. |
| Row 4 | The text should refer to each table and explain its significance. |

Table 1. An example table and caption (style: Figure/Table Caption).

Tables should be centered in the middle of the page and rows should not cross a page break where possible. After the table, remove the paragraph indent on the first line of body text.

### Figures (Including Diagrams and Graphs)

Figures should be numbered in sequence, Figure 1, Figure 2 etc. Each Figure should have a brief explanatory title. The text should refer to each figure and explain its significance. Electronic images should be embedded in the document and included at an adequately high resolution in order for all text and fine detail to be clear and legible.



Figure 1. An example figure and caption (style: Figure/Table Caption).

All figures should be centered. After the figure, remove the paragraph indent on the first line of body text.

## Equations

If inserting equations, use the style ‘Equation’ and add the equation as a fully rendered image (i.e. as a .jpg or .png graphic). Tab stops are provided to ensure that the equation is centered. A second tab stop is given to allow numbering of the equation in brackets on the right-hand side, for example:

  (1)

Continue after the equation with the standard Body Text style. Remove the paragraph indent on the first line of body text.

## Footnotes

Use of footnotes should be avoided. Important and necessary references (including Internet links to referenced diagrams and further background details) should be included in the final references section.

## References

References should follow a standard Harvard style referencing protocol. All references should be listed in the references section alphabetically by lead author.

* For journal articles, please include author names, publication date, article title, publication name (in italics), volume/issue number, page range (eg pp. 217-234).
* For book references please include author names, publication date, publication name (in italics), edition number (if not 1st edition), publication place, publisher name, page range (if necessary)
* For conference articles please include author names, publication date, article title, proceedings of xyz conference (in italics), conference location.
* For Internet references, where possible reference the webpage author in the same way as a standard reference. If no author is credited then reference the main webpage (see examples below). For all Internet references give the author (or webpage owner if no author is obvious), title of the web article, the full web link and the date the web link was accessed.

Use style ‘Reference list’.

Colletti, J. (2013). The Science of Sample Rates (When Higher Is Better — And When It Isn’t), *Trust Me I’m a Scientist* (website), available online from http://www.trustmeimascientist.com/2013/02/04/the-science-of-sample-rates-when-higher-is-better-and-when-it-isnt/ [accessed August 2016]

Izhaki, R. (2008). *Mixing Audio*, 2nd edition, Oxford, Taylor and Francis, pp. 212-213.

Jackson, H. M., Capp, M. D. and Stuart, J. R. (2014). The audibility of typical digital audio filters in a high-fidelity playback system, *Proceedings of the 137th Audio Engineering Society Convention*, Los Angeles.

Lavry, D. (2012). The Optimal Sample Rate for Quality Audio, *Lavry Engineering Inc.* (website), available online at http://www.lavryengineering.com/pdfs/lavry-white-paper-the\_optimal\_sample\_rate\_for\_quality\_audio.pdf

Moylan, W. (1987). A systematic method for the aural analysis of sound in audio reproduction/reinforcement, communications and musical contexts, *Proceedings of the 83rd Convention of the Audio Engineering Society*, New York.

Nyquist, H. (2007). Certain factors affecting telegraph speed, *Bell Systems Technical Journal*, Vol. 3, p. 324.

Owsinski, B. (2013). *The Mixing Engineer’s Handbook*, 3rd edition, Boston, Cengage Learning, p. 27.

Proakis, J. G. and Manolakis, D. G. (1992). *Digital Signal Processing: Principles, Algorithms and Applications*, 2nd edition, New York, Macmillan Publishing Company, p. 425.

Reiss, J. D. (2016) A meta-analysis of high resolution audio perceptual evaluation, *Journal of the Audio Engineering Society*, Vol. 64, No. 6, pp. 364-379.

Rumsey, F. (2004). *Desktop Audio Technology: Digital Audio and MIDI Principles*, Oxford, Focal Press, pp. 34-36.

Rumsey, F. (2007) High Resolution Audio, *Journal of the Audio Engineering Society*, Vol 55, No 12, pp. 1161-1167.

Shannon, C. E. (1949) Communication in the presence of noise, *Proceedings of the Institute of Radio Engineers*, Vol 37, p. 10–21.

Stuart, B. (2015). High Resolution Audio: A perspective, *Journal of the Audio Engineering Society*, Vol. 63, No. 10, pp. 831-832.

## Discography

If you have referred to music releases in the text, then please provide a discography list after the references. Each discography reference should include the artist name, release date, [release format], release name (in italics), record label. Use style ‘Discography list’, for example:

Bjork (2011), [app] *Biophilia*, One Little Indian Records.

Bowie, David (1976), [vinyl LP] *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*, RCA Victor.

Daisy and The Dark (2015), [app] *Red Planet EP*, Red Planet Records.

Francois and the Atlas Mountains (2014), [app] *Piano Ombre*, Domino Records.

Gold, Gwilym (2012), [app] *Tender Metal*, Gwilym Gold.

Joel, Billy (1982), [CD] *52nd Street*, CBS Sony.

Lanza, Mario (1952), [7” vinyl] *Because You’re Mine*, EMI.

Massive Attack (2016), [app] *Fantom*, Fantom and Sons Ltd.

 Sinatra, Frank (1948), [vinyl LP] *The Voice of Frank Sinatra*, Columbia.

Formats may include for example [vinyl LP], [CD], [cassette], [CD single], [7” vinyl], [digital release], [music video], [app], and others as required.